



THE TOY-RATTLE







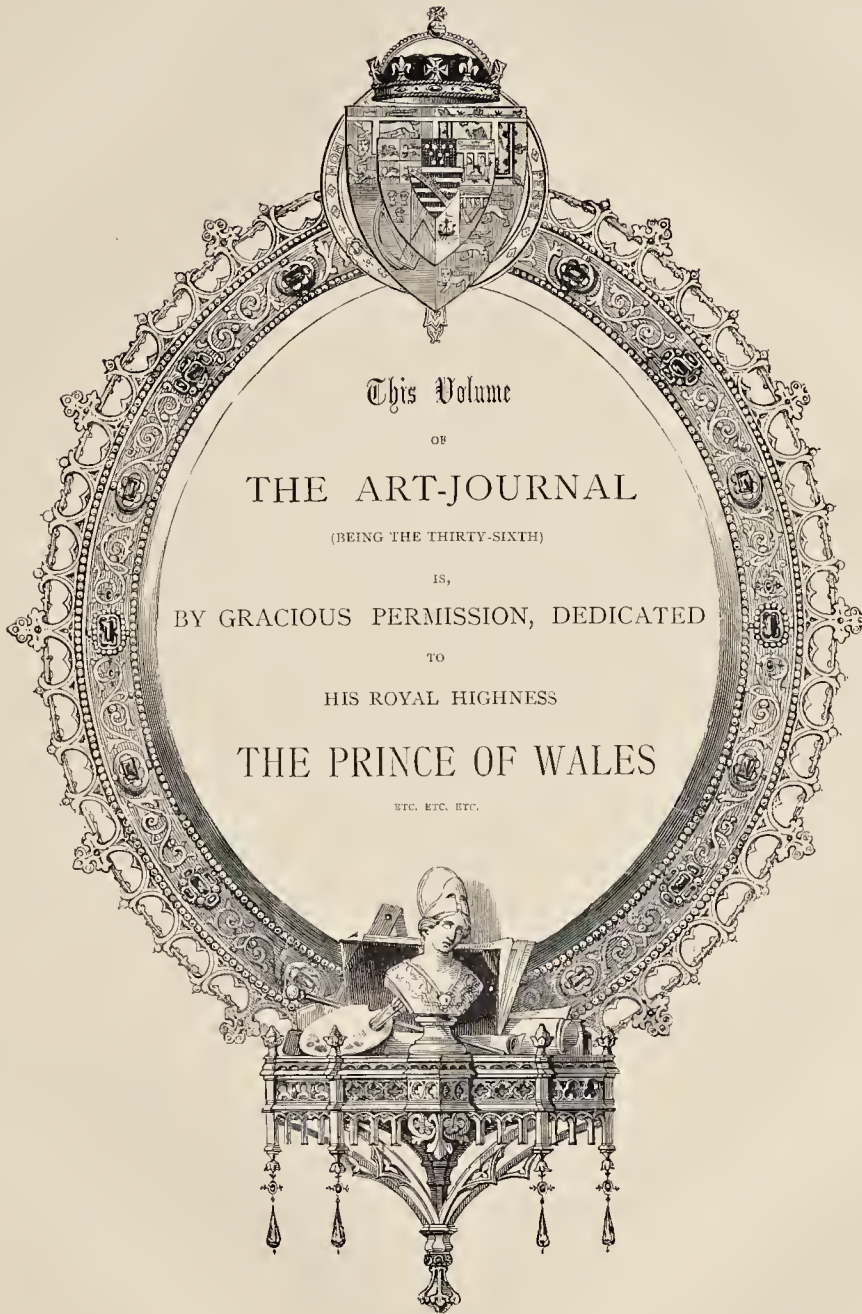
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# THE ART-JOURNAL.

## THE GREEN VAULTS AT DRESDEN: THEIR VALUE AS ART-TEACHERS.

By PROFESSOR LOUIS GRUNER.

### PART I.

"Ipsius ad sedes, qua nunque opulenta recessit  
Regia, fulgenti splendent auro atque argento,  
Candet ebur solis collacent paula mensis,  
Tota domus gaudet regali splendida gaza."—CAVALLUS.



**A**MONG the various and rich collections to which Dresden owes its wide-spread fame, and which make it one of the most interesting and instructive cities of sojourn in Europe, next to the gallery of pictures none occupies so prominent a place and has so attractive a power as the so-called "GREEN VAULTS," which, with their countless treasures engage the mind of the indifferent mass, as well as surprise and interest the man of taste, the collector, and the connoisseur.

Nor is this collection, as it will be found on examination, a mere accumulation of precious things; their value is far superior as productions of Art and Art-workmanship. It offers, on that account, a vast source of tasteful models. Before we enter on the merit of the various objects composing this vast collection, it may be thought proper that something be said about its origin, when and by whom the principal articles were acquired, and how it was possible not only to preserve, but increase such treasures during the pressure of repeated wars, and to save them from the common lot, which during a series of years united, by violent spoliation, almost all the treasures of Europe at Paris. Concerning the name of "Green Vaults," which was used in public documents as early as the beginning of the seventeenth century, it seems that it owes its derivation to quite accidental circumstances, about which opinions vary, but which hardly merit any serious investigation.

The beginning of the collection may be traced to the first dukes and electors of the now reigning Albertine line—for already Duke George, surnamed the Bearded, who lived before the middle of the sixteenth century, possessed a treasure of jewels and other objects of high value. The Elector "Mauritius" increased it by adding a large number of splendid table-services, such as he felt his newly-acquired dignity required; but it was his brother, Augustus I., his successor on the throne, who considerably augmented the family Art-wealth. He was endowed with a high degree of taste and foresight, which led him to create a cabinet of curiosities to serve as models to the artists of his country. This noble intention was fully rewarded, for the productions during his reign have never been surpassed in later times. This cabinet, called "Regal-Werk," comprised, to tell the truth, a strange mixture of objects: surgical, mathematical, and astronomical

instruments; minerals, books, clocks, and other curious objects of the period, many of which may even now be met with in the different royal collections.

The real treasures, however, filled even then (in 1560) the lower rooms of the elector's palace, who, like every sovereign, possessed a quantity of jewels, precious objects, valuable souvenirs, and important documents, which, on account of their value, were not qualified to be kept in the model-rooms, occupying the third and fourth stories of the palace. These treasures were placed, for sake of safety, in the rooms that now form the Green Vaults, and which were approached by a secret staircase from the elector's apartments.

Augustus I. took advantage of every occasion by which he might enrich his collections. He had already received many precious objects, as the dowry of his wife, the excellent "Mother Anna," as she has been called, who was the daughter of Christian III., King of Denmark.

The astonishing sums which then seemed squandered, created the belief that Augustus was an experienced alchemist; and he gave some colour himself to this belief, saying in one of his letters to the celebrated alchemist, Francesco Forense:—"So far I have succeeded, that I am able daily to produce three ounces of gold from eight ounces of silver," and by leaving at his death the then enormous sum of seventeen millions of thalers.

The two Christians, his immediate successors, added to the collection, but far more was done for it by John George I., during his long reign of forty-five years; but, concerning the large additions made by him, it cannot be too often repeated that the accusation brought against him as having enriched his Green Vaults by the pillage of Prague, wants every shade of truth; those treasures which were formerly in possession of Rudolphus II., were either presents of that emperor to the electors, or acquired by exchange.

During his reign, John George II. conscientiously fulfilled the injunction to enrich the collections given him in his father's will; and he did so equally by his own inclination as by his innate munificence. So the inspector of his collections, the Lieutenant-Colonel von Klengel, was sent to Italy with special orders to collect works of *virtu* and similar productions of that country. After an absence of seven years he returned, laden with pictures, mosaics, bronzes, and other objects.

Superb Turkish weapons were brought from his Turkish campaign by the warlike John George III., who had hastened to Vienna in 1683 to help King Sobieski to liberate that capital from its imminent danger. A large portion of the Turkish

arms then acquired now forms part of the "Royal Historical Museum."

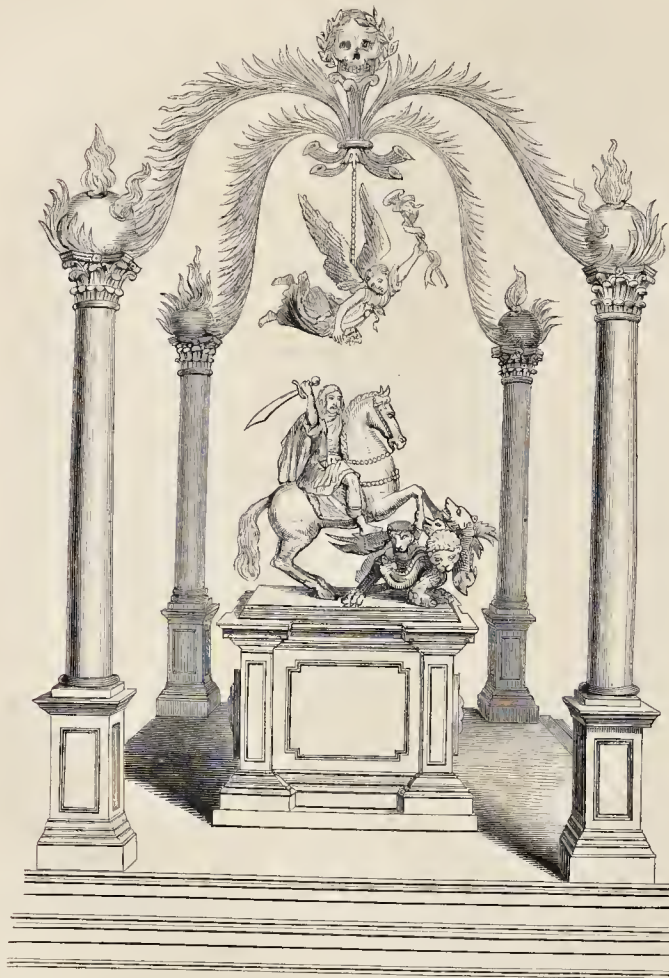
The present arrangement of the Green Vaults is, however, due to Augustus the Strong, and was made in the years 1701 to 1724. How much interest the king took in it, is clearly shown by the autograph orders which he gave even from Warsaw. But while he thus took the most lively interest in the exterior arrangements of his collection, he also increased it by the most costly jewels, and by the unsurpassed works of Dinglinger and his

really superior articles became rarer every day, so that, with the exception of a number of fine carvings in ivory, only the beautiful chimney-piece of Meissen china and Saxon pearls is worth mentioning.

When asked whence the House of Saxony found means to accumulate such a vast collection of treasures, it may suffice to mention one single authenticated fact which took place in the year 1477; in that year a specimen of ore was brought to light in the St. George's mine at Schneeberg, which yielded four hundred

weights of pure silver. This discovery created such a sensation, in spite of the well-known riches of the Saxon mines, that the reigning Duke Albert travelled to Schneeberg to view the marvel with his own eyes. In the meanwhile the silver had been shaped into a table and some chairs, on which the prince and his counsellors sat down to a banquet which was illuminated by the lamps of hundreds of miners. Well might the Duke, having offered up thanks for the blessing of God on his mines, exclaim: "In truth our Emperor Frederick is a rich and mighty monarch, but he has not so magnificent a table as this, and we may boast of having dined more sumptuously than ever did Roman or Turkish emperor."

The mines were then to a large extent the property of private persons, who were obliged to give the sovereign the tenth part of their produce; it is stated on authority that the Saxon dukes gained within less than eighty years four millions of florins, each valued at four shillings. Not only the mines of Schneeberg yielded so rich a treasure, Freiberg and Annaberg also produced quantities of silver, as well as zinc and lead. The mines of Schneeberg also seemed for a long time to be inexhaustible in cobalt. From what has been said, it is evident that the Saxon princes did not need the assistance of the alchemist. The condition of their finances was not, however, always equally flourishing; wars and dissipation often brought them so low, that at repeated times it was necessary to have recourse to loans. The fortunes of the collections varied with those of the Saxon finances; and it is interesting to follow the history of their vicissitudes, and to note how they were repeatedly saved from imminent peril, and how, in spite of various losses, so many of the finest and most costly treasures were preserved. In 1701, when a great portion of the palace was destroyed by fire, it was necessary to remove the contents of the "Kunstammer" to the fireproof vaults in the lower part of the building; thus the "Kunst" and the "Schatz-kammer" remained united until Augustus II. formed



*Charles II. (of England) fighting the Hydra of Revolution.*

the Green Vaults, between 1721 and 1724; the arrangement then made is, to a great extent, that of the present day. The treasures have twice been pawned since that time, and several times saved by flight. They were first sent to Amsterdam, in 1742, where the banking-house of Sardi advanced millions of florins upon them. In 1767, after the Seven Years' War, the Roman Monte di Pietà had to advance the necessary sums. There was great danger of entire loss after the battle of Jena, in 1806, when these treasures were on their way to the Prussian frontier; they were only saved by Napoleon's offer of neutrality to the King of Saxony. Great

family. It was also Augustus who first opened, although under very restricted orders, the treasury to public inspection, while the "Kunstammer," considered as a means of education, was never closed to the studios. The Seven Years' War not only prevented further acquisitions, but caused also no inconsiderable amount of damage and loss, from the repeated removal of the treasury to places of safety.

Little of importance has been added to this emporium of valuables during the last hundred years. The times had changed, the means were more limited, and the opportunities of acquiring

the Green Vaults, between 1721 and 1724; the arrangement then made is, to a great extent, that of the present day. The treasures have twice been pawned since that time, and several times saved by flight. They were first sent to Amsterdam, in 1742, where the banking-house of Sardi advanced millions of florins upon them. In 1767, after the Seven Years' War, the Roman Monte di Pietà had to advance the necessary sums. There was great danger of entire loss after the battle of Jena, in 1806, when these treasures were on their way to the Prussian frontier; they were only saved by Napoleon's offer of neutrality to the King of Saxony. Great

danger also threatened them, when, in the years of general revolution, 1848 and 1849, a lawless set of foreigners caused a revolt at Dresden, which came so unexpectedly, that there was neither time nor means to remove the contents of the Green Vaults. Fortunately the military proved faithful, and defended the royal palace, when so many inhabitants of Dresden were drawn into the vortex. But losses and damage were not only caused by wars and revolutions, but also by the vanity of Augustus the Strong, who, not satisfied with being surrounded at Dresden by objects of Art and value, caused them several times to be sent to Poland, where he formed what he called his "Little Green Vaults."

At the time when Augustus made the new arrangement regarding his treasury, he removed numerous objects from it, giving most of the costly church-vessels, rich vestments, &c., to the Church, the rare and beautiful weapons to the Historical Museum, and the astronomical and mathematical instruments to their respective cabinets, while the cabinet of coins was also enriched.

After this necessary introduction to the Green Vaults, we will enter the collection itself, having crossed the picturesque court of the palace.

The rooms containing the collection are paved with Saxon marble and serpentine, the walls are completely covered with beautiful mirrors, fitted up with consols, symmetrically distributed. The first of the suite of rooms contains bronzes; the contents of each room increase in value both as to material and workmanship, until the last, or eighth, contains what is most remarkable in the whole collection, and the invaluable crown-jewels.

In arranging the cabinet of bronzes, of which a large portion was made over to the cabinet of antiquities, the object in view was more to produce a pleasing effect as a whole, than symmetrically to dispose of the bronzes, which, to heighten the effect, were to a great extent placed on beautiful pedestals of boule-work. There are above one hundred groups and single figures; none of them are, however, the productions of Greek and Roman Art. They were chiefly made during the sixteenth, seventeenth, and eighteenth centuries, and are—some of them—very good reduced copies of famous pieces of sculpture of the classical period; others, copies from works by French artists of the time of Louis XIV., and others, fine original works of celebrated Flemish masters. The effect produced by the different mixture of the metal is as various as the objects themselves; in the early Roman time not only the forms of the antique works were imitated, but also their colour; the patina or oxydation, was reproduced, while the Florentine masters of a later period produced a yellower or redder colour by adding more or less zinc or lead. The Flemish bronzes are of almost pure copper. Among the modern Roman bronzes is the equestrian statue of Marcus Aurelius, remarkable for its perfect finish; it was presented to Augustus the Strong by Pope Benedict XIII. The original, standing in the centre of the court of the Capitol at Rome, is considered the finest equestrian statue of antiquity which has come down to our time, as it is also curious, as being the only one equestrian statue erected by the people during the lifetime of a Roman emperor. Another remarkable group is the so-called 'Farnese Bull,' by Andrea de Vries; the original is now in the Museo Borbonico, at Naples, a cast from which has been placed in the Crystal Palace. The event, according to mythology, represents the two sons of Zeus, Zethus and Amphiion, who, to avenge the bad treatment their mother Antiope had experienced from her step-mother Dirce, tied the unhappy queen to the horns of a furious bull. The original group, which like so many of the finest pieces of an-

tique sculpture, was found among the ruins of the Baths of Caracalla at Rome, was then in a sadly mutilated condition; the clever Milanese sculptor, J. B. Bianchi, restored all the missing heads and arms, and his restoration has been extremely successful.



*Hercules Slaying the Vulture.*

Another copy of one of the finest antique statues is the figure of Hercules, resting from his labour. The original is also in the Museum at Naples, and was found at the same place as the



*Doreas and Orithyia.*

former group. The pope at the time of the discovery, Alexander III., being a Farnese, the statue received the name of the 'Hercules Farnese.' It is a masterpiece of perfection, and has been a model ever since it was found in the year 1540. It was

found without legs. Michael Angelo was asked to repair it, but could not be brought to do so, and the task devolved on Guglielmo della Porta, who, with less modesty, but great skill, executed the restoration of this fine work of Art, and gained the applause of Michael Angelo. Strange to say, Guglielmo della Porta had scarcely finished his work when the original limbs were discovered in a well at three miles distance from Rome, on the estate of the Prince Borghese, who presented them to the proprietor of the torso. The 'Resting Athlete,' or '*Discobolus*,' is another copy from the antique, and represents a fine male figure in recumbent posture. The original was bought by Pius VII., but when, in 1795, the spoils of Rome were removed to Paris, this statue was among the plundered works of Art. At the restoration of the Bourbons it was not returned to the Pope, and it still remains in France.

Among the original productions of modern artists, the Crucifix (18 inches long), by John, of Bologna, a Flemish master, occupies the first place; it is both by conception and execution one of the finest bronzes of modern times. John of Bologna took Michael



*The Little Dog.*

Angelo for his model, and the work in question was finished at Florence. The collection also contains a number of works by Florentine artists of that period. The following are a number of very fine groups and single figures, chiefly by French artists of the time of Louis XIV.

A copy of the 'Bath of Apollo,' the original of which exists in the grottoes at Versailles, is the joint work of François Girardin and François Renaudin: it represents the figure of Apollo, sitting, and surrounded by six nymphs, who are handing him the utensils of the bath. A resemblance has been fancied between Apollo and Louis XIV., with his principal "favourites." 'Diana and Endymion,' by Cornelis van Cleve; 'Boreas and Orithyia,' by Gaspar Marcy, and other groups, are remarkable for their size and finish.

We must here also mention the model for the equestrian statue of Augustus the Strong, by Ludwig Wiedemaun, who began life as a coppersmith, but was called to Dresden to take the direction of a cannon-foundry with the rank of a captain. The statue is executed in hammered copper, gilt, and was placed in the marketplace of Neustadt at Dresden. It was originally intended that

this fine work of Art should have a richly ornamented pedestal, having statues of slaves at the four corners, similar in design to those attached to the monument of the "Great Elector," at Berlin, and to the statue of the Grand Duke Ferdinand III., at Leghorn. The models for these slaves still exist in the Green Vaults, while the statue has been placed on a temporary pedestal. The execution of the pedestal originally planned was prevented by the Seven Years' War, and other causes. Among the bronzes there is a little dog which, though small, is by no means an insignificant work of the celebrated Peter Vischer, of Nürnberg, well-known through his finest work, the shrine of St. Sebaldus, in the church of that saint at Nürnberg. Other things are worth mentioning; for instance, a group of a youthful Bacchus riding on a goat, in the midst of a gay set of children, and pressing into a cup the juice of the grapes which they offer him. This bronze is attributed to François du Quesnoy, called 'Il Fiammingo,' who carved similar



*Augustus the Strong.*

groups in ivory. Several factitious groups are also to be met with, viz.: a small one representing a witch riding on a goat to the Blocksberg, while the devil lights up her road.

A very fine group, which, however, sadly deviates from the principles of statuary, is that of Hercules slaying the vulture that so long tormented Prometheus. And now we will mention a work of Art of quite a different description; it is a small group (9 inches high) representing Charles II., King of England, fighting the Hydra of Revolution. The execution of this work, small as it is, occupied the artist during five years; it is worked out of a block of iron, originally weighing 67 lbs., which the artist carved down to 14 lbs. weight, and it could not be more finely modelled if it were wrought in wax. The artist, Gottfried Leygebe, an armourer, was a native of Freystadt, in Silesia, and lived about 1630; he has been mentioned before in the *Art-Journal* of the year 1853, on page 291, with reference to a torch-bearer and a lantern.

The above-mentioned work, shown in a woodcut, was (as it

appears from the print in Joh. Gabr. Doppelmeyer, "Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern," Nürnberg, 1730), originally adorned by a kind of baldachin; the four columns tied together with gilded palm-branches, above which, where they were joined, rose a crowned skull, under which the genius of Fame, reaching down to the statue of the king, offers him a wreath of laurels. The ultimate fate of this ornamental portion of Leygebe's work is as unknown, as are the causes of this unusual ovation.

Two similar equestrian statues have been executed by the same artist, one of which is at present in the *Kunstkammer* at Berlin, while the second is preserved at Copenhagen. The former represents the great Elector, who, as in the Dresden group, is fighting some hideous animals; the latter is a statue of the Emperor Leopold I.: neither of them has any ornamental addition. Besides the then mentioned works by Leygebe, there exist some exquisite dies for medals and many sword-hilts, executed with the most perfect Art, of which the Historical Museum possesses some very superior specimens. Many fine works of this kind have been done by Italian artists of the fifteenth and sixteenth centuries; for instance, by Niccolò Grosso, called 'Caparra' (or earnest-money), who executed the splendid iron-work at the Palazzo Strozzi at Florence; or, nearer home, the beautiful shield

at Windsor Castle, attributed to Benvenuto Cellini. The art of carving in iron reached its highest perfection in Germany during the sixteenth century, as is proved by the exquisite works of Thomas Rucker, who designed and wrought in iron the wonderful arm-chair, which was taken to Sweden after the pillage of Prague, and is now at Longford Castle, the seat of Lord Radnor. This chair, which the free-town of Augsburg presented to Rudolphus II., Emperor of Germany, is covered with a number of medallions, on which the history of Rome and Germany is illustrated by thousands of figures in high and low relief. On the back of the arm-chair there are three medallions, the first showing a 'Roman Triumph,' the second the history of Nebuchadnezzar and Daniel, and the third containing the figure of our Saviour. It may here be mentioned that of late many drawings have been discovered in Paris, which prove that numerous suits of armour worn by the French kings, and hitherto attributed to Italian, and, in particular, Milanese artists, were by design and execution the work of Germans, mostly Augsburg and Nürnberg armourers; Desiderius Kolmann, of Augsburg, being one of the most prominent among them.

So much concerning the bronzes in the Green Vaults, we may now enter the second room filled with works in ivory, which will form the subject of another paper.

## PEN-LIKENESSES OF ART-CRITICS.

JOHN RUSKIN, THE ART-SEER.

IF there be any one writer to whom the Anglo-Saxon mind is especially indebted for directing its attention anew to Art, it is Mr. Ruskin. Many others had preceded him as critics and teachers; but in the tame old way, which edified few. Pictures, also, had greatly multiplied in England, without developing any special comprehension of their æsthetic merits in their collectors, whose regard for mere names was as fluctuating as any other caprice of fashion. At this juncture there suddenly appeared in the æsthetic horizon a youthful critic of remarkable flow of language, startling novelty of ideas, and redundant powers of illustration, who, at one assault, firmly established himself in the field of Art as a radical iconoclast. Old reputations were shivered at a blow, new ones made in a breath, time-honoured systems and rules overturned at the first bout—in fine, Art, as commonly accepted in England, was sent flying in craven panic before the literary lance of this fresh Don Quixote of the quill.

Nor was the panic wholly unreasonable or unseasonable. "The Oxford graduate," John Ruskin (for he is our knight-errant), had the keenest of scents for the artistic foibles and vices of the hour, a chivalric loyalty to truth in the abstract, an unselfish love of Art, honesty of purpose, and a religiosity of soul that savoured of the spirit which defies even martyrdom for liberty of praise or denunciation. His strong belief in himself led him to conclude it to be the final proof of error and wrong-mindedness for another to differ from him. This is as heroically as bluntly affirmed in unmistakable language in his earlier controversies, and we have seen nothing in his later writings to indicate any modification of this opinion. Acutely learned, subtly dexterous of diction, magnificently rhetorical, intensely hostile to cant and deceptions of every species, penetrating the very marrow of æsthetic right and wrong by his moral chemistry; as fiercely prophetic of tongue as a maddened seer, implacable as a savage in his hates, yet tender-hearted and sympathetic as a maiden in his loves; illogical (yet we have read a letter of his to a distinguished poet in which he says, of himself, referring to a critical charge of this sort in one of the Reviews, if there be any one faculty which I possess above all others, it is the logical one), having no faculty of generalization, always seeing things apart in minutest detail and from closest vision, the natural sight running to one extreme of material observation, and his imaginative sight to its opposite; as bitterly ingenious in fault-finding as eloquently extravagant in laudation and conclusion; the most sincerely impressive of theorists and fervid demolisher of false gods, with the loftiest ideas of man's duty and his own pet idealisms; vehemently publishing his intuitions and observations as immutable principles of life; rejoicing, like Job's war-horse in the battle, but easily made despondent; with an unbalanced brain, running to fine points and bent on Ruskinizing the world—the while most

inconsistently sad and angry because of failure—despite himself, John Ruskin has done much good work for us all in his adopted cause. He has stirred anew the languid currents of æsthetic thought both in England and America; incited a deeper interest and investigation into the motives as well as the methods of Art-education; suggested beautiful and noble ideas; disclosed fresh sources of enjoyment and inspiration; helped to reconcile Art with Nature, and put us in better fellowship with both; and, best of all, relentlessly exposed and denounced evils, driving to bay the mean parasites that habitually infest all good work and sound aims. In short, notwithstanding his many entanglements of thought, eccentricities of presentment, incapacity of putting objects and ideas relatively right, or of accurately measuring the differences between the little and the great, of seeing the world as it actually exists, of curbing his own egoism, unphilosophical turmoil of soul, foregone prejudices, constitutional irritability, restraining his passion for Utopias, and of making intellectual allowance for his own defective physical fibre,—notwithstanding all these drawbacks, Ruskin has been a profitable as well as fascinating writer for the general reader.

Perhaps even more: for he well-nigh founded a sect of youthful followers, some of whom, enthusiasts of impressible, congenial proclivities, have turned his teachings to practical account; while others, bewildered in trying to follow him to the end, have fallen back on their own independent judgments. In New York there arose a set of writers, stimulated by his books into vehement and transient activity, who imbibed but little of his spirit besides its destructiveness, which in them speedily degenerated into butcher-like criticisms on the luckless artist they selected for assault. Whatever there is sound in Ruskin has come from his intuitive honesty, generosity, and philanthropic aim, the absolute æsthetic conscience of the man and sensitiveness to the spiritual basis of being; whatever is erratic, disturbing, and unsound, from his equally innate psychological and physiological deficiencies, which neither deeper culture nor wider experience seem to help, but rather to emphasize; so that, as he has grown older, he has become more disposed to inveigh against everything, including himself—to make his life and ours one wailing Jeremiad, instead of bringing into relief its hopes and consolations.

Ruskin's egotism, which tries all truths and tests all facts by their fitness to its intensity of conviction, is the dry powder which propels his shots so straight and hard at their mark. Sometimes they rebound on himself. His target is the entire world. Art, religion, government, social science, domestic life—each and all must be made anew by his receipt, if humanity will be saved. The frankness with which he assails whatever irritates him, and the sincerity with which he enunciates that the vulgar many should humbly submit to be ruled by the select few, if not altogether wise

in action, are sure to be tied by some threads of truth to fundamental principles which thinkers might profitably investigate. It will not do to ridicule or despise the wildest of Ruskin's sayings, simply from their apparent absurdity. There is in him a faculty which can probe through sore or sound flesh, into deeper currents beneath, even if it cannot always turn its findings to salutary account.

Indeed preachers make poor statesmen, because of concentrated narrowness of vision; but they often detect symptoms overlooked by broad-eyed worldlings. However foolish, therefore, any of Ruskin's wishes may read, there is somewhere, in them a sharp-cut truth; however impracticable his plans, suggestions of grave import.

But once hold of his specific idea or fact, Ruskin finds no better way of using it than firing it off point-blank against some weightier idea or fact. He says of the American rebellion, "that accursed war having washed all the salt out of the nation in blood, left America to the putrefaction and the morality of New York." "I should like to destroy without rebuilding the city of New York." Mark his individual delight in destruction: "I should like to destroy;" not that another should do the work. Lately, in the *Pall Mall Gazette*, he writes,—“There are numbers of the people I should like to murder.” In his "Fors Clavigera" it is gravely stated, "that if upon the proclamation of war every woman in Europe would go into mourning, war would become impossible;" an opinion on a par in ratiocination with his theory of marriage as

the "reward of merit" only—all youthful couples and their property to be under the tutelage of the State, and "that the wise and kind, few or many, shall govern the unwise and unkind." He thinks the world has more need of cursing than blessing, and it will help forward the millennium if, "when we want to go anywhere, we will go there quietly and safely, and not at forty miles the hour, in risk of our lives; when we want to carry anything anywhere, we will carry it either on the backs of beasts or on our own."

This way of writing saddens quite as much as it amuses, and would justify the suspicions of his best friends, as he himself confesses, that "he has gone mad," were it not so consistent with the normal condition of his reasoning powers, as shown in his whole career as an author. It explains, too, why he is unknown among people not using the English tongue. To all such he is simply and utterly unintelligible. We who are accustomed to his eccentricities of thought and expression, may trace the golden wool which redeems them from absolute foolishness, showing that however angrily and paradoxically Ruskin may denounce his evils, it is ever done with the view of forcing men to accept his freely proffered goods. When time shall have fairly sifted the wheat from the chaff in his writings, the world at large will have gained in its Art-literature, and people will have grown wiser and happier, so far as whatever proves thoroughly sound and good in them shall become practically incorporated into their lives.

*Florence.*

J. J. JARVES.

## THE POPLIN MANUFACTURE OF IRELAND.

EVERY one who is acquainted with Ireland acknowledges, with regret, that the resources of that country are but imperfectly developed. Why this is so we shall not here consider. There are many causes which the statesman, the philosopher, the naturalist, and the ethnologist, have each investigated and sought to remove, but the fact still remains; and in the productions of the Arts and Sciences she is, speaking generally, not only behind other nations but falls far short of what she might accomplish. There are, however, some branches of Art-industry in which she has long maintained an undoubted supremacy, and still maintains it, despite of the keen competition of other lands. Her linen fabrics are celebrated throughout the world. What her woollens might have been, had not a blind and jealous policy, in days gone by, discouraged their manufacture, it is bootless now to speculate upon. But we may in passing observe that now, under juster notions of political economy and a more enlightened policy, her cloth fabrics are fast advancing in excellence, and her friezes are much esteemed in England.

In no branch of manufacture, however, has Ireland acquired a higher reputation than in that of her poplins. Though the looms of France, Germany, and Switzerland energetically seek to compete with her, she still is able to surpass them all in fineness and lustre of fabric, beauty of design, richness of colour, and artistic taste; so that one is naturally disposed to wonder that a people which can be thus successful in this branch of industry, are not able to compete with other nations in the various manufactures of the loom, both in silk and other materials.

We purpose, at present, briefly to draw attention to this great Irish manufacture. It is now nearly two hundred years since the first factory of poplins was established in Dublin, and the fact affords one of the many instructive lessons to be found in history, that persecutions are not more wicked than they are foolish. Persecuted Christians spread their doctrines through the world; persecuted Greeks, when Constantinople fell before the armies of Mahomet II., spread the knowledge of Greek through England and other lands; and the persecuted Huguenots, when they fled from France on the revocation of the Edict of Nantes, took refuge in large numbers in England and Ireland, bringing into the capital of the latter country their silk looms, and establishing there the manufacture of tabinets, or poplins. Large sums of money were granted from time to time by the Irish Government, for the purpose of encouraging and developing this trade; and, with a mistaken policy, protective duties were imposed. The natural results followed this measure; competition being removed, indifference towards improvement ensued, and there was no stimulant to increased industry. And so, as might be expected, this trade languished under the means intended to promote it. The Union, in abolishing the protective duty, removed the cause of the decay; but the trade had suffered from that cause too severely to recover quickly, and we find that, in the year 1840, the annual value of the poplins manufactured in Dublin did not exceed £8,000. The revival that has happily taken place since then is mainly due to the zeal,

and enterprise of three firms—that of Atkinson & Co., College Green; Pim, Brothers & Co., William Street; and William Fry & Co., Westmoreland Street.

Mr. Robert Atkinson, the late head of the first-named firm, was during a long life identified, perhaps more than any one in Ireland, with the success of the poplin manufacture. To it he devoted all his energy, his talent, and his excellent taste and judgment. He had his reward in the acquisition of an ample fortune and the public recognition of the excellence of his fabrics in most of the Industrial Exhibitions of Europe, where he obtained numerous medals and prizes.

At the recent Exhibition at Vienna the display of Irish poplins exhibited by the Messrs. Atkinson in the British section attracted great and deserved admiration. These specimens consisted of single, double, terry, ribbed and figured and brocaded poplins as well as white and gold tissue poplin. But the most exquisite production of their looms was a poplin especially manufactured for, and displayed at, that Exhibition. The grounds of this were white and salmon; each colour ground was brocaded and tissue with the Austrian imperial eagle and shield in gold and colours intended as a trimming round the dress or robe. The upper part or filling of the skirt is brocaded with the monograms of the Emperor and Empress surmounted with a gold crown. That of the Empress is encircled with a wreath of white lilies, the emblem of purity—that of the Emperor with a wreath of oak and acorns, the emblem of strength. We may safely assert that these various fabrics were unsurpassed by any European productions of the same kind in point of texture, finish, richness, colour or design, and for them this eminent firm was awarded the medal for merit.

It was not till 1847 that the firm of Pim, Brothers & Co. entered upon the manufacture of this material, commencing with only four looms; they produced articles of so excellent a quality, that in 1850 they were awarded the gold medal at the Exhibition of Arts and Manufactures in Dublin; and, in the following year, they obtained the bronze medal. From that period they pushed their trade with skill and energy, increasing it in every department and attaining the highest excellence, more especially in the brilliancy of the colours produced in the extensive and admirably constructed dyeing works established by them. So largely has their business increased that the work represented, in 1847, by four looms, expanded, in 1871, to the employment of two hundred and fifty weavers. These, with the other persons necessarily employed in the various processes connected with the manufacture of the fabric and in the warehouse department, amounted to about four hundred and eighty persons, causing an expenditure in wages of about £400 a week. The factory of William Fry & Co. gives evidence of high excellence; their merit has also been acknowledged, by medals, in the various exhibitions, and the work which they turn out places them in every respect in the first rank of poplin manufacturers. There are some other producers of this fabric in Dublin who contribute their proportion to the common stock and sustain the high character of Irish poplins.



It may not be uninteresting now to say a word or two on the manufacture of this fabric. Poplins are formed by the union of silk and wool, the warp being of the former and the weft of the latter material. This combination of silk and worsted produces a very beautiful fabric; the surface being of pure silk has all the brilliancy and gloss of that material, while the interior and hidden texture, being of the finest Australian wool, gives a firmness and body to the whole which make poplin a rich and elegant material for dresses. At first, hand-spun worsted was used, but the Messrs. Pim & Co. substituted for this machine-spun worsted—a great improvement in the fabric, producing a much smoother and more lustrous article at a lower cost. But it is in the preparation of the silk—its manipulation and dyeing—that the utmost skill and delicacy of treatment are required, for on these depend the beauty and excellence of the fabric. The silk, as it comes from China, technically called "Chinese Organzine," is perfectly white. It is then subjected to the dyeing process, in which it loses at least 25 per cent. of its weight, and the greatest care and judgment are required to produce the tints and colours, at once the most delicate and the most brilliant; any inattention or failure may result in cloudiness or indistinctness. It is in the superiority of their dyes that the Irish poplins are unrivalled. Indeed to this object the Dublin firms have especially directed their attention. Messrs. Pim & Co. erected dye-works in the neighbourhood of Harold's Cross, in conjunction with one of the best dyers of Dublin; first for worsted-dyeing only, but they subsequently undertook the dyeing of silk. These works are not surpassed by any in the United Kingdom; and the peculiar quality of the water—a matter of great importance in the process—enables the proprietors to produce colours whose excellence is only equalled by the dyes of Lyons. Not less successful have been the exertions of Messrs. William Fry & Co. in this respect. In their dye-works in Lower Kevin Street, they have availed themselves of all the recent discoveries in chemistry which can be applied to the production of the best and purest colours; and they have succeeded in manufacturing poplins of snowy whiteness, an effect formerly unattainable. We do not mean to follow the work through its various processes. Any description would, unless to experts, be inadequate. An inspection, however, of either of the factories

we have named would give a perfect insight into the whole of this beautiful and most interesting manufacture, and would well repay a careful examination.

There are three qualities or kinds of poplins, known by the respective designations of "single," "double," and "terry." The only difference in the first two is the greater or less quantity of silk in the warp. The former, which is lighter, is generally used for walking-dresses; the latter, which is heavier, is more suitable for dinner or evening costume. The terry is the richest of all makes, and is so called from its resemblance to terry velvet. It is formed by throwing up the surface of alternate strands of the warp, and it has much of the rich appearance of velvet; it possesses, too, the great advantage of not being easily flattened or frayed, and is thus more durable than velvet.

We must also notice another description of poplin, called "Brocattelle," which is principally used for curtains and furniture coverings. This manufacture is now carried on extensively by several eminent houses in Dublin, and promises to become a very important branch of industry. Most of the designs for the patterns of Irish brocattelles are the work of native artists, principally pupils of the school of design attached to the Royal Dublin Society, and their beauty and excellence have nowhere been surpassed. The manufacture of gold and silver tissue and brocade also deserves to be mentioned, as well as the tartan poplins.

Originally the poplin weaving was done in the houses of the weavers, but now the principal portion is performed in the factories, though much still is wrought in home-looms. At present there are more than five hundred looms employed in Dublin, and these are scarcely able to supply the demand. So high, indeed, is the reputation of Irish poplins, that they find a ready market through Europe, and a very large trade in them is carried on with America. In the order-books of the three firms we have especially referred to are to be seen commissions from every crowned head and all the aristocracy of Europe; and the work that has been furnished in the execution of these orders, for richness, elegance, and beauty, both in fabric, design, and colouring, is well calculated to maintain the supremacy of Irish poplins throughout the world.

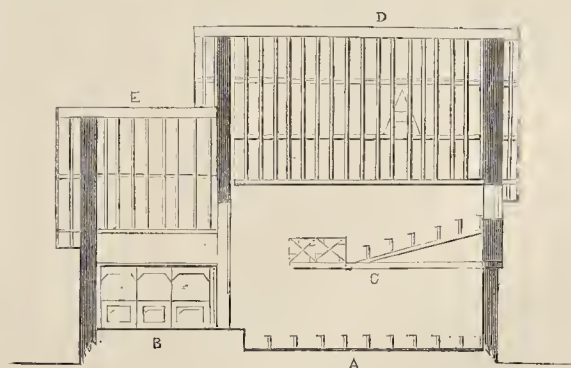
FRANCIS WALLER.

## SHAKSPERE'S "BLACKFRIARS"—A THOUGHT ABOUT IT.

I HAVE devoted some time to *material* matters as they were in Shakspeare's day; perhaps the following will interest. It is usual in most almanacs to give the birthday and the day of the death of great men, as the most worthy to be remembered things concerning them. They are noteworthy occurrences, without doubt; but in the lifetime of those whose vocation it has been to move the world, the most noticeable day is that on which they, for the first time, received an *impression* that started them on their future career of life. Numberless instances could be given; but the most remarkable is that of Shakspeare. In the year of grace 1564 William Shakspeare was born—an eventful day surely—but a yet more eventful day to the world was that on which the boy William first saw a "stage play" acted. It is this that must have struck the keynote of his future work. In 1569, when he was five years old, there was a play acted in the borough of Stratford. When he was respectively 9, 10, 13, and 15 years old, there were others in each of those years; and when he was 16, in 1580, there was paid to the Earle of Darbye's "players," and at the "commandment" of Mr. Bailiffe, *Es. 4d.*, for a stage play in the Town Hall of Stratford. The boy William might, and probably did, see all these plays, and so got to be passionately fond of such sights, and became then acquainted, too, with some of the *actors* in them. These were eventful years in the world's literary history, for out of them grew the great plays of Shakspeare. Shakspeare might never have dreamed of writing a play had he not seen some of these quaint plays in visible action before him.

What was the next eventful day in the history of this wonderful man? Why, surely that on which he applied at the "stage-door" of the "Blackfriars" for some employment as an actor of plays himself. This was not to merely see, or to talk about, or think about plays, but to work at them, and to know the ins and outs of stage-work and stage-life. There can be no sort of doubt that straitened circumstances drove Shakspeare to London town; and that his liking for plays, and a fancy that he himself could take a part in them, took him to the stage-door of the Blackfriars Theatre. It was the readiest thing he could do, knowing nothing of London life and London work. To James Burbadge, then the chief actor and manager of the company of "Her Majesty's poor players," he must needs have applied, and to forthwith hire himself out to him as a "super," or handy man, to move about on the little stage whenever wanted. As a subordinate actor in the pay of the proprietors

or shareholders of the dim Blackfriars, Shakspeare must have commenced his dramatic career. An eventful year in the world's history, and in his own life! What the exact year was no one has as yet discovered; but in the year 1589 he is specially named in a certificate as one of the "sharers" of the Blackfriars Playhouse. Shakspeare was then twenty-five, but it must have taken some little time even for him to become a shareholder. It must have been up-hill work indeed.



Longitudinal Section of the Blackfriars Theatre in Shakspeare's Time.

And now the question comes, and a most interesting one it is, and almost, if not quite, a new one, what *sort* of playhouse was the "Blackfriars?" No mistake can be greater than that of supposing the playhouse of Shakspeare's day to have had any sort of resemblance to the great theatres of the present time. No mistake, too, can be greater than to imagine the *streets* of Shakspeare's London were anything like the

present London thoroughfares in well-known quarters. It is only in the obscure, and, to not a few, absolutely unknown quarters and streets of London, that any sort of resemblance can be possible between them and the street in which the Blackfriars Theatre was situated. It is, or rather was, only in the "penny" house, or "gaff," as it is called, that any modern resemblance can be found to the Globe, or the Blackfriars, or the Curtain playhouses. Indeed, the *modern* gaff even is a great place and a gorgeous playhouse by the side of the old Globe. The Globe, however, we may leave for the present, and perhaps for another opportunity, and endeavour to come at some idea as to what kind of place the Blackfriars Theatre really was.

We are in a measure guided to it by a "petition" to the civic authorities of the time against the very construction of the Blackfriars. The feeling of the time was opposed even to the conversion of the "rooms," which "one Burbadge hath lately bought," and which were to be converted into a common playhouse. It is here that we see the *rooms* in an ordinary dwelling-house, in a dull street of the time, so far altered and modified as to serve the purpose of a theatre, as it was then understood. It was, probably, a broken-down and dilapidated house, past all living in, that Burbadge and his little company went to work on, and converted into a theatre. The annexed "section" shows how this may have been accomplished with some accuracy. It is not, be it noticed, an entirely fanciful restoration; for in these modern and improved days, when you go low enough for it, there are found actually to exist playhouses almost exactly similar, and made out of the same unpromising materials.

It is not a little remarkable to notice how the past runs into the present, or the present is but a *copy* of the past. The modern feeling against "gaffs," or penny theatres, remarkable in so very many ways, is but a likeness of that which obtained in Shakspeare's day against his theatres. It drove the actors almost to extremity, to the narrowest and dingiest streets, to the most tumble-down of houses and dirtiest of back yards, and to the lowest of low neighbourhoods. So persistently prejudiced were the "city authorities" against "playhouses" and "actors," that they would not allow of a theatre *within* the city walls without its being strictly under the control of their own city officials; and for them to admit the "comedy-players" within the City of London, and to be otherwise favourably used, it was ruled that the whole authority should be, for the regulation of plays, vested in the Lord Mayor and Court of Aldermen, and that they only could license theatrical exhibitions within their city, and that the players, whom they did license, should contribute *half* their receipts to charitable purposes! Hard times those; but the actors' troubles did not end here, for no sooner was a playhouse, under difficulties, built up, than a "petition" was sure to come from the respectable inhabitants of the precinct against it, and its proprietors, and its actors. Indeed, rogues and vagabonds, and those who could give no "reckoning" of themselves, are constantly classed with fencers, bearwards, common players in interludes, and minstrels, with jugglers, peddlers, tinkers, and petty chapmen. A singular state of things, and to be only paralleled in these days by the actors in "penny houses," costermongers, and wandering peddlers! In the Acts of Parliament, of bygone date, all this is to be seen but too visibly. It was only by the countenance and protection of some powerful court-retainer or peer of the realm that such players could hope to follow their calling. Much more might be said on this curious state of things—but to the Blackfriars.

In the annexed drawing, which is a "section" of the Blackfriars as it in all probability actually existed, it must be borne in mind that this little theatre was not a regularly built house, purposely erected for a theatre, like the Globe, but it was an *old dwelling-house* of the ordinary type converted into a theatre, and adapted to the purposes of stage-work as it was understood in Shakspeare's day, so different from the present. Different from the present, but still, as already noticed, strange as it may seem, there are *yet* in London town places used as "penny" houses, or small theatres, which have been so converted from their primitive use as dwelling-houses to houses of theatrical entertainment. There was one, but some time since burnt down, in the Whitechapel Road, called the Panorama—an odd place enough, with an "entertainment" as strange as

the little house itself. There was another in the New Road, and one, perhaps the best for our purpose, in the Lower Marsh, Lambeth. This special house was almost a fac-simile of the drawing we here show. A part of the house was used for the audience portion of the theatre, and the "stage" was constructed on the yard at the back of the house, and, of course, roofed in. It is an almost obvious way of utilising a dwelling-house, too old for any longer living in, to the purposes of a temporary theatre. It would not be easy, says an esteemed author of a *Life of Shakspeare*, "without some knowledge of minute facts, and a considerable effort of imagination," to form an accurate notion of that building in the Blackfriars—*i.e.*, *rooms* converted into a common playhouse, and in which the first plays of Shakspeare were exhibited. It is indeed but too difficult to do this, but still the attempt may not be without its uses and interest. In the drawing here presented to the reader and lover of Shakspeare, the letter A indicates the floor of the *audience* portion of the house, with the seats for the pit audience, or "groundlings," as they were called in Shakspeare's day. It may, indeed, be doubted whether there were any seats at all in the pit for the groundlings; *they* may have stood during the performance, the theatre holding a greater number in this way. The letter C shows the gallery of the house, formed, as may even now-a-days be seen, out of the first floor of the house of which the theatre is built up. A gallery most surely there must have been, and, if so, this was the way of it. It was the *first floor* of the house made into a gallery. The letter B indicates the stage of the theatre. It is slightly raised above the level of the pit, as is now so universally the case. We have supposed it to have been built up in the *yard* at the back of the house, and to be *roofed* over. It is by an examination only of what has been done in the present, or rather the last generation, that this arrangement can be fully realised. Accurate dimensions are, of course, impossible, but *general* arrangements are all but certain. The stage-boxes shown are, it must be confessed, a little problematical, for it was usual at the time in which Shakspeare performed on the stage for the privileged few—the "wits and poets" of the day, as Mr. Knight calls them—to *stand* on the stage, or to be provided with seats, probably low stools or simple benches. The letter D indicates the roof over the dwelling-house itself, and the letter E the roof over the stage. Thus we have, at as little cost as is well possible, the *rooms* which "Burbadge the actor is now altering, and which he meaneth very shortly to convert and turn the same into a common playhouse." And Burbadge actually did this against all opposition, and the immortal Shakspeare himself "performed," there can be no manner of doubt in it.

In this strange playhouse, it must be remembered, rough as it must have been, there was *no "scenery"* of any kind, no picture at the back, no side-scenes. There was not even a *curtain* to pull up before the actors came on, and none to drop down after all was over. The house could have been but very feebly lighted; and the whole interest of the "play," whatever it was, must have been centred in the some half-dozen actors who acted out the play. It is almost impossible for us now-a-days, with our immense and gorgeously appointed and over lighted-up theatres, to imagine such a state of things theatrical; and it is quite certain that Shakspeare, with all his imaginative powers full upon him, could in no wise have pictured to himself such a scene as "Covent Garden" on an opera night, with its lights, its scenery, its actors, its band, and its audience! To him it would be, could he but rise from the dead to see it, a *fairly* vision, nowise a reality. What sort of plays he wrote for the Globe and the Blackfriars we know well enough, but what sort of a play he would now write for Covent Garden, or for "Her Majesty's," it may be beyond human powers to guess at. It must not be thought that human interest in a "play" always diminishes as the house grows smaller and smaller, and more and more dim, and as the shadows in it grow darker and darker—for it may be that the *humanity* in it brightens as it finds it has all the work to do. Lights, scenery, stage apparatus, all absent, what is there to go and see but the "stage actors" and what they do? and it may indeed be, and indeed it was so—as we may show—that Shakspeare the actor was a greater man on the stage of the dim Blackfriars than he would have been or could have been on the stage of Covent Garden in these days of enlightenment and perpetual progress.

C. BRUCE ALLEN.

## SELECTED PICTURES.

A. ANKER, Painter.

THE name of the painter of this work is not quite unknown to the habitual frequenters of our public exhibition-rooms. In 1868, we saw in the French Gallery, Pall Mall, a picture by him called 'The New Arrival,' and last year was exhibited by him, in the same room, 'Swiss Peasants attending Wounded Soldiers of Bourbaki's Division,' which was favourably referred to in our columns. M. Albert Anker was a pupil of the Swiss painter Gleyre, whose ability as a teacher gained him high commendation from Paul Delaroché; and in 1866 he obtained a medal for works exhibited at the Paris *Salon*. His pictures of young children are especially esteemed in France, and of these 'The Toy-Rattle' is a good example: for, notwithstanding a somewhat excessive development of chubbiness—to coin a word—in the forms of the children, and an absence of personal beauty in the

THE TOY-RATTLE.

A. and E. VARIN, Engravers.

face of the elder of the two, there is a thorough and natural homeliness in the treatment of the subject which one recognises at a glance. The rattle brought to the infant's cradle is evidently a new toy, which the baby looks at with an air of astonishment, scarcely knowing whether to cry or laugh at its music; the expression in that round, over-plump face is absolutely ludicrous; the painter must have found his models for these children in a German, rather than a French, household; and their dresses seem to confirm this.

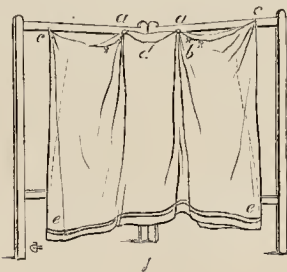
The composition is skilfully arranged, and is carried out with great attention to its details: a word is fitly due to the work of the engravers, which combines freedom of line with marked delicacy of manipulation throughout. We have other pictures by M. Anker in the hands of engravers for future publication.

## ON THE ANTIQUE GREEK DRESS FOR WOMEN.



OME ladies about to take part in private theatricals, required antique Greek dresses, and the task of providing these, which seemed easy at first, grew in difficulty as the ambition arose among us to produce a dress which should not be a mere piece of theatrical millinery, but should represent, as nearly as possible, the actual dress worn two thousand years ago by women in Athens.

Smith's Dictionary gives little more than the names *χιτων*, *διπλοισ*, and *πεπλος*, applied to the tunic or under-garment, the mantle covering the shoulders, and the loose shawl or scarf arranged as suited the taste of the wearer. "Hope's Costumes" offers some



information as to the mantle, which he calls a bib, but none as to the make of the tunic. The limited circle of scholars, artists, critics, and costumiers known to me had little accurate knowledge to impart; but every difficulty met with in getting accurate information turned the hunt for a real Greek tunic into a hobby. Experiments with sheets and lay-figures, at first, and, later, with shawls and real women, led at last to so satisfactory a result that the whole party thought it would be well worth while to write down what we had discovered with some labour. No doubt the facts must be known to some artists and sculptors, but they are not readily accessible, and many artists are either ignorant of how Greek drapery is to be produced, or do not care to produce it. This was shown by more than one picture in the last exhibition of the Royal Academy.

No one who saw the ladies, as finally dressed, hesitated to affirm that the dress really was the dress they were familiar with in statues, and no one denied that it was eminently becoming. The sketches by which I shall illustrate my description must be judged leniently, as the work of a mere amateur, and they give little idea of the beauty of the real soft folds hanging on a graceful woman; they have only the merit of having been carefully drawn from the dress itself, as it actually hung in each case, so that each fold shown had its counterpart in reality: by doing them myself I could best illustrate the points which I wished to bring prominently forward. The following is a description of the dress, as finally made and shown in the drawings. The tunic is simply a folded white Indian shawl (called a Chudder, in the language of the shopman), four yards long and two yards wide. This does not require to be cut anywhere; and, indeed, the result of the experiments was to convince us that the dress was invented before scissors came into use. The shawl is folded in half, lengthways, so as to form a square, the ends being sewn together, with the little fringe turned in.

The shawl thus doubled is shown in Fig. 1, hanging from a clothes-horse. Let us call the half of the shawl next us the front, and the other half next the clothes-horse the back; *d* is at the centre of the front. At two points, *a a*, equidistant from *d*, the shawl in the front is gathered together in a kind of bunch of folds

and a large gold button sewn on; the distance between *a* and *a* must be somewhat less than the width of the shoulders of the person who is to wear the dress. Opposite *a* and *a*, but on the back, two loops are sewn, intended to slip over the buttons and hold the dress round the throat. The distance between the two loops must be considerably less than that between the buttons, otherwise the dress will not hang prettily, with that peculiar fulness always observed in statues; moreover, the loops should not be sewn to the edge of the stuff, but a little piece should be turned in, so as to give a double hold to the loop (capital engineers those old Greek tire-women); this gives an appearance to the dress at the back of being double. The dress is now complete, if no sleeves are wanted; but if sleeves are desirable—and in private life ladies seem to prefer them—sew two or more buttons of smaller size on the front at *b*, on each side of *a*; observe the same rules in sewing on these and the corresponding loops which have been given for the chief buttons at *a*—that is to say, turn in the edge and gather a little handful of stuff, on to which the button is to be secured. The dress is now finished, with the exception of such trimming or embroidery as may be put along the bottom—the only place where embroidery or any pattern (except stars and spots) was allowed.

The make of the dress is a trifle; how to put it on is the difficulty. Button the left-hand button at *a* and leave the other loose; slip the gown over the head and, in the attitude so commonly represented, button the second button over the right shoulder; a petticoat and another garment or two may be allowed under the tunic, but no stays. If the sleeves are not buttoned, the garment will hang from the bust, as shown in Fig. 2; the gathered folds at *a* will spread as they fall and join in front, so as to make a series of curves which fall over the bosom somewhat like a series of chains, each longer than the preceding one. There is ample fulness over the bust, but this fulness all comes from the two points at the shoulders. In nine out of ten statues this will be found to be the case; in nine out of ten modern pictures the fulness will be found produced in modern millinery fashion, either by the expedient of a tape running in a seam (true millinery terms are not known to the writer) or by a series of plaits sewn on to a stiff flat border—in both cases the folds run straight up and down, like the plaits in a nightgown, and are to my eye intolerably ungraceful. Examples



could easily be given from modern pictures and photographs where the stuff is thin, the faces and figures pretty, but in which the busts are not in the least Greek, because the artist has not studied how the Greeks arranged the fulness of the dress. They had one plan, distinct from that described—of which more anon, when treating of the mantle, for which this second plan was more generally used than for the tunic.

Next fasten the buttons, *b b*, taking care to turn in the edge between *c* and *a* (Fig. 1). The dress will now hang as shown in Fig. 3, with a kind of pocket at *c*; this pocket is formed inde-

pendently of any buttons at *b b*, and might have been shown in Fig. 2. The pocket, as it shall be called hereafter, plays an important part in the dress. It is easily recognised in several statues.

The Greek ladies wore both loose hanging sleeves and short close



sleeves. If hanging sleeves are wanted the zone alone is required to complete the dress. This zone should be a stiff metal band, fulfilling some of the functions of stays; the pocket should be lifted up a little and the zone put on underneath it, and as high up on the figure as possible. The clasping of the zone is a very delicate matter, because the dress is gathered together by it, and on the neatness of the folds at the zone depends the elegance of the dress. The



folds are, in Greek examples, symmetrically arranged, of nearly equal size, turning outward towards the arms, as shown in Fig. 4. When the zone has been put on and the folds neatly made under it, the dress must be pulled up, without disturbing the folds, so far through the zone as to hang of even length all round the feet. Now observe that to do this it must be much more pulled up at

the sides than in the front, the length from *a* to *e* (Fig. 1) being considerably greater than the mere width of the shawl measured vertically from *a* to the feet. The sleeve is quite complete when the zone has been clasped. The commonest statue of Diana affords an example of this sleeve, and Mr. Leslie has shown it in his picture of 'The Fountain.' Pretty as it is, this sleeve is not very suitable for common wear, not so much because the body can occasionally be seen through it from one side (a defect easily remedied by a stitch or two out of sight) as because the whole figure looks rather topheavy when the dress is not kilted up to the knee. This kilted, through a second zone or rope over the hips, by enlarging the hips takes off the topheavy appearance, and the hanging sleeve is most commonly found in statues and pictures of Diana, who wanted to get superfluous drapery out of the way of her legs. The close sleeve is differently formed, and is more suited for indoor life, with long skirts; it is made by passing a cord round the front of each shoulder, crossing at the back, and is shown in Figs. 5 and 6. The set of the sleeve on the arm, when pulled slightly through this cord, is excellent; scissors seldom succeed as well. Figs. 5 and 6 show this sleeve, made before the lady is zoned, and Fig. 7 shows the same sleeve when the zone has been applied and the dress pulled up through the zone so as to hang evenly round the feet at the front and sides. The series of folds or bags hanging low on the hips and barely covering the zone in front, form an arch which will be found more or less pronounced in every Greek statue or Greek drawing when the dress is at all drawn up through the zone. This arch is graceful, and no doubt was adhered to by the Greeks on account of its beauty,



adding as it does to the width of the hips; but it must have been produced, in the first instance, from the necessity of getting the dress off the ground equally at the front and sides; because, as has been already explained, the length from *a* to *e* (Fig. 1) is greater than the width of the shawl at the centre, where the folds barely cover the zone. Mr. Leslie, in his graceful figures at the Fountain, has failed to seize this peculiarity, and each figure has a large bag over the stomach which, if seen in real life, would be grotesque. The folds in Fig. 7 are hardly sufficiently numerous, and this is especially visible when the arm is raised. This arises partly from the fact that even an Indian Chudder is thicker than the stuff used by the high-born Greeks, and partly from the difficulty of folding the dress by male fingers; the Greek tire-women folded materials to perfection, having practised the art all their lives; and this is especially visible when the arm is raised, and the writer never could fold anything until practice taught him to fold this tunic. After a few attempts at folding, the ladies found that they could stitch the plaits where the stitching was concealed under the zone. This little row of plaits is parallel to the bottom of the gown, although the result in the overhanging folds is the arch drawn.

Let us recapitulate the results arrived at:—

1. The Chudder shawls made now in India are exactly of the right size to make a Greek tunic, and fold very much as Greek



drapery does. It is not impossible that the material and size of loom may have remained in the East unaltered for the last two or three thousand years.

2. The dress can be made without being cut from the simple woven parallelogram.

3. The set over the bust of most statues is exactly reproduced with the series of curved folds converging at the shoulders.

4. The mass of drapery at the hips, forming the arch as viewed

from the front, results, not from design, but from the necessity of having the dress of equal length at the sides and in front.

5. Both varieties of sleeve can be produced at will by the cord or zone.

These are the arguments which induce me to believe that the dress produced is really made as Greek women made theirs.

Hitherto nothing has been said of the back. The backs of statues are much less perfectly finished than the fronts; moreover,

it is awkward to arouse the suspicions of the guardians of galleries by creeping behind statues too much. Speaking from experience of the living model, I may say that the back view looks best to modern eyes when the dress is, at the back, not drawn up through the zone; this results in giving a small train. A few notes will complete what is to be said of the tunic. The pocket *c* may be shortened by folding in, or cutting off, the shawl along the dotted lines in Fig. 1: I suspect that this was done in some examples of very full drapery, which might be produced by putting two shorter shawls together, instead of folding one longer shawl. For dancing



girls and Spartan virgins the ends of the shawl were not sewn together, and so showed the leg from one side. In modern pictures I observe a cord crossed over the breast; this, no doubt, is founded on some examples with which I have not happened to meet.

Let us pass to the *diplois*, or mantle. Hope has correctly, though incompletely, described this: it is a mere scarf, twelve or fourteen feet long, and of different widths in different examples. It is folded in exactly the same way as the tunic, but the ends are not sewn together. The result is shown in Fig. 8. The pocket hangs down at one side, and balances the two ends hanging from the other shoulder. The zig-zag folds are produced by the bunch



gathered at the clasp on the shoulders; the same arched effect is produced as is given by the tunic drawn through the zone; but there is a straight line crossing the body in a way not altogether graceful. Numerous examples of this may be seen in Hope's book. In the later dresses the bib was artificially arched, the width in the centre of the body being considerably reduced. In earlier examples the scarf was often doubled in front, as Hope suggests, probably to make it narrow enough; but I think the scarf was always spread to its full width behind, otherwise I have by experiment found that the narrow *diplois* produced an awkward

hunchbacked appearance. There are many drawings in which the *diplois* is really single, though it looks double; this effect being produced merely by the habit of turning in the edge to give firm hold for the clasps.

In the *diplois* the folds over the bosom are generally vertical, and in the simpler examples there is just one fold in the centre; this is produced by catching the stuff together some three or four inches below the top edge, and more than one fold can be produced in this way if desired. The abomination of a tape running in a seam produces nothing like it, nor does simple looseness, the effect of which is quite correctly given in Mr. Leslie's dark green *diplois*, folded double according to Hope; and singularly awkward it is, forming a kind of cup projecting under the chin. For simplicity's sake, Fig. 8 shows the *diplois* alone, when the dress is not gathered up through the zone; but the Greeks generally wear it so narrow as to show the folds of the tunic hanging below the zone. Let any one buy a photograph of Mrs. Kendall as Galatea, and compare this description with the millinery mantle cut low at the back with a stiff top and vertical plaits all along, and then, whichever he prefers, he will allow that the difference is as great as between a Greek and a Gothic column.

The *peplos* was a mere shawl, exactly like the one of which the



tunic was formed. In Fig. 8 we have an outline from life of the tunic and *peplos*; the tunic has slipped a little aside off one shoulder, as we see it frequently represented.

Now my hobby has been ridden and I must dismount: I would fain persuade myself that it is a good useful hobby—that it may serve to robe many graceful figures in a singularly becoming dress—that it may amuse modern ladies to see how a Greek lady, merely by undoing a button here, or tying a cord there, could have a low gown or one tight round the throat; a gown with hanging sleeves or close sleeves; a gown with long sweeping folds, suited to indoor lounging on a couch, or a gown kilted to the knee, suited to the muddiest roads or thickest heather; a gown too that would wash and wear for years; a gown that would fit all figures and required no trying on; a gown in which there was no hem and only one seam, which could be omitted if the habits of the country allowed it. I should like to fancy, moreover, that an artist here and there might be tempted to draw the folds which to my eye have a peculiar grace. But relinquishing such aspirations, I will beg the reader to pardon this lengthy dissertation on the ground that some pains really were taken to ascertain the facts concerning Greek dress, however unimportant these facts may now be.

FLEEMING JENKIN.

## ORIENTAL ART IN LIVERPOOL.

WITH ESPECIAL REFERENCE TO 'THE COLLECTION OF JAPANESE ENAMELS, ETC., OF JAMES L. BOWES, ESQ., AND THE LIVERPOOL ART CLUB'S FIRST EXHIBITION.

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ONE of the most remarkable of all the social phenomena which have happened in this half of the present century, is the outburst of the Japanese nation from that strange seclusion in which they have rested for centuries. No premonitory symptoms were given of this remarkable revolution; indeed, we should have thought, as far as our limited information led us to believe, only ten years ago, that if there had been some tendency to change, it was checked by a violent reaction. Whatever the causes may have been, the result is one of which we have much reason to be thankful. In social life, the making a new acquaintance who turns out to be agreeable and clever is always a gain; so also it must be, from a wider point of view, when a new country opens its ports to us, and not only invites us to enter, but sends out its choicest spirits in multitudes to meet us and make our acquaintance. From the most material aspect of the question we have much to gain in welcoming the Japanese people into the brotherhood of nations, for their commerce is worth having, and their natural productions will some day prove to be of enormous value, with such an energetic people to develop them. But there is a higher point of interest to the readers of this Journal than the mere commercial question, and here again the acquisition must be regarded as a most welcome one. As a race, the Japanese are singularly gifted; they have a keen appreciation of all the phases of Art—so keen indeed, that there is reasonable ground for fear that in their admiration for Art, and their want of bigoted adherence to their own style especially, they may, like children in a fresh field, be carried away by strange flowers, and almost forget those they leave behind. It is a mysterious fact, but certainly it is one, that Japan and China, as well as Europe, and, we may add, Africa, have passed through similar eras in Art; and the present in each is one only of revival. Neither Modern Chinese or modern Japanese Art, any more than European Art, is equal to that of the period we call the Middle Ages, or with them the fourteenth century—in fact, during the Ming dynasty, which commenced about 1370, and terminated in the middle of the seventeenth century. Then Art was a national feeling, and everything left to us of that period has, from its superior taste, a superior interest to us. From that time until the second quarter of the present century, Art declined, and a general deterioration took place, but from what immediate causes it is impossible for us to be well informed.

The love of Art is one of the most mysterious qualities of human nature; it does not belong especially to any particular race or races of mankind. Those wonderful relics of drawing by the cave-dwellers, on the surface of bones, which archaeologists have lately discovered, tell us of Art-feelings that gave pleasure to people, who, if all other inferences are correct, were in the lowest possible stage of mental development. Such indications ought to lead us to a belief in the catholicity of Art. Nevertheless, we have critics amongst us, of no mean abilities, who believe that, unless we are guided by laws which they propound, we are utterly lost from the realms of true Art. But there is the goddess of fashion which rules in Art as well as other matters, and we can look back to the time when the connoisseurs regarded all but Greek Art as beneath their notice, and looked pityingly upon all who could see beauty in anything else. Fashion, at another time, ruled that Italian Art was to be worshipped, and so it was; but somehow or other Italian Art ramified, and sent off branches into France and Germany, and the critics learned to go into raptures over the works of Raphael and Albert Dürer, and to shudder at the orthodox productions of China and Japan. And yet there is as wide a difference between the almost mathematical precision of the pure Greek, and the realistic freedom of Albert Dürer, as there is between the Raphaellesque and Japanese; whilst in the art of colour-arrangement it is possible that, when prejudice has subsided, and a better acquaintance with the best works of our new oriental acquaintances has been acquired, we shall give the palm in that respect to them. After all, fashion

plays an important and useful part; the changes we have pointed out are beneficial; they bring human nature by turns in contact with a variety of tastes, whereas if we were entirely under the influence of professional Art critics, we should make no great progress, but continue in the groove cut out for us by them. Now if Art means the expression of a nation's genius and feelings pictorially, as we believe it to do, certainly there are few have a better right to be considered artists than the Japanese; for with a greater power than any nation on earth the Japanese artist can with the least laboured effort, in fact with so few touches of his pencil that the facility is marvellous, depict all human feelings, and especially the ludicrous, in which he delights. Within the last few months, one of our consuls in Japan sent home a report, which we hope will be accepted as a model by other consuls in the preparation of those usually rather unreadable books. His was on the growth and preparation of tea in Japan, illustrated with coloured drawings; and it may be stated, without much risk of error, that no European artist can, with the same small expenditure of pencil-power, put so much information, so much life, and so much humour on the same space of paper. When we are told that in the preparation of tea every leaf is twisted by the fingers of the operators, it gives one an idea of tedious, wearying work, which almost inclines us, in the merciful feelings of the moment, to abandon tea out of pity for the poor Chinaman condemned to such drudgery; but when we look at Mr. Consul Lawrence's report we quite change our opinion, and believe that the operation, if the same in China as in Japan, is very conducive to fun, for in every face there is mirth, and mirth so expressed that one almost seems to hear the merry talk which makes every face look so jovial.

Perhaps the greatest drawback to an instant appreciation of Japanese and Chinese Art by the European mind is that conventionalism, especially of the human figure, which is so prominent in their works. But there was no want of a conventionalism quite as idealistic in the Art-representations of mediæval artists in Europe; and even now a section of our own school of painting strives hard to convince us that our road to improvement is backward over the same ground. Perhaps if they would give a touch of the rollicking humour, which is so striking in Japanese pictures, to their lugubrious faces, they would be more fortunate in their efforts to convert the world to their notions.

Fashion has declared for Japanese Art, and our French friends, who are always her readiest worshippers, have warmly taken to it. Amongst us, too, there are men whose minds, being open to more than one idea at a time, have seen its merits and turned them to good account. Look, for instance, at the exquisite productions of Mr. R. W. Binns, the Art-Director of the Worcester Porcelain Company, who, without slavishly copying, has adopted the ideas and excellences which give such a charm to the real Japanese works. That this taste will take deep root in this country there can be no doubt; already collectors are eagerly seeking for good specimens, and they command high prices. The prices too will rise as soon as the real rarity of the objects becomes known. A common but very erroneous idea prevails, that such works are produced in great abundance in Japan, and will be brought over to meet the demand in vast quantities. There is no truth whatever in this idea; the tastes of the present generation in Japan, like those in this country a few years ago, are not only not equal to the production of the best class of works, but even an appreciation for the objects of the highest merit is not general; it is, in fact, confined to only a very limited number of the *cognoscenti* of their country. This the writer has learned from personal intercourse with the Japanese. One of their ambassadors, who lately visited this country, assured him that he had, during his visit to England, seen more of the finest class of *cloisonné* enamels than he had ever seen in his own country; and the Japanese jurors at the Vienna Exhibition declared their surprise at the good antique taste in the Worcester specimens, which they said resembled the past and not the present Art of their country. And this

could to a large extent be seen in the extensive display they made in their own department of that exhibition, where, although they had doubtless spared no pains to do their best, it was very obvious that neither in their bronzes, enamels, or their ceramic works, were they at all equal to many of our choice private collections, especially to that the catalogue of which is before us. With these views and facts, the writer feels great pleasure in the knowledge that there are some gentlemen who have led the fashion, and before the crowd followed, have got together collections of most precious examples. Foremost amongst those who have been so fortunate are Mr. James L. Bowes, of Liverpool, and Mr. Frederick Elkington, of Birmingham, whose collections are unrivalled in Europe, and doubtless also in Japan.

In the autumn of 1872, a number of gentlemen in Liverpool determined to establish an Art Club, somewhat after the plan of the Burlington Fine Art Club in London. It had a most auspicious beginning, the Mayor, Edward Samuelson, Esq., presided at a grand banquet, which was the first meeting of the members; more than a hundred were there, besides the guests, and such a gathering in a provincial town, in which the population was generally supposed to be given up solely to commerce, was an unmistakable indication that "Art in the Provinces" will, ere long, be one of the most prominent features in this Journal. The after-dinner speeches were more interesting than usual, and, as a guest, the writer formed the opinion that the movement was real and likely to be progressive. A few days after a private exhibition was opened to the members and their friends, which occupied several rooms in a large private house, and it was, strange to say, confined to oriental Art—showing how widely the taste was diffused in that locality, for the collection was very extensive, and remarkably free from even second-rate specimens. It consisted of enamels, Persian, Chinese, and Japanese ceramic wares, ivory, metal and lacquer work; and happily, owing to the fact that Messrs. Audsley, the secretaries, were men of great industry as well as taste, an excellent *catalogue raisonné* was made, and finally edited and published by Mr. G. A. Audsley. It was a model catalogue and attracted much notice at the time, and was especially reviewed at considerable extent in the *Times*, of 26th December, 1872. By far the largest contributor to the collection was Mr. James L. Bowes, whose specimens of Japanese Art formed fully a half of the whole collection; and in order to do full justice to it, and the remainder of the collection, he has, with the aid of Mr. G. A. Audsley, amplified the original catalogue and profusely illustrated it with a most exquisite series of photographs, so beautiful that it is sad to reflect they are not rendered imperishable by permanent printing. This catalogue is rendered all the more valuable by the observations which a very close and observant study of Japanese Art has enabled Mr. Audsley to make, and they are put forward simply as observations and not as dogmatic assertions. To any intending collector, or student in Japanese Art, these observations will be as useful as they are interesting, in directing him to its most noteworthy peculiarities. We cannot add much to what he has so well stated, but especial opportunities of intercourse with Japanese *savans* have taught something worth recording. For instance, Mr. Audsley refers without comment to the fact that amongst the different ways in which fish are represented in their drawings, is that of "ascending a waterfall." A learned Japanese has informed the writer that this fish, which, from his verbal description, as well as the representations themselves, must be a species of salmon, jumps up waterfalls to deposit its spawn, which produces innumerable young; it is, therefore, taken as an emblem of strength, in being able to ascend against difficulties, and of fecundity.

Respecting the *cloisonné* enamels, few things have created more difficulties amongst those who have had their attention directed to them; they are so distinctive in character that there is no possibility of mistaking them for the work of any other nation, but an attentive study of their peculiarities will soon show that they differ very much in quality. Of course, at first we did not know whether those which were unmistakably the best, were the newest or the oldest; subsequent experience has proved that they were really antiques; and Japanese friends have pointed out to the writer three different periods in the art, the highest in quality being the oldest; the second, intermediate, and the inferior being the manufactures of the present day, which cannot be mistaken for either of the others by any one who attentively examines the various styles. The difference is not only in the execution, but it is quite as apparent in the tone of colour, and evidently in the composition of the enamel, which has a waxy

softness in appearance which belongs to no other kind of enamel. So remarkable is this, that some clever dealers have endeavoured to produce the same effect by plunging the enamels at a high temperature into melted wax, which certainly is a most deceptive process. In the Vienna Exhibition only the modern works were shown, and those who could not see their inferiority must have been poor judges indeed. Although there were some beautiful specimens of lacquer-work in the Liverpool Art-Club Exhibition, they hardly represented the extreme beauty to which that art is carried in Japan, to those who saw and examined the collection of Sir Rutherford Alcock in the Exhibition of 1863, in London. The fine cabinet of Mr. Bowes is a really choice specimen as a cabinet, but the choicest specimens of Japanese lacquer-work are rarely in such large pieces; generally they are very small, but they positively astonish by the mathematical precision of the workmanship. It is a hint worth knowing to the collectors of cabinets, which, of course, as articles of furniture are sure to be appreciated, that the best are likely to come from Java, as the old settlers there were the first Europeans to appreciate these beautiful works, and with them they were long in great demand; and more are now likely to be collected in Soarabaya than in Jeddo.

The ceramic portion of the exhibition has received as much attention as the enamels, and many of the finest pieces, especially of Satsuma ware, are exquisitely photographed. This favourite *semi-faïence* is extensively made throughout the whole of the Satsuma district, but it is understood that the finest quality is produced in the works of the Daimo Satsuma, in the immediate neighbourhood of Kagosima, from whence it is always obtained; imitations of an inferior quality are made by a potter named Sampei, on the small island called Awadji-sima, in the department of Miodo. Some of his specimens cannot easily be distinguished from the genuine ware; the material is a natural clay, burned to a delicate buff colour, of a finer texture than the genuine Satsuma. Mr. Audsley, in his remarks on Kaga, is under a misapprehension in supposing that it is of two kinds; the fact is, that the more highly prized Kioto-ware, made at the Godjōzaka potteries, so beautiful in its glowing red and rich gilding, has, by many collectors, been called Kaga-ware; and so, also, has that of Nagasaki. Kioto-ware is, however, thicker, and both the gilding and colouring are richer; and Nagasaki-ware, although in most respects like the Kaga, has almost always blue medallions or panels upon it. Of the most highly prized of all the Japanese porcelains, Hizen-ware, no specimens were in the collection. Much difficulty will always exist in defining the porcelains of Japan, for a very large portion of these finds its way in the biscuit state to Yeddo, where an extensive association of artists exists, whose sole business it is to decorate it and finish it for the market. Here, of course, it loses its local distinctions, and acquires those of the individual artists.

Of the Nitschis, or ivory carvings, used to attach the tobacco-pipe to the waist-belt, a few photographs are given; but it would be hopeless to attempt to illustrate the ten thousand whimsical notions, which the most whimsical of nations has so cleverly expressed in these usually small objects. They also differ much in quality, but it is impossible to find one, although thousands have now reached this country, which is without cleverness; whilst many of them are as full of satirical significance as if they had been designed by a Hogarth.

As might be naturally expected, from gentlemen who have devoted themselves so exclusively to Japanese Art, as Mr. Bowes and his friend Mr. G. A. Audsley, the other varieties of oriental Art are much less extensively illustrated; still, however, there are equally good photographs of some fine specimens of enamelled Chinese porcelain, Persian-ware, bronzes, &c. The letterpress portion of the catalogue is beautifully printed on quarto-sized vellum paper, and contains, besides the short treatises by Mr. Audsley, descriptive titles of eleven hundred and one objects. Such are the results of the first exhibition of the Liverpool Art Club, and the time is near at hand for the second; if it is equally successful, Liverpool may well be proud that she has, with all her mighty commerce, still preserved that love for Art which lends dignity and gives pleasure to every pursuit. The memory of Roscoe still flourishes in the old town, and the love of the beautiful which he planted there does now, and will henceforward produce its fruit. Few towns are richer in Art institutions. There are the Fine Art Gallery, commenced by Roscoe; the new gallery for Art in the Brown Museum, and the Collection of Decorative Art, the magnificent gift of Mr. Joseph Mayer; the annual exhibitions of painting and sculpture, and now the Art Club. And all are in an active state, well supported and well patronised.



## 'THE SHADOW OF DEATH.'

THIS latest and, in some respects, most elaborate achievement of Mr. Hunt's genius suggests again a problem that has already attracted many efforts at solution. Here we have in effect a presentation of the painter's whole artistic faith. Practically through the picture, and theoretically by means of an accompanying pamphlet, Mr. Hunt once more asserts his belief in the virtue of uncompromising realism. Once, such a position would have exposed the painter to a mass of unintelligent criticism. Intemperate discussion of vague principles induced a perverted judgment of work at once noble and sincere, and the mere statement of a theory, with which an artist has properly nothing to do, was held to condemn the work in painting produced by its author. Happily that is no longer so. Experience has taught that it is better to accept the actual manifestations of Art as the highest account the artist can give of himself, and not to permit the intrusion of mere theorizing to disturb a fair criticism. At this time, then, Mr. Hunt is not likely to suffer because he professes himself a realist. The value of the work must be weighed according to its own expressed merits, and not by any enunciation of faith however authentic and imposing. But as Mr. Hunt has expressed a hope that there is no "danger of vulgarizing the truths by realism," it becomes interesting to consider what kind of realism has been employed.

And, first, we may examine the realisation the painter has secured for the ideal subject of his composition. 'The Shadow of Death' is the title of the picture, and we find this shadow is no more than the accidental image cast by the sun upon the wall. Christ, as the carpenter, and engaged in his father's shop, is standing in upright attitude at the hour when the day's labour has just come to a close. Half in weariness, and half in expectation of rest, the figure of the carpenter is drawn to its full height with the arms stretched out in token of exhaustion. On the ground at his feet is the figure of Mary. With her right hand she opens an ivory chest, but at the moment of the picture she has paused, and is gazing intently upon the shadow upon the wall. This realisation of the subject seems to us to belong to a very low order of imaginative invention. The stretching out of the arms is accidental, the likeness of the shadow to the form of the cross is also accidental, and the forecast of death scarcely rises above the dignity of a superstitious omen. So far, then, Mr. Hunt's realism would seem not to be of a very severe or searching kind. But, although the sentiment of the picture should fail, there is still room for the fulfilment of a high artistic ideal. Putting aside the supposed imaginative significance of the performance, we come to the consideration of the treatment from a natural point of view of the figures introduced. In that of Christ there was obviously room for the highest artistic triumph. The motive is full of suggestion to a painter skilled to apprehend minutely the sources of human expression, and with an adequate appreciation of the possible dignity of form. To our thinking Mr. Hunt has not fulfilled these conditions necessary to a great achievement. The type of manhood chosen suggests little natural nobility. The arms and chest are of meagre development, and the face does not hold an expression of deep intensity. And if the painter's realism has failed to secure a worthy type, still less has it succeeded in interpreting the deepest truth that lies within the reach of

artistic research. The drawing is not of the kind which shows a highly cultivated and intimate knowledge of form, but seems rather to be a careful and laboured imitation of a particular and individual attitude. But there are elements in the picture wherein the painter's desire of realism fairly reaches its goal. In the mechanical incidents of the scene the labour has been successfully expended. Every minutest detail is realised with wonderful resemblance and exactness, showing the most studious observation of its form and colour and an uncommon patience in execution. The following description of these accessories is from the painter's own account of his picture. "The tressel on which the plank has been sawn is of a form peculiar to the East. In Italy, in the present day, and, we believe, in Etruscan paintings, an angular support similar in principle to this, for wood while under the workman's hand, is to be found. The saw is of a shape designed from early Egyptian representations of this tool and the form of the modern Oriental implement. The teeth are directed upwards, so that the cut is made by the pulling instead of the pushing stroke, as it is in the West. The red fillet with the double tassel, at the foot of the tressel, is the aghal—it is portrayed in both the Assyrian sculptures, and the Egyptian pictures of the Jews led away as captives, as the only head-dress. It is now worn by the Bedouin of Syria over a keffieh. The tools on the rack behind are from a collection of ancient carpenters' implements bought at Bethlehem. They include drills, an auger, mandrels, a plumb line, frame-saw, and half-square, tools most of which appear in Egyptian paintings of a date long anterior to the time of the Saviour. The crown in the casket is a combination of the forms of coronets of the dynasties of Antiochus and Herod, and of the ancient and modern Persian monarchs. The censer is of *cloisonné* enamel—used in the East at a much earlier date than that illustrated here. The design upon the ivory surface of the box is almost an exact copy from the ornamentation of capitals of columns still existing at Persepolis. The rounded arch of the windows may, the painter thinks, be justified by more than one example of buildings of the Christian era, discovered at Jerusalem. The landscape seen through the window represents the hills of Galilee, with Gebel-al-Covien, the Hill of Precipitation, and farther off, the Plain of Jezreel, and beyond this, the mountains of Gilboa, almost meeting on the right the range of Carmel; while in the far distance, on the left, are the remote mountains extending to Moab behind the Jordan."

Thus we gain a fair insight into the attitude which Mr. Hunt has assumed towards his task. In mere point of industry and patient endeavour the performance is beyond praise. On the realisation of the less important material of pictorial representation it will stand probably above any work this age can show. But an eternity of labour cannot give the seal of genius; and it is when there comes a need for insight into higher and profounder truth, that we think Mr. Hunt's work fails of its purpose. In our judgment 'The Shadow of Death' is a marvellous exhibition of power in dealing with the lesser facts of Art; but we think this power fails in impressing the sense of a deep religious sentiment, and fails no less in achieving the highest triumph open to purely natural Art. Whatever opinion of the picture may be formed, it is a work worthy of careful study.

## PICTURE EXHIBITIONS.

## SOCIETY OF BRITISH ARTISTS.

MEDIOCRITY may be fairly congratulated upon having at least one gallery to itself. Out of upwards of nine hundred pictures collected here, there are very few which venture beyond the region of commonplace, and of those few the excellence is not such as to redeem the general character of the exhibition. The busy market that exists for bad pictures is one of the most discouraging signs of the time. It is not fair to expect from any age more than a few painters of power; but it is disappointing when the work of inferior hands is welcomed and made popular. The inferiority visible in so many of the pictures on these walls could never have reached its present prominent position without encouragement: a widespread and unintelligent admiration of poor Art still prevails; and until the wealthy patrons of Art shall have become more cultivated in their taste, we must expect occasionally to find galleries filled with work no better than that displayed here. Looking to the general character of the collection, we are the more disposed to welcome the few pictures that serve, in however small a degree, to aid a better impression. 'A Street Ballad' (107) is a distinct advance upon what Mr. Henessy has lately exhibited. There is about all this painter does the impress of taste and feeling, but too often the expression mars the first idea. He has more than once, as in the Academy of last season, attempted what lay clearly beyond his present technical resources, and, as a consequence, the result has been calculated to convey an unjust and inadequate impression of the artist's merits. In this little study of a street-singer wandering with a child in her arms, Mr. Henessy has achieved greater success. The expression is truthful and unstrained, and the painting is executed with a satisfactory regard for beauty of colours. There are not many figure-subjects in the gallery of even moderate attrac-

tion. 'Rather Bashful' (170), D. Lee, is a pretty study of an elfish-looking child, who looks half timorously out of the picture. The artist has secured a pleasant scheme of colour, and there is evidence of considerable appreciation of childish character. It is in regard of drawing, however, that the picture most needs strength; the hands are poorly modelled, and even the face would bear more work upon it. 'An Italian Patriot' (191), Kate Aldham, and 'A Florentine' (172), Miss M. Backhouse, are excellent specimens of careful and trained workmanship in the study of the head. In the first especially, the painting is both tasteful and of strong quality, bringing out with thoroughness, but without exaggerated emphasis, the different points of facial expression. Mr. Donaldson seems to have fallen too much into one particular pattern of colour. His picture of 'Capuchins bearing the Host at Bamberg' (152) is not without harmony in expression, but it too much suggests other and earlier achievements, upon which there is little perceptible advance. There is always, however, in Mr. Donaldson's pictures, where opportunity offers, a fine appreciation of certain aspects of landscape; and in this the houses behind the figures are skillfully treated. 'A Homestead in Granada' (418), M. Degrain, presents an attractive scene, treated with considerable originality of method. The bright colours of the picturesque dresses are admirably contrasted with the blue-green tone of the landscape, without taking from the harmony of the whole composition.

Of good landscape the gallery contains even fewer examples. We find enough of the kind of painting in which sunsets are over brilliant, and trees violently green; just as in the department of figure-painting there is no lack of faces overcharged with needless sentimentalism, with eyes for ever darting destructive glances at the crowd. But of landscape in the higher sense, wherein trees and flowers, and hill, and sky, and meadow, have been employed to express the painter's thought about nature, there

is only a very meagre representation. 'Il Guardino Publico' (28), Miss C. Montalba, stands foremost among the few redeeming features of the exhibition. In delicate perception of natural beauty the picture suggests the example of Corot. Like the great Frenchman, Miss Montalba strives to interpret the sadder moods of nature, when the wind moves the water a little mournfully, and the outlines of objects become uncertain in the filmy air. The landscape is a welcome performance amid much else that is wholly uninspired. With a like regard for harmonious effect, and with the same endeavour to interpret atmospheric influence, Mr. L. Thompson's contributions are to be noted with satisfaction. 'A River-Side' (120) repeats almost exactly a subject exhibited in the Academy; but the second example, called 'Peat Moss' (415), treats of a more difficult theme, and with good success. The impression of mystery which comes over the dark earth of the landscape in the uncertain twilight is admirably realised, and shows a keen and cultivated sympathy with the deeper influences of landscape. Among other examples we may notice the work of Mr. Ditchfield, always skilful and trustworthy; and a 'Landscape, from Auvers, France' (43), F. B. Joseph, exhibiting sound qualities of execution joined to a somewhat cold artistic spirit. 'The Llyn-tren, North Wales' (50), C. Davidson; 'Loitering' (124), P. P. Pugin; 'Land's End, Yorkshire' (145), J. Emms, and several sea sketches by H. Moore, also deserve attention.

#### THE WATER-COLOUR SOCIETY.

The impression of monotony is quite consistent with the existence of good and honest work; and in these winter exhibitions of the Water-Colour Societies there is not much to break the average of well-sustained mediocrity. Sufficient skill to do justice to a moderate imaginative gift is to be found in the greater number of the paintings exhibited. But the skilful and trained execution of our water-colour painters has been praised so often, that at this late hour there is nothing left to do in the way of inducing further favour for their work. We confess to a desire for a little more enterprise and new invention in this department of Art. Visitors to these galleries, even though their taste be not very highly trained, are now able to recognise easily the different manners of the different painters; and this not so much from a strongly marked individuality of method, as from the fact that the artists have permitted themselves to repeat their achievements. Many of these drawings are made too much upon set pattern, and do not sufficiently suggest an artistic power always enriching itself with fresh resources of observation.

Among the few painters who vindicate themselves against this charge the name of the late W. W. Deane stands foremost. The sketches from his hand, many of them unfinished, have a charm of individual sympathy which no mere tuition, however careful, can supply. There is in all of them a convincing truthfulness, consisting not merely in faithful record of the bare facts of landscape, but also in the skilful apprehension of the harmonious tones of colour begotten by atmospheric influence. In a 'Sketch of a Bridge at Venice' we see how delightfully the varying

hues of hazy water are allowed to direct the whole scheme of colour, finding their way, by some reflected process, into the tones of the marble of the bridge itself and of the houses behind. Other sketches from the same hand are in the gallery, and in all there is the evidence of this harmonizing power exercised everywhere without loss of individual truth. Very different, but still completely artistic, are the tender and delicate Venetian scenes by Mr. Goodwin. The shimmering light of water gently moved peeps timidly out of a surface whereon the mere materials of the scene are but slightly indicated. Mr. Goodwin has his own way of giving the influence of Venetian scenery, and if the result is neither strange nor overpowering in effect, it is always truthful and sincere. Among other contributors we may notice the industry and excellence displayed both by Mr. Watson and Mr. Marsh. Each of these artists has sent a number of drawings which must be classed with the most painstaking work of the exhibition. Sir John Gilbert shows no falling off in the vigour and energy of his designs of horsemen. There are two drawings in the present collection which are specially distinguished for the mastery they display in the representation of movement. To Mr. Walker and Mr. Pinwell belongs the credit of having ventured upon higher ground. The first sends a water-colour rendering of the beautiful picture exhibited in the Academy two years ago, called 'The Harbour of Refuge;' while Mr. Pinwell suggests a charming love story by his picture of the ploughman listening to a lady's love. Putting aside some defects of drawing, this is one of the best specimens of the artist's work.

#### INSTITUTE OF PAINTERS IN WATER COLOURS.

The present exhibition of sketches and studies by the members of the Institute contains, as usual, a much greater number of landscapes than of figure-pictures. The most striking of the latter class is No. 73, exhibited by H. Herkomer, and called 'A Fairy Overture;' in this, though unfinished, there is evidence of very careful and delicate drawing, and much graceful feeling in the grouping of the figures. The colour in those parts of the picture which are completed is very harmonious and admirably suited to the subject, and the butterflies and other insects with which the frame is decorated have been introduced with good effect. There are three other sketches (349, 350, 352), by the same artist, which have also evidently been carefully studied.

Edward Fahey exhibits several charming sketches from nature, among which may be mentioned as especially worthy of notice No. 26, 'A Sketch near Cleve, on the Thames,' that contains a clever effect of light on water; and No. 203, 'A Sketch on the Ouse—Lewes,' in which the character of the broken chalk-hills has been rendered with admirable truth of nature. No. 219, though in many respects very successful, is marred by the inharmonious tones in the dresses of the figures in the foreground. No. 3, 'A Misty Morning on the Dart,' by E. J. Skill, is worthy of mention; as also 309, by the same artist. A. Bouvier is scarcely up to his usual standard of excellence; his best work is a series of chalk sketches representing various games. Among other pictures worthy of special notice are those by H. G. Hine and J. Absolon.

## ART IN CONTINENTAL STATES.

**ALEXANDROPOL.**—It is announced that the researches made in the past summer, by M. Eritson, in the district of Alexandropol, in the Russian province of Erivan, have had most successful results. Many objects in gold, silver, bronze, and iron, belonging to an epoch previous to the introduction of Christianity in that quarter, have been turned up. Close upon Alexandrian style itself a pagan temple of vast dimensions has come to light. Certain cuneiform inscriptions have been discovered in an immediate locality; of these photographs have been taken.

**ANTWERP.**—We report the death of Louis Van Kuyck, the famous Belgian painter of animals, and especially of horses. A biographical sketch of the artist, with an engraved example of his works, appeared in the *Art-Journal* of 1866.

**GENEVA.**—The *Universal Exhibition of 1875*.—The following, among other details, are given by the *Patrie de Genève* in respect to the Swiss effort to rival those great *fetes* of Art and commerce, which may be considered the distinctive characteristics of the epoch in which we live. The structural plan has been prepared by M. Jules Chatron, the architect of the Lyons Exhibition. Its palace will occupy no less than 300,000 square metres, apart from 60,000 reserved for purposes of embellishment. It will stand in a matchless position, close upon the side of the lake. Its galleries are intended to radiate from a central cupola of magnitude hitherto unequalled. In the centre of this will rise a mighty column, from which the whole interior of the edifice may be overlooked, while, exteriorly, a glorious scenic panorama, dwarfing all the efforts of Art and man, will gloriously expand. Around are visible Lake Lemán, in its full range; the Jura "in its misty shroud;" the Swiss Alps, and Mont Blanc, with myriads of accessories of lesser note. As the public high-road will come between the building and the lake, it is proposed to connect them by a suspension bridge, having the aspect of triumphal arches, and spanning down to jeties prepared for the occasion. The structural plan embraces a vast orchestral concert-hall, capable of accommodating about four thousand musicians, and, moreover, a colossal organ. A diorama of especial attraction is also to be prepared; and, finally, *inter alia*, an aquarium for which Brighton may furnish the model. It may well be anticipated

that with such appliances and means to boot, Geneva—*Fortuna favente*—may exercise a stronger and more world-wide attraction to visitors than any of her precursors in these epic exhibitions of creative power.

**LEXINGTON, U.S.**—An equestrian statue of the famous South American commander General Stonewall Jackson, is to be erected in front of the Virginia Military Institute in this city.

**NEW BEDFORD, Massachusetts.**—An old piece of information has been sent to us from New Bedford, Massachusetts. Mr. Hazeltine, in the window of his music-room, in William Street, exhibited statuettes in plaster, miniature copies of some of the works of the old and modern sculptors. It seems these nude figures have offended the sense of propriety or shocked the modesty of some delicate people, and the City Marshal incontinently seized and bore off one—an innocent but offending Narcissus. Mr. Hazeltine thereupon brings an action of trover against the Marshal, and the public will, therefore, be treated to a learned discussion of ancient and modern Art, and the extent to which its achievements may be exposed to the public gaze without violation of the statute prohibiting offences against chastity, morality, and decency. One of the newspapers, in commenting on the case, has these remarks:—"This is somewhat like the fine lady who had her pianoforte legs draped in pantaloons, and another exquisitely fine one, who could not speak of the *leg* of a fowl, but called it the *walker*! and another still, who could not speak of the *breast*, but used the word *bosom* instead. This is indeed 'straining at a gale and swallowing a saw mill,' as the boy read the Scripture aphorism."

**PARIS.**—What is known as the European Museum in the *Palais de l'Industrie* is now re-opened, after having been closed for a short time for the addition of two new galleries. These now contain thirty copies of famous pictures by old masters, executed expressly for the Museum during the last year. The most important are, 'The Madonna San Sisto,' after Raphael's picture in the Dresden Museum; 'The Adoration of the Magi,' after Botticelli, in the Museum of Florence; 'The Miraculous Draught of Fishes,' after Rubens's picture at Malines; 'Virgin and Saints,' after Andrea Mantegna, at Verona; Velasquez's 'Portrait of Phillip IV.,' at Madrid; three fragments after Giotto's frescoes in the chapel of Padua; and two from pictures by Carpaccio in Venice.

## LIFE ON THE UPPER THAMES.

By H. R. ROBERTSON.

## XVI.—FISHERMAN'S FIRESIDE.



THE interior we have sketched is one of the few still remaining near the river, with the roomy chimney-corner, massive beams, and stoutly built walls, that really defy the winter's cold, however severe it may be. And it is severe in the flat, marshy districts of the Upper Thames: the long continuance of flood, which often imprisons the inmates for months together, renders the comfort of the fireside a consideration of unusual importance. The only member of the household who, during these periods, stirs out at all, is the master himself, with his great boots that reach half way up his thighs. He can thus disregard the foot or two of water that covers the meadows near his home. While he is perhaps looking after the wild-fowl, at this season comparatively abundant, his wife or daughter will be busy making the nets with which, when the waters subside, the fishing will be recommenced.

The details in the room that may be noticed as specially cha-

racteristic of the locality are the stuffed otter over the cupboard door, the birds in cases, and the pike's head suspended by a string. It is perhaps as well we should inform our readers that the quadruped alluded to is an otter; for it has been stuffed with very little reference to nature, its body showing about as much form as a sausage. Of the two birds in the drawing, the larger one is the goosander, and the smaller one the tern, called hereabouts the sea-swallow. Both are sufficiently rare in these parts to make the owner proud of having shot them; and if willing to part with them, he is sure to be offered a good price by some young gentleman in the neighbourhood anxious to secure them as specimens for his collection of the wild birds. The reed-mace, or cat-tail (incorrectly called the bulrush), figures prominently in one of the old ginger-jars that adorn the mantelpiece, and is, in its way, also suggestive of the water-side.

The old-fashioned dog-irons, which are fast disappearing both from cottage and mansion, still retain their place on the hearth, though it has been found necessary to supplement them with a few bricks, to make them suit the requirements of a modern coal-fire.



Drawn by H. R. Robertson.]

Fisherman's Fireside.

[Engraved by W. J. Palmer.

## XVII.—APPROACHING THE FOWL WITH STALKING-HORSE.

Under the title of "wild-fowl" are classed the various species of wild swans, geese, and ducks, which, though often found at sea, evince a partiality for fresh water, and habitually rear their young in its neighbourhood. For this definition, and for much of the information in these chapters, we are indebted to Mr. Harting's

1874.

"Ornithology of Shakspeare," to which we have great pleasure in referring our readers. The book is an admirable one, interesting alike to the naturalist and to the student of Shakspeare—himself a sportsman, and a close observer of the animal world.

That in the inland parts of the country wild-fowl have been much more abundant than they are at present, we have much

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evidence from various sources. The numerous allusions to the subject by mediæval writers are the best testimony on the point. Chaucer speaks of "ryding on hawking for rivère," or even simply "ryding from river," which a note by D. Laing Purves\* explains thus,—"Where he had been hawking after water-fowl." Froissart says that any one engaged in this sport, "*alloit en rivière*." The falcon, or smaller gos-hawk, was specially trained to the chase of the river-fowl, as may be gathered from the couplet in Chaucer's "Troilus and Cressida."

"Each for his virtue holden is full deare,  
Both heron and falcon for rivère."

Spenser† speaks of a falcon "flown at a flush of ducks foreby the brook," and Shakspeare‡ of the same bird "flying at a brook," which terms are synonymous with hawking for water-fowl. There can be little doubt that the decay of the pastime of hawking is to be greatly attributed to the decrease of our wild-fowl; a fact

owing to the gradual draining of marshes and embanking of rivers, as by this means the extent of flooded land in the winter is materially limited. The increase of population, and consequent enclosure of much waste land, have also contributed not a little to the same result. Pennant records that at a single driving of the fens in Lincolnshire, before the young had taken wing, and while the old birds were in moult, one hundred and fifty dozens have been captured. The same district, at the present time, scarcely produces a dozen broods in the year.

The frequent mention that is made by old writers of the device of the stalking-horse for the approach to wild-fowl, shows how much more abundant than at present the ducks, &c., must have been. In *As you Like It*, the Duke says of Touchstone, "He uses his folly like a stalking-horse, and under presentation of that he shoots his wit." The line, "Stalk on, stalk on, the fowl sits," occurs in *Much Ado about Nothing*. The following sentence is from a sermon by Bishop Hall:—"Here one, if he can have no



Drawn by H. R. Robertson.]

*Approaching the Fowl with Stalking-Horse.*

[Engraved by W. J. Palmer.

other ground, will make religion a stalking-horse to his covetous and ambitious intentions; it is *bellum Domini*, 'a sacred war,' that he wages for the reducing of heretics to the unity of the Church, or punishing their perfidiousness."

Though at the present day not likely to be referred to by a contemporary writer as an object with which most would be acquainted, it would seem to be better known to our American cousins. In the "Essay on Pope," by the author of the "Biglow Papers," occurs this passage:—"Milton was willing to peril the success of his crowning work by making the poetry of it a stalking-horse for his theological convictions."

Mr. Harting gives a quaint description of this ancient device from the "Gentleman's Recreation," by Gervase Markham. § It is as follows:—"Sometime it so happeneth that the fowl are so

shie there is no getting a shoot at them without a 'stalking-horse,' which must be some old jade trained up for that purpose, who will gently, and as you will have him, walk up and down in the water which way you please, plodding and eating on the grass that grows therein. You must shelter yourself and gun behind his fore-shoulder, bending your body down low by his side, and keeping his body still full between you and the fowl. Being within shot, take your level from before the fore part of the horse, shooting, as it were, between the horse's neck and the water. . . . Now to supply the want of a stalking-horse, which will take up a great deal of time to instruct and make fit for this exercise, you may make use of any piece of old canvas, which you must shape into the form of an horse, with the head bending downwards, as if he grazed. You may stuff it with any light matter; and do not forget to paint it of the color of an horse, of which the brown is the best. . . . It must be made so portable that you may bear it

\* Nihmo's edition.

† "Faerie Queen," Book v., canto ii., last stanza.

‡ Second part of *King Henry VI.* Act. ii., scene 1.

§ 1595.

\* Died 1656.

with ease in one hand, moving it so as it may seem to graze as you go."

In the "Privy Purse Expenses of King Henry VIII." are various entries referring to stalking-horses, all of which appear to refer to the live animal; and there is one entry relating to the stalking-ox. In Lacroix's excellent work\* occurs a representation of a stalking-horse of the date of the fifteenth century. It is a fac-simile of one of the curious miniatures in the illuminated manuscript of Gaston Phebus III., Count de Foix, and bears the title, "Comment on peut porter la toile pour trahir aux bestes." We gather from M. Lacroix's remarks on the illustration, that the same device is in use at the present day in France, with the sole exception that the form of a cow is now preferred to that of a horse.

Like all contemporary authors, Gaston Phebus carefully directs attention to the moral side of "la chasse." "In hunting," says he, "one avoids the sin of laziness, for he who flees the seven

mortal sins, according to our faith, should be saved: then the good hunter will be saved." An amusing, if not strictly logical, statement of the case.

The specimens we have been fortunate enough to meet with on our own river have been very few, indeed only three altogether. Of these, one had completely fallen into decay (its head had disappeared), and its owner seemed careless as to whether he ever rendered it efficient again or not. He complained that there were "a dozen men worriting about with a gun for one as used to be," and that there was not much to be done any way. The second that we saw was placed against a hedge far from any human dwelling, and had a very melancholy air about it, that strongly suggested "occupation gone." It was, however, in tolerable repair, and the proprietor may have intended to look it up before the winter, feeling confident that it would not walk itself off, and that no one would think of stealing it. The third was that



Drawn by H. R. Robertson.]

Shooting with Stalking-Horse.

[Engraved by W. J. Palmer.

from which we have drawn our illustrations, and is in regular use at the present time, probably the only one in the kingdom. Mr. Harting speaks of the device in the past tense, and it will perhaps be interesting news to him that it is not yet quite extinct. The three specimens alluded to have been essentially the same in construction, though differing somewhat in detail. A slight wooden frame (not unlike a hurdle), with canvas tightly stretched over it, forms the body; a head bent down as if grazing is rudely carved out of a flat piece of wood; tufts of horsehair are added for mane and tail; and with two straight pieces of wood for legs, the animal is, as far as appearance goes, complete. We were assured by the maker of one (who ought to have known) that it was "the very image of a horse." He told us that by adding horns it became "the very image of a cow." As both he and the wild-fowl, who

\* "Mœurs, usages et costumes, au Moyen Age, et à l'époque de la Renaissance." Paris, 1871.

are the chief parties concerned, seem satisfied with the resemblance, of course we could not presume to criticise. Being always presented broadside to the sight of the ducks, one fore and one hind leg are found to be sufficient. A swinging prop is added, which is used in carrying the stalking-horse, and enables it to stand by itself when necessary. A hole in the shoulder serves for a lookout, and afterwards for resting the barrel of the gun, which is protruded a few inches. Sometimes a second hole is added at the animal's quarters, which permits two sportsmen to work together, and in that case they fire simultaneously.

The sense of smell and hearing is possessed by most wild-fowl in an extraordinary degree, and, except under favourable circumstances—favourable, that is, to the shooter—they display what Falstaff would call "a want of valour," and as soon as they become aware of the approach of the enemy, ignominiously take to flight: to quote Falstaff again, "There is no more valour in that Poins

than in a wild duck." The utmost caution is consequently required, the method usually practised being that of walking towards the fowl in a gradually narrowing circle. It is a very difficult and tedious affair, particularly if there should happen to be any wind blowing at the time. Any sudden motion of the horse is sure to attract the attention of the duck, and cause them to take flight precipitately, so that the difficulty of manœuvring such a mainsail of canvas must be great indeed. Early morning is the time of the day usually chosen for stalking, as there is then less probability of interruption. One cannot conceive a much greater trial of patience than happens when, after some hours spent in warily approaching the birds, a chance wayfarer accidentally frightens them away.

#### XVIII.—SHOOTING WITH STALKING-HORSE.

When the sportsman has approached to within what he considers a fair range of the fowl, the stalking-horse is planted as firmly as possible in the ground, that it may serve as a steady rest for the gun. Mr. Harting speaks of the legs being spiked at the end for that purpose, but those we have seen were not so. A firm stand was secured by means of the swinging prop, which may be observed in a preceding illustration, held in the man's hand, and materially assisting

him in carrying the animal. Two guns are frequently carried, a large duck-gun and one "for the cripples," that is, to give the *coup de grace* to any that may have been wounded and unable to get clean away. The larger gun that we have drawn measures in all seven feet and a half; it carries a hundred yards, which is considered a very long shot indeed. When the ducks are fairly within range, and are well grouped, so as to bring a sufficient number in the line of the gun, it is usual to make a low whistling or squealing noise, which causes all to stop feeding and to look up. Then is the instant to fire, taking care to aim well above their heads, as they see the flash before the shot reaches them, and immediately take to the wing. Nineteen ducks and thirty-two widgeon and teal make the largest aggregate for one shot that we have known. The man from whom we have made these sketches preferred to shoot without his cap, and we have accordingly so represented him; his reason being that he believed hair frightened the fowl less than any cap would have done. On our remarking that he must find it bitterly cold sometimes, he said we were not far wrong;



Wild Ducks.



Teal.

and he accounted for the fact of his being somewhat prematurely grey by "the frostes getting at his hair."

## ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—The statue of Burns, to be erected in this city, is assigned to the hands of Mr. Ewing, a local sculptor. The cost is estimated at £2,000 for the entire work; namely, £1,200 on the statue, £500 for the bas-reliefs on the pedestal, and £300 for the pedestal itself and the foundations. The subscriptions, limited to one shilling each, have already extended beyond £1,636.

BRADFORD, YORKSHIRE.—The Fine Art and Industrial Exhibition opened here last autumn to aid in the discharge of a debt of £5,000 on the new Mechanics' Institute, has resulted in producing £3,000. The number of visitors was 157,907. The insurance on the works of art, &c., contained in the galleries, amounted to £165,000.

LIVERPOOL.—Mr. Foley, R.A., has completed the model of the statue to be erected here as a memorial of the late Mr. William Rathbone, and it will shortly be cast in bronze. The figure, which is of colossal size, is clad in ordinary costume, with a cloak thrown across the shoulder; the head is bare.—The new mayor, Mr. A. B. Walker, a wealthy brewer and colliery-proprietor, has offered to build an Art-gallery for this town at a cost of £20,000. The Town Council has accepted the munificent offer with grateful acknowledgments. It is proposed to call the building "The Walker Gallery of Art."—The spring exhibition of water-colour drawings will open on the 28th of March, 1874, in the rooms of the Liverpool Society of Painters in Water-Colours. The annual meeting of the members took place in November, and the report showed that there is quite room enough for two exhibitions in Liverpool; one in the spring of the year, of water-colour

paintings only, under the auspices of the society; and another in the autumn, in which advantage can be taken of the closing of the London exhibitions to get up a more extensive and general display. The Water-Colour Society now consists of seventy-eight honorary members, thirty-eight members, and twenty-two associates; and their united action has enabled them to produce an annual exhibition in the spring of each year, which, so far, has been successful; and there is no doubt will become annually more attractive at a season of the year when no other Art-exhibition of a similar character is open in Liverpool. Let no ungenerous spirit then be permitted to interfere with the efforts of the promoters of both the spring and autumn exhibition, for each is wanted at the proper time.

WELSHPOOL.—A project has for some time been in contemplation for establishing in the town of Welshpool a Museum with the special purpose of collecting and preserving within its walls, objects of archaeological and general interest connected with that historic district of North Wales distinguished as Powys-land. Through the energy and perseverance of Mr. Morris Charles Jones, of Gungrog, Welshpool, all the difficulties connected with the realisation of this excellent project have been overcome, and the preliminaries necessary for giving to the Museum an actual existence have been accomplished with signal success. At a recent meeting of the members of the Powys-land Club, held at Welshpool, a formal resolution respecting the establishment of the Museum, proposed by the noble president, the Earl of Powys, and seconded by Sir Watkin Williams Wynn, was unanimously adopted.

## THE TRANSFORMATION OF THE BRITISH FACE.

By G. A. SIMCOX, M.A.



It is generally agreed among naturalists and archaeologists that the existing types of asses, hyenas, and Copts have subsisted, without appreciable modification, in Egypt, for a period variously estimated by moderate chronologists at from four to six thousand years; and though the resemblance is less striking, it is generally thought that the Chaldean Christians of the present day are unmistakable descendants of the originals of the Ninevite marbles, some of which will soon be three thousand years old. There is nothing surprising in either case; in spite of exaggerations, the proverbial reputation of the East for immobility is not wholly undeserved: some of the most important conditions of life are absolutely persistent, others repeat themselves at intervals which are not distant, and vary within very narrow limits.

But even the Chaldees have been modified since they had to abandon their predatory habits, and the changes that have passed over the Chaldees are nothing to the changes that have passed over Britain. In fact, when we consider the repeated changes of race among the inhabitants of this island, and the still more frequent changes in their habits, their mode of life, their employments, their pleasures, all that could modify the brain and the face, the parts of the organism which are in their nature most plastic, there is reason to be surprised, not at the variations of type which we can trace, more or less doubtfully, upon the monuments of departed centuries, but at the comparatively narrow limits within which the variations have been confined. We can go back sixteen hundred years, and in all that period there is less change—infinity less—than there is reason to suppose the average Mediterranean race went through in the three hundred years that lie between Phidias and the Castellani sarcophagus in the British Museum. There, indeed, the transition is so astounding, that one is tempted to suspect the artistic representation is untrustworthy, and that both the extreme terms of the series are falsified, and that the reason we seem to be carried from something that is less than human to something that is more than mortal, is, that one artist fell short of nature, and another went beyond nature. However this may be (and something the same difficulty occurs to us when we compare the difference between the Tuscan face as we see it in the works of Giotto, or even of Masaccio, and the Tuscan face as we see it in the early works of Raffaele), we can appeal to documents of unimpeachable authority for the latter part, at any rate, of the changes which have taken place in England. Holbein, Vandyke, and Reynolds were all fully competent to represent what they saw, and one can rely upon them all for a truthful record of the features of their contemporaries, though one may have to make allowance for a certain chivalresque affectation in the attitudes which Vandyke lent to his patrons, and for a certain adventitious sublimity of air that throws a curious halo of sedate romance over the sitters of Reynolds. And though portrait-painting has sunk fearfully below the level of Reynolds, or even Romney, it has never sunk low enough to be untrustworthy as a record. Now there can be no doubt that, for the last three hundred and fifty years, of which we have perfectly authentic memorials, there have been considerable changes in the type of face which prevailed among the educated classes, whose portraits have come down to us; and this authorises us to conclude that in the much longer period that separates Severus and Constantine from Bluff King Harry, the much more rapid and violent changes left their trace upon the faces of those who witnessed them, and upon their children who experienced their effects, and that we may expect to learn something from the very fragmentary records that have come down to us, though there are periods when it is very difficult to say what is to be attributed to the model and what is to be attributed to the artist.

The series of changes we have to trace is not by any means a series of uninterrupted progress in either sense of that ambiguous term: we cannot say that there has been a constant approximation to any one ideal, we cannot say that any one tendency has asserted itself with increasing energy. For instance, we may say that there was more beauty in the court of Charles I. than in the court of Henry VIII.; we may say that English statesmen were more intellectual-looking in the reign of Elizabeth than during the Wars of the Roses; but if we come to the reign of George II., neither proposition holds any longer. The succession of different types has not been arbitrary; every change has doubtless been due to intelligible causes, even when it is impossible to identify those causes now; but, to adopt a current metaphor which has become so familiar that it would be inconvenient to dispense with it, these changes have not been the result of the action of one uniform law, but of the interaction of many. The nearest approach to a generalisation that could be made would be to say, that, although the rate of the intellectual movement has varied, the accumulation of positive knowledge of various kinds has continued without important interruptions, and that our life, which is reflected in our faces, has been gradually transformed by our growing knowledge. But even this requires to be taken with a great deal of modification; sometimes the growth of knowledge merely presses upon life, sometimes it seems to enlarge and to stimulate it, and even independent of this, the relations of knowledge and desire vary constantly; and owing to this and other causes, the intensity with which knowledge acts upon the proportion of a generation that it reaches, varies very much, and the extent of that proportion varies even more. For instance, in the twelfth century there was much more knowledge than in the eighth; but it may be questioned whether it was so widely diffused, and it may be taken for certain that its possessors were not in such close sympathetic communication with the uneducated majority. Again, in later times, the level of cultivation has varied very much as between town and country: perhaps we may say that the degradation of the country gentlemen began with the institution of the Star-Chamber (which their lawlessness richly deserved), and that it received an immense impulse from the policy of Burleigh in promoting *parvenus*, so that the natural local aristocracy were kept away from local business, while local business was itself degraded: the climax was probably reached about the middle of the eighteenth century. Squire Western and Parson Trulliber lived in a much more instructed age than Chaucer's Knight and Country Parson; even they knew a good many things that the Clerk of Oxenford did not, and yet they were both more barbarous than the Franklin, more puzzled by the superior intelligence and refinement of their neighbours, more at the mercy of their own irrational impulses. The face is of the nature of a palimpsest: every generation writes its own story there; and though the history of a long past may be written underneath, the writing is always effaced, and often quite illegible.

The inquiry would be perplexing enough, even if we had to deal with nothing but interruptions of progress and recrudescences of the past; but we meet with the most curious anticipations of the present. For instance, we come upon a brass of a priest of the fifteenth century, which might be taken for the own brother of the present master of Balliol. It has all the well-known characteristics of Richmond's delicious portrait. There is the same broad forehead, with the same two prominences above the hollow temples; the same silky wavy hair, only it is longer, and does not curl so crisply; the same deep-set, liquid eyes; and the same delicate ironical nose; and lips made for the same grave, subtle smile; and the same dainty little dimpled chin; with the same delightful suggestion of top-heaviness throughout, as if the upper part of the face were too much for the middle, but both very decidedly too much for the lower. Again, in the romance of

King Meliadus, there is a miniature of a reconciliation-scene, where one of the characters would be a better likeness of Mr. Gladstone (if he would let his beard grow) than Mr. Tenniel has given us yet.

This suggests another consideration, the type of which we can expect to trace the record in Art, is the type that prevailed among the upper classes; but the upper classes have not been an hereditary caste in England; different elements of the population have made their way to the top at different periods, and have brought their own type of face with them. It is much to be regretted in the interests of historical Art, that neither Aquitaine, Britain, nor Germany or Scandinavia, were tributary to Psammetichus: one can hardly doubt that the races out of which the English and Scotch nations have been formed were already sufficiently distinct to be recognised, and that Egyptian artists were still sufficiently literal to be entirely trustworthy. As it is,



we shall never know our earliest ancestors by sight in this world; they have disappeared, and left no traces more authentic than a snub-nosed bas-relief or two of some centurion, who may have had British blood in his veins, or may simply have had his Roman beak chipped down below its fair proportion by an insular unpractised chisel. Constantine we know was half a Briton, and Trajan was probably half a Spaniard, but we look in vain for a trace of nationality upon their faces—they are cosmopolitan as far as they cease to be distinctly Roman. And one cannot tell whether barbarian captives, with low scowling foreheads and matted hair, and long straight noses and a suspicious likeness to Greek deities, who once adorned the forum of Trajan, and now adorn museums, were meant for slaves or Teutons. Even if we knew we should not be much wiser; for it is difficult for us to tell how far our Saxon fathers had mingled their blood with the Slavonic tribes whose marches our Saxon uncles gradually pushed back half across Prussia; or, for that matter, how far we are descended from the victorious Low Dutch, or from the conquered Welsh.

It would be natural to try to diminish our perplexity by an examination of districts where we might hope to find the Saxon type tolerably pure, say in Sussex; and others where we might hope to find the Celtic tribe tolerably pure, say in the region of Snowdon and so on: but even here we are met by new difficulties, and cannot venture to pronounce whether the type has continued unchanged since the days in which it was influential—whether the Welshman has not changed since he abandoned his predatory habits and became a hard-working miner and husbandman—whether the features of the Saxon, as well as his gait, have not become duller and heavier through the long centuries during which he has grown to the soil which once hardly occupied him except in seed time and harvest.

Then there is the alarming suggestion of Professor Huxley, that most of the actual Welsh are not Celts at all, but Basques who have learned to speak Celtic; and this is really serious, because, if the Welsh are not Celts, we cannot argue from them to the real Celts, who actually must have been a very important element in the population of the great kingdom of the Marches, which was always so ready to ally itself with the Britons of Cumbria and Strath Clyde, against the purer Angles who dwelt north of the Humber and east of the Fens. Who, again, is to assure us that there is not a good deal of Norse blood in Anglesey, which was the most valuable part of the dominions of the last Prince of Wales?—to say nothing of another conjecture that Teutonic tribes had domesticated themselves in Yorkshire even before the Roman conquest. The fact is, that it is rather more than doubtful whether a prehistoric race ever existed pure, and morally certain that all historical races are more or less mongrel. They are the descendants of small parties of conquerors or emigrants, who often crossed each other's path, and sometimes joined forces. If there were a chance of our knowing how the earth was replenished and subdued at the beginning, we should most probably then find that the process had resembled the settlement of Pitcairn's Island much more than the colonisation of Australia, and that the colonisation of Australia was itself nearer the primitive type than the great conquering migrations of whole nations, which were at their climax in the fourth century of our era, and did not subside till the eleventh.

Probably we must renounce altogether the hope of imagining our British ancestors in the totality of their existence; we must content ourselves with knowing that Cæsar and his imitators professed to be struck with their habit of tattooing themselves; while, on the other hand, we have coins of Shakspeare's Cymbeline which show that his subjects had wasted a great deal of ingenuity in converting the human head, which they had seen on Greek coins of the south of Gaul, into an unintelligible geometrical device, and that the contemporaries of Llewarch Hen had the habit of regarding themselves as the auxiliary cavalry of a Roman legion so deeply ingrained in their minds, that it survived the Roman occupation by more than a century. We have two other pieces of information about them: one is, that they wore striped wrappers before they had reached the refinement of plaids; the other is, that they were enormous eaters. This is clear from the popular mythology of all the branches of the Celtic races. Gargantua speaks for France now that we know that Rabclais did not invent him out of nothing, and the original Fenian legends of both Scotland and Ireland prove that the Gaels had the same admirable appetites on both sides of St. George's Channel; as for the Cymry, the endless eating and drinking is almost the only thing in the Mabinogion that we can be quite sure is original. This trait of national idiosyncrasy deserves more consideration than it has received from philosophical historians, from whom we hear a great deal of the dreaminess, ideality, inconstancy, loyalty, laziness, unverity, &c., without a word of edacity. My own theory of the matter would be, that Celtic ideality has never been disinterested, that it has been for the most part accompanied by a need for a delicious self-contemplation, a soft luxurious self-consciousness. In a highly-refined and artificial society this need can be gratified in many ways, but eating is nearly the only way in which primitive man can attain to the voluptuous self-satisfaction which is half sensuous and half sentimental; of course, the pleasures of love, and even of drink, are in one sense more ideal, but they are not quite egotistic enough, and the latter has the disadvantage of extinguishing self-consciousness, to say nothing of the fact that no palatable or very stimulating form of alcohol was accessible at any rate to the northern Celts. Whatever may be the ethical significance of Celtic edacity, one is rather inclined to think that its physiognomical traces are a proof that it was more than mythical. The high prominent cheek-bones that are still so characteristic of both Welsh and Scotch, are really the measure of the extent to which the jaws were once required to open; and the pouchy cheeks of the Milesian, which enabled *Punch* to represent the O'Mannikin as so very like a monkey, are themselves a record of a time when it was even pleasanter to turn the food on the tongue than to swallow it.



## THE CROSS, IN NATURE AND IN ART:

ITS HISTORY, RAMIFICATIONS, AND VARIOUS ASPECTS.

BY LLEWELLYNN JEWITT, F.S.A.



It is impossible to conceive, in the whole round of one's knowledge, a subject more varied in its aspects, more curious in its ramifications, more general in its occurrence, or more important in its bearings, than that of the Cross. Whether in Nature—for it is found in the animal, vegetable, and mineral kingdoms, and in light, and air, and water, alike; in Art—for it enters into every phase of that Art in never-ending variety of forms; in Science—for it is produced

by natural agency in chemical and other pursuits; in History, whether sacred or profane; in architecture, in heraldry, and in many other studies, and, indeed, in almost everything on the earth and in its surroundings, the cross, in one form or other, exists, and thus becomes a component part of our every-day life and of our every-day thoughts and aspirations.

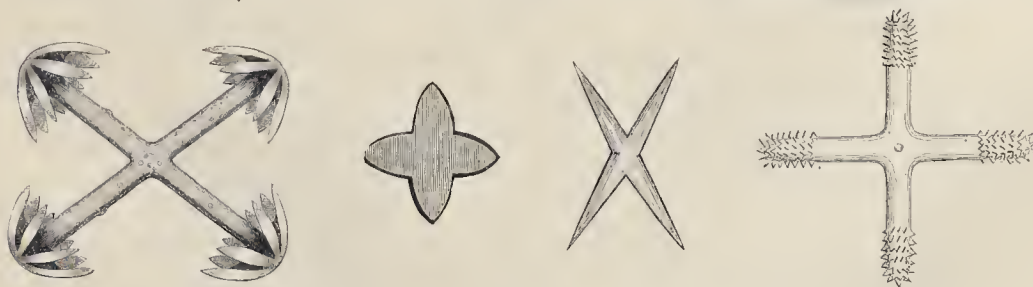
When the mandate first went forth—"Let there be light," the "beams" of that light shot forth in form of an innumerable, a never-ending infinitude of crosses; and when, ages afterwards,



Figs. 1 to 15—The Cross in Flowers, Florets, &amp;c.

our blessed Saviour, the "Light of the World," after his scourgings, and revilings, and betrayal, was led to Mount Calvary, he was nailed to the cross, the emblem of that light; and, curiously enough, that real cross, which from that day forward became the Christian's sign, was formed of "beams" of another kind. Turn

where one will, look where one list, the cross, in some form or other, meets one everywhere, and enters into all one's ideas, decorative or otherwise. Can it be wondered, then, that such a universal subject should have been chosen for illustration? that a matter so closely and intimately mixed up with Art should receive



Figs. 16 to 19—Cruciform Spicules of Sponge, &amp;c.

attention in the pages of the *Art-Journal*? The wonder is that it has not before been discussed in these pages. I enter upon it with a hope that, by treating of the cross in some of its many phases, I may do good service, not to Art alone, but to history and to archaeological science.

I have said that the form of the cross is found in nature—in the animal, vegetable, and mineral kingdoms, and in light and air and water. Let me illustrate what I mean. For this a few brief words will be sufficient.

Of natural and beautifully formed crosses in the animal

kingdom, it will scarcely be necessary to refer to more than spicules of sponge, and, perhaps, the scales of some kinds of fish.

The spicules of sponges, especially those of "Venus's Flower-basket" (*Euplectella*), and of the "Glass-rope" (*Hyalonema Sieboldi*), are of various forms, but all equally beautiful. Two or three of these are engraved here, and exhibit strikingly beautiful and curious forms.

Of scales of fish, to which I have alluded, an example or two are also given, just to show their cruciform division. Those of the "crucian carp," the "bream," the "minnow," and the "eel," are very distinct; and they vary considerably, both in form and in the way in which the cross, or *saltire*, divides them into quarters. The last-named, the scale of the common eel, has the appearance of a series of rings of beads, and is divided cruciformly in a very marked manner.

In the vegetable kingdom the cross is so common that an order of plants is named *Crucifera*. The flowers of these plants have

four petals, which are invariably placed cross-wise, and from this circumstance their name, *cruciferous* or *cruciform*, is taken. "This order contains all the plants which were placed by Linnæus in the class *Tetradynamia*—that is, all such as are distinguished by six stamens, four long and two short. There are about eight hundred species in this class, one-eighth only of which are found in America; the remainder for the most part inhabit the cold and temperate regions of Europe and Asia; upwards of two hundred grow in the frigid zone, where they form a large proportion of the vegetation."

Some of the best-known flowers of a cruciform shape among English plants are the

"Ladies' smock, all silver white,  
That paint the meadow with delight,"

of Shakspeare; the mustard, the horse-radish, the stock; the penny-cross, water-cross, shepherd's-purse, and pepper-wort;



Fig. 20—Magnified Scale of the Crucian Carp.

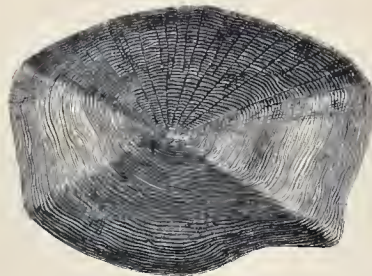


Fig. 21—Magnified Scale of the Bream.

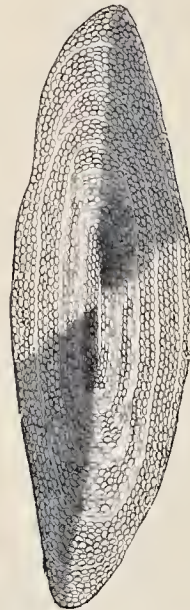


Fig. 23—Magnified Scale of the Eel.

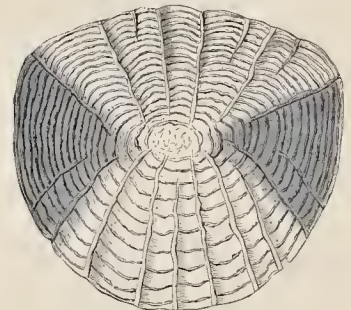


Fig. 22—Magnified Scale of the Minnow.

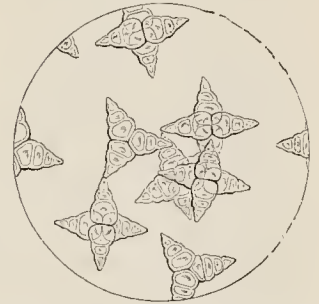


Fig. 24—Cross or Star-Spored Fungus.

scurvy and whitlow grasses; the sea-kale, and the rocket; many cresses; the wall-flower, arabis, and radish; the cabbage; the coral-root and the flaxweed; the poppy and the celladine; the buckthorn and the spindle-tree; the tormentil and the woodruff; the germander speedwell; and the holly, the clematis, and mezereon. And, among cultivated flowers, many besides the passion-flower and the fuschia will at once be called to mind.

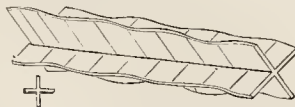


Fig. 25—Beam of Light.

Among the leaves, too, the cross is strikingly apparent. Of these, the cross-wort, with its growth of whorls of four leaves around its stem, and the liver-wort with its cruciform leaf, will be sufficient to name here.

Beautifully does Longfellow thus express himself, when he speaks of flowers as "stars of earth":—

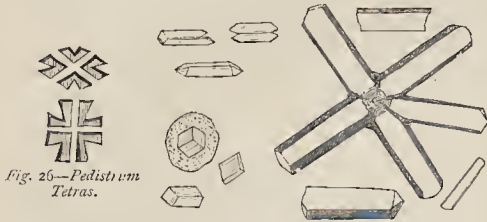
"Spake full well, in language quaint and olden,  
One who dwelleth by the castled Rhine,  
When he called the flowers, so blue and golden,  
Stars, that in earth's firmament do shine;—  
Stars they are, wherein we read our history,  
As astrologers and seers of old;  
Yet so wrapped about with awful mystery,  
Like the burning stars which they beheld.

"Wondrous truths, and manifold as wondrous,  
God hath written in those stars above;  
But not less in the bright flow'rets under us,  
Stands the revelation of His love.  
Bright and glorious is that revelation  
Written all over this great world of ours;  
Making evident our own creation,  
In these stars of earth,—these golden flowers."

Still further in the vegetable kingdom the cross appears in the pollen, the stamens, and the granular crystals in the tissues of numberless plants, and in parasitic fungi. One of the most elegant of the forms, brought to light by aid of the microscope,

is that of the star-spored fungus (Fig. 24). Another very distinct cross (Fig. 27) is shown in the engraving of the crystalline cross from the bulb-scale of the shallot-onion, and other very distinct crosses appear on the pollen of the spear-thistle, common rush, bitter vetch, pond-weed, eye-bright, &c.\* In various grasses, too, elegant cruciform florets are to be found, as, for instance, in Fig. 8; and, indeed, when one comes further to investigate and search into the *minutiae* of the vegetable world, the cross meets us at many an unexpected turn.

In the mineral kingdom, too, as I have remarked, the cross is



found in crystalline and other formations; and in not a few fossil and other remains.

I have said that in light, and air, and water, the cross occurs. Let me illustrate what I mean by the diagram No. 25, which represents a beam of light, composed, as is explained, by a series of parallel rays, forming an infinitude of crosses, as in the section A. In air and in water the frost-crystals and snow-flakes exhibit an

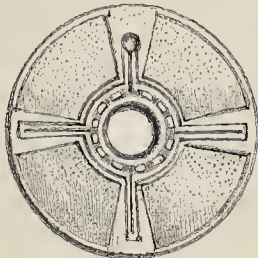


Fig. 28—Ancient Irish Quern.

endless and ever-varying series of crosses and stars which are exquisite in their loveliness and delicate in their ramifications.

But it is mainly to the cross, in history and in Art, that these papers are to be devoted, and I pass on to that part of my subject without further reference to nature and natural objects, except to quote, in support of what I have written, the words of Justin Martyr and Minutius Felix:—"The sign of the cross is impressed



Fig. 29—Starch Globules.

upon the whole of nature. There is hardly a handicraftsman but uses the figure of it among the implements of his industry. It forms a part of man himself, as may be seen when he raises his hands in prayer." "Even nature itself seems to have formed this figure for us. We have a natural cross on every ship whose sails are spread, in every yoke that man forms, in every out-spreading of his arms in prayer. This is the cross found both in the arrangements of nature and among the heathen."

\* For some of these admirable illustrations I am indebted to two charming and truly admirable little books—the best issued on the subject—"Half Hours in the Green Lanes," and "Half Hours at the Sea Side," published by Mr. R. Hardwicke, Piccadilly. They are books that cannot too strongly be recommended, or too extensively be read. They ought to be in everybody's hands.

That the cross is a pre-Christian symbol there can be no doubt; indeed, abundant proofs are not wanting to show that it was in use many centuries before the advent of Christ on earth, and that even at that early date it shadowed forth eternal life, and was the adopted emblem of divinity and of power. Among the ancient Egyptians, among the Greeks, among the Indians, and among many other peoples, the cross was, in one form or other, in use from the very earliest times, and invariably with some subtle or symbolic meaning. Of its origin I do not dare attempt to speak. I should be loth to tread where so many learned men of



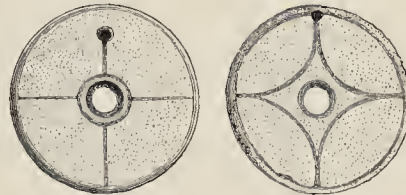
Fig. 30—Frost Formation.



Fig. 31—Polystomella Regina.

all ages have trodden and failed, and where so many theories have been broached with the sole result of making the original confusion worse confounded.

That it was a sign in the very earliest ages there can be no doubt, and that it had a mystic signification even then—as though foreshadowing what was to come—is undeniably certain. It was, indeed, a sacred sign long before our Saviour died upon it. I shall show, when speaking of the various forms of the cross, how and in what manner it was used as a symbol among the Egyptians



Figs. 32 and 33—Ancient Irish Querns.

and others, and how the same forms in which it was then represented—three or four thousand years ago—are retained among us at the present day.

Speaking of its early, pre-Christian, use as a sacred sign, Mr. Baring Gould thus, in words with which I entirely agree, says, "For my own part, I see no difficulty in believing that it formed a portion of the primeval religion, traces of which exist over the whole world among every people; that trust in the cross was a part of the ancient faith which taught men to believe in a trinity, in a war in heaven, a paradise from which man fell, a flood and a Babel; a faith which was deeply impressed with a conviction that

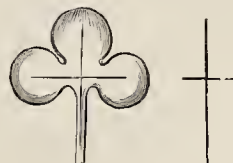


Fig. 34—The Shawrock.

a virgin should conceive and bear a son, that the dragon's head should be bruised, and that through shedding of blood should come remission. The use of the cross, as a symbol of life and regeneration through water, is as widely spread over the world as the belief in the ark of Noah. May be the shadow of the cross was cast farther back into the night of ages and fell on a wider range of country than we are aware of. It is more than a coincidence that Osiris by the cross should give life eternal to the spirits of the just; and that with the cross Thor should smite the head of the great serpent, and bring to life those who were slain; that beneath the cross the Muysac mothers should lay their babes,

trusting by that sign to secure them from the power of evil spirits; that with that symbol to protect them, the ancient people of Northern Italy should lay them down in the dust."

It seems highly probable that the cross, as a sign, was known to the Celts and Gauls, as I shall show when speaking of the cross in numismatics. It is supposed that with the Gauls it, in some instances, at least, symbolised the God of water. Among the Celts the form was occasionally adopted for burial, as it was by later races. This is shown on the examples engraved from Calernish, Helpertorpe, and Odisham, as well as at Newgrange and other places. The Helpertorpe example, which is upwards of twenty feet in length within the walls, was formed of three or four courses of chalk-stones; the one at Odisham was cut

out of the solid chalk, and was eleven feet long; its arms pointed exactly to the four cardinal points of the compass; and that at Calernish, the cross of which lies due east and west, with a monolith at its head, is covered with a cairn within, but at the west side of, a stone circle.

"The Irish shamrock derives its sacredness from its affecting the same form. In the mysticism of the Druids, the stalk or long arm of the cross represented the way of life, and the three lobes of the clover-leaf, or the short arms of the cross, symbolised the three conditions of the spirit-world—Heaven, Purgatory, and Hell." Among the Scandinavians the fylfot, or Thor's-hammer, was the emblem of that deity. But of this, more will be said in a future paper.

## OBITUARY.

JOHN EVAN THOMAS, F.S.A.

THE death of this sculptor occurred in October last, at a somewhat advanced age. He was one of Chantrey's pupils, and for many years had a large practice, chiefly commissions for testimonial and memorial sculptures, given to him by his Welsh fellow-countrymen; among these may be specially noted the colossal bronze statue of the late Marquis of Bute, at Cardiff; the statue of Wellington, on the Bulwark, Brecon; the statue of the second Lord Londonderry; the statue of the Prince Consort, on the Castle Hill, Tenby; and one of the bronze panels, representing the death of Sir T. Picton at Waterloo, on the pedestal of the Brecon statue of Wellington. The number of busts and statuettes he executed was large; many of these were exhibited at the Royal Academy, to which gallery he also sent occasionally some ideal work, as 'Group of the Death of Tewdric, King of Gwent, at the moment of victory over the Saxons, near Tlitem Abbey,' exhibited in 1849; 'Musidora,' exhibited in 1852; and 'The Racket-Player,' in 1856. His last works seen at the Academy were, respectively, busts of the late Mr. J. Parry de Winton, of Maesderwen, Breconshire, and of the late Mr. Joseph Bailey, M.P.

A few years ago Mr. Thomas retired from London to a residence in Breconshire, for which county he lately served the office of high sheriff, but he still retained his studio in Fimlico. Mr. W. M. Thomas, a frequent exhibitor at the Royal Academy, is, we believe, his son, and promises to maintain worthily the reputation of his father, judging from what we have seen under this name.

G. H. LAPORTE.

THIS artist, one of the oldest members of the Institute of Water-Colour Painters, died October 23. He was an animal-painter of considerable talent, and received from the late King of Hanover the appointment of "Animal-Painter" to his Majesty.

W. J. BAKER.

THE local papers announce the death, on the 18th of November, of Mr. Baker, who, for nearly twenty years superintended the Southampton School of Art. In early life he was associated, in London, with the profession of the law; but subsequently enrolled himself among the students at Marlborough House, the precursor of the South Kensington School of Art, whence he was appointed Master of the school at Southampton. His dispute with the Council of the Hardley Institution, with which the school had latterly become identified, led to Mr. Baker's retirement from his position there, and opening one on his own account, yet in connection with the South Kensington Department of Art. This new undertaking he had, within the last three or four years, already brought into great efficiency, when his somewhat unexpected decease terminated an active life. Mr. Baker, while resident in Southampton, was held in great esteem by his pupils in that town, and by a wide circle of friends.

## SELECTED PICTURES.

FEEDING THE SACRED IBIS IN THE HALLS OF KARNAC.

FROM THE PICTURE IN THE COLLECTION OF THOMAS WARDELL, ESQ., RATHGAR, DUBLIN.

E. J. POYNTER, A.R.A., Painter.

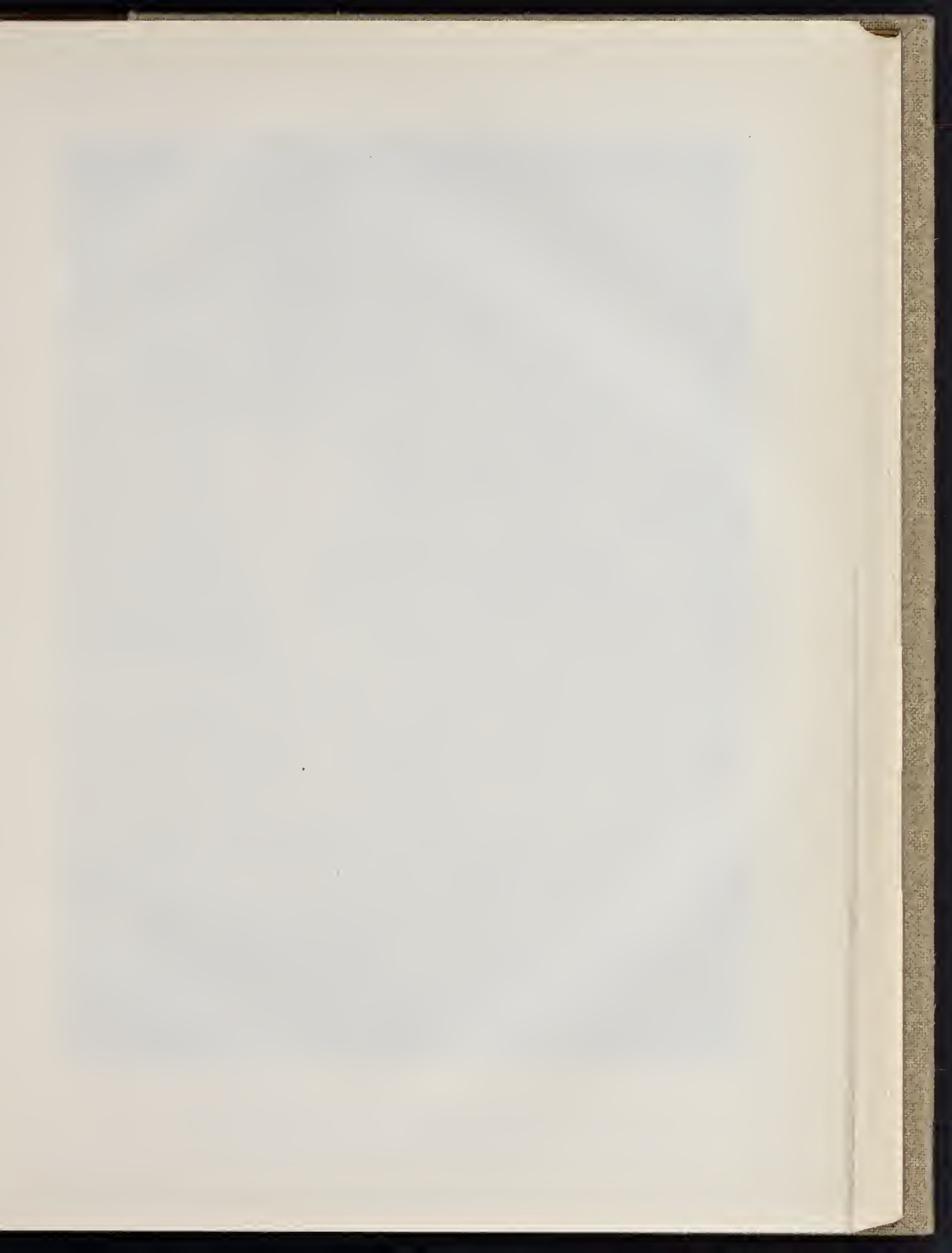
F. JOUBERT, Engraver.

IF, as a general rule, one has to complain not unfrequently of monotony of subject-matter in the pictures hung on the walls of the Academy and other public exhibitions, evidenced in works which may be good in themselves, and are wearisome only by reason of repetition, it must also be admitted that we occasionally are relieved by the appearance of a canvas which opens up to the mind some new idea, and causes it to travel in an unexpected and novel direction. Within the last very few years the class of painters to whom we are thus indebted has been largely on the increase, and we have now among us many who may be called archaeologists as well as artists, for their researches after novelty of subject carry them into ages long since passed away, which, with the people, their manners and customs, are revived, and stand before us in all the realities of actual existence, so far as Art can bring the dead to life again, even after the lapse of thousands of years. Of such pictures this, by Mr. Poynter, is a beautiful and most attractive example: it reverts to the period when Thebes was in all its glory, and the mysterious rites of Egyptian worship were celebrated within the walls of the great temple of Karnac. It was exhibited at the Academy in 1871.

The ibis was held in great veneration by the ancient Egyptians, being consecrated to Thoth, who is assumed to have been the Mercury of the Greeks and Romans. To Thoth all the science and learning of the Egyptians were attributed, and the books

containing this knowledge were called the Hermetic books. Next to Osiris, Thoth is, perhaps, most commonly presented of the whole Egyptian mythology, and he is repeatedly seen with the head of the ibis: Mr. Poynter thus shows him surmounting the furthest pillar in the picture. It has been remarked that the bird, when viewed in a particular position, sitting with its neck bent forwards and its head concealed under its wing, resembles the form of a heart: now the heart was considered by the Egyptians as the seat of the intellect, and in this way it has been attempted to explain the attributes of the ibis, which were no less than to preside over and inspire all sacred and mystical learning of the Egyptian hierarchy. The bird was esteemed so sacred that if any one voluntarily killed one he was put to death.

This brief description may serve to explain the subject of Mr. Poynter's picture, which shows a young priestess of the temple carrying a large dish, filled with small fishes, from which she supplies the birds. The figure, though somewhat statuesque, is striking and graceful, and the birds are most picturesquely grouped; but the composition, as a whole, loses much of its harmony, in the engraving, by the obtrusiveness of the background of Egyptian architecture, with its redundancy of varied and prominent ornamentation. Even the acknowledged skill of Mr. Joubert, one of the best engravers we have, has not entirely overcome this difficulty: the painter's colours alone could set it right.

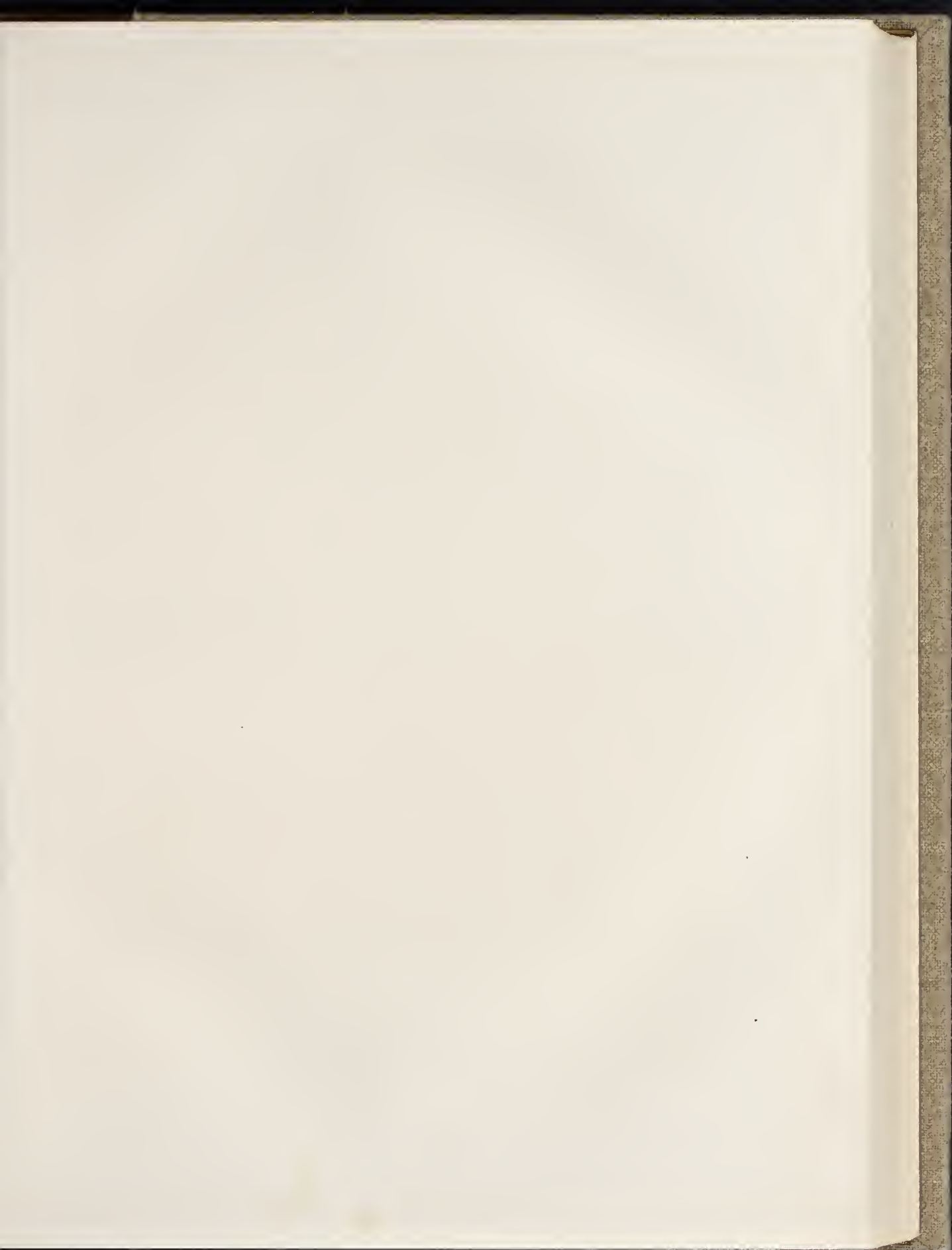












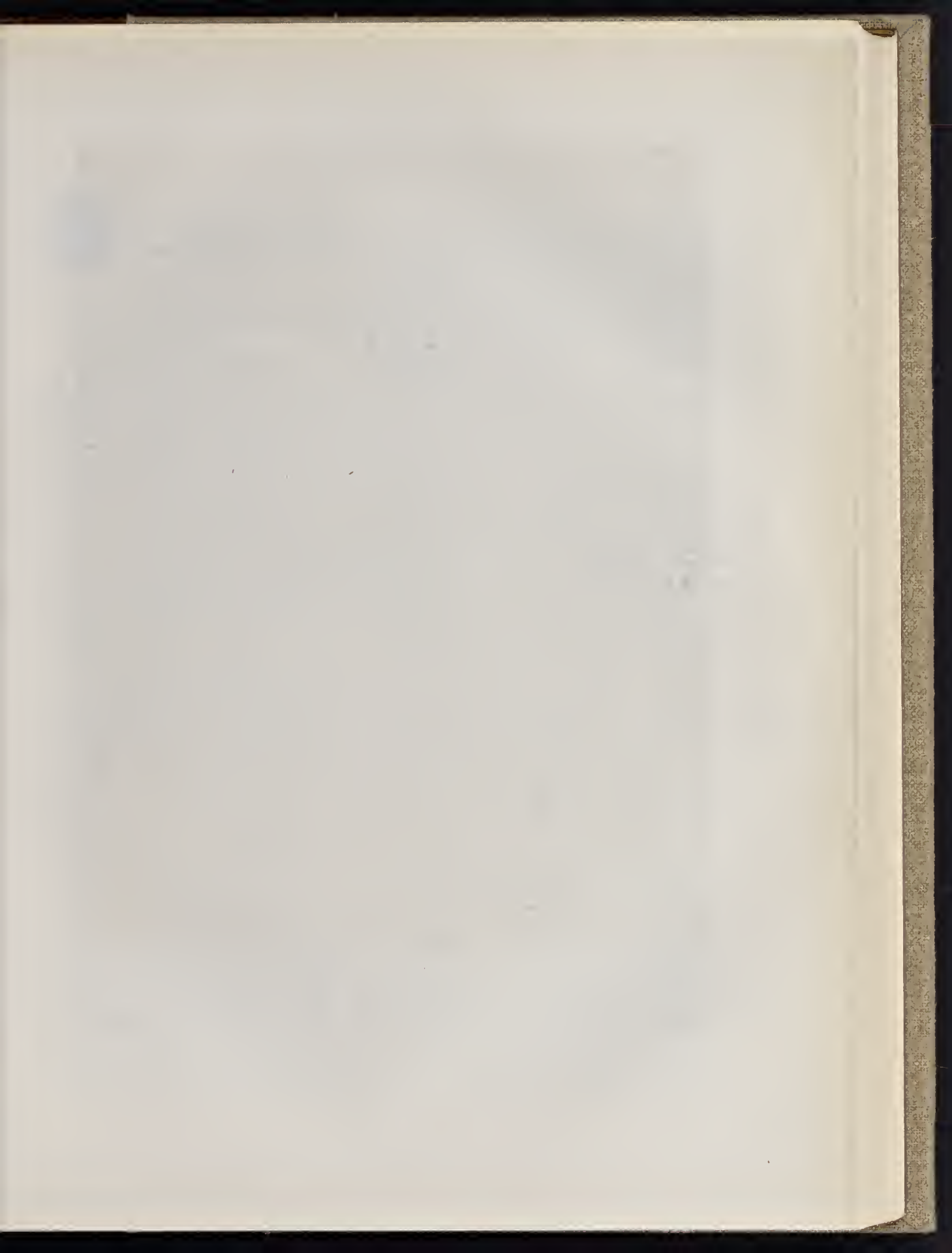


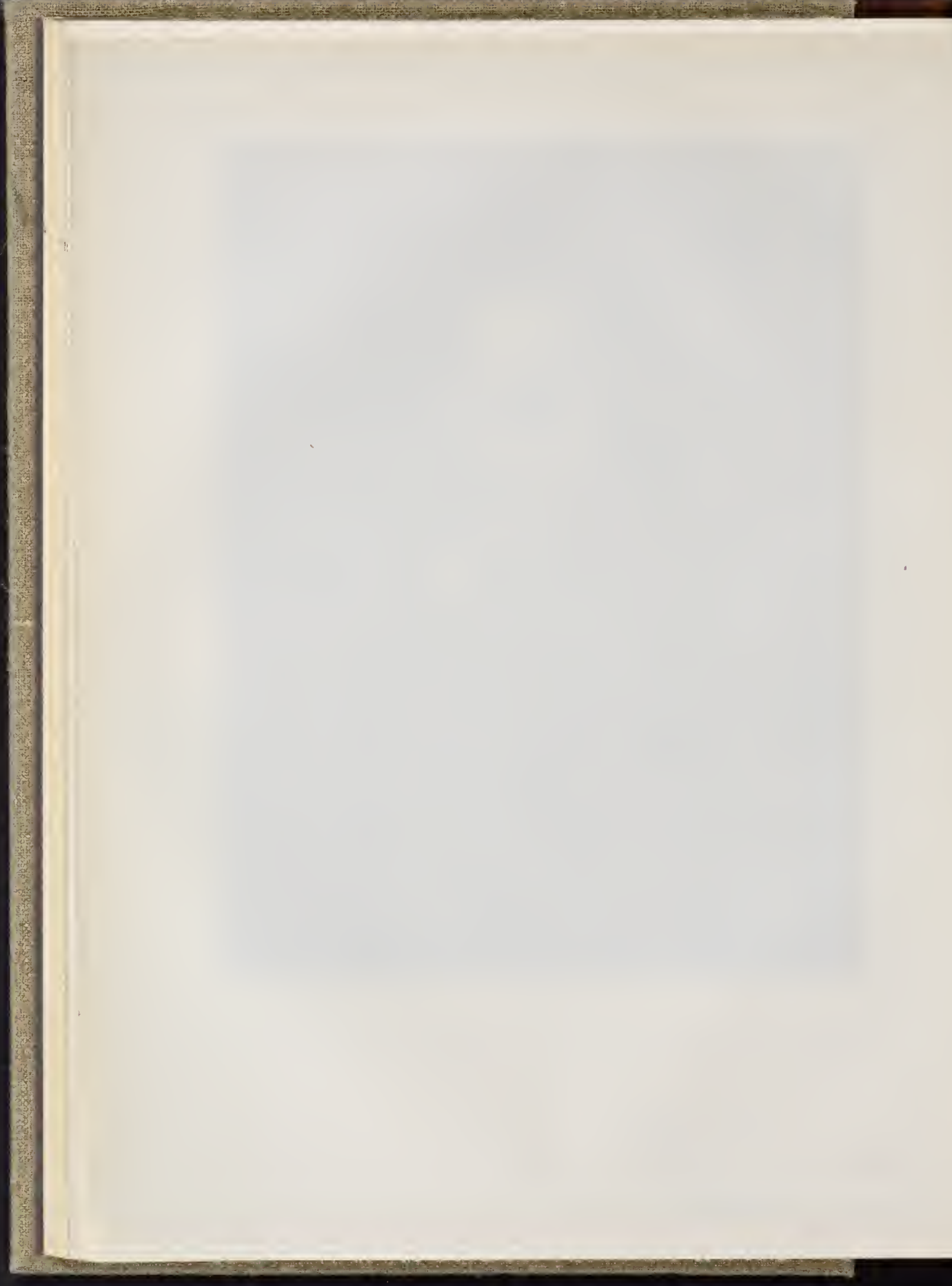
W. R. T. N. X. T.

G. L. F.

*Yours ever*

*A. Serrin*





## THE POET-LAUREATE.



ALFRED TENNYSON, D.C.L., Poet-Laureate, was born, in 1810, at Somersby, in Lincolnshire. What impression the Lincolnshire scenery and Lincolnshire types of life made upon him in boyhood we may gather from not a few reminiscences in his writings. In the "Ode to Memory" he speaks of—

"The woods that belt the grey hill-side,  
The seven elms, the poplars four,  
That stand beside my father's door."

But still more striking are the Lincolnshire pictures as given in "Locksley Hall," where the lines—

"Locksley Hall, that in the distance overlooks the sandy tracts,  
And the hollow ocean ridges roaring into cataracts,"

and others, are a faithful description of the scene that met the poet's eyes daily in his walks about his country home. And to such reminiscences of early scenes of nature, which he shares with almost every poet, he adds those of characters early observed.

His father, Dr. George Clayton Tennyson, was rector of the parish; and family connections bound him still more closely to the neighbourhood. With his two brothers, Alfred Tennyson was entered at Trinity College, Cambridge, where he was the pupil of Dr. Whewell, then tutor, and afterwards master of the College. His name did not appear in the class lists; and, indeed, on account of his father's death, his college career was cut short after about one year's residence. But that year left abundance of rich memories.

It may appear somewhat surprising that he was successful in gaining the Chancellor's Medal for English verse. It is an honour usually reserved, to say the least, more for men of respectable faculties of imitation than any original powers. Nor does the subject—which was "Timbuctoo"—in any way lessen the surprise at an occurrence, commonly ascribed, in Cambridge tradition, to the chance note of one of the judges, intended rather to direct attention, than to allot the prize, to Mr. Tennyson's poem. The unpromising subject, however, does not confine the poet, who, in his description of a visionary city, hardly even mentions Timbuctoo by name.

His earliest appearance as an independent author was in 1827, when, in connection with his brother Charles, he published a small volume of poems. The power of versification, of which his brother has since given further proofs, led to the preference of Coleridge—and at first even of Wordsworth—for his portion of the volume, above that contributed by the future Laureate. But the publication, in 1830, of his "Poems, chiefly Lyrical" at once established his position as something more than a joint author, and commanded an attention more sustained than that accorded by a chance mention of his name, or speculation as to his powers, amongst the recorded conversations of literary judges. When, two years later, another volume of poems appeared, Mr. Tennyson had fully won his way to the forefront of contemporary literature. Reviews, favourable and adverse, increased in number and importance: his claims to the first place were fought for by friendly, and could remain unnoticed by no, critics. What, then, were the signs of the literary horizon at this, the time of his appearance?

So far as poetical literature was concerned, its prospects were not reassuring. In the first place there was the natural danger that a period of great activity might be followed by one of exhaustion. But that very activity had in it symptoms which might lead to decay. It had followed a period during which imagination was bound by chains as mechanical as those which fettered political feeling. In the reaction against that period politics and literature had struck an alliance, had been re-kindled into a like activity. They had been guilty of the same exaggerations; had engendered the same distrust. But the equilibrium which politics more quickly recovered, was not so readily to be attained by literature. The aims of one became definite and practical, those of the other became distracted. The poetry of England was divided into camps, one of which intensified, while the other stood aloof from, the wild enthusiasm of the revolutionary school. In a series of imitative revolutions the former saw the triumph, the latter the travesty, of new principles. Losing his early sympathy with the French revolution, Wordsworth ran into the opposite extreme of a chastened philosophy, in which nature took the place of socialism. But, great and lofty though the aim of his school of poetry might be, it was narrow in its range; it spoke to a small class for all time, rather than moved deeply the whole of one generation. The inspiration thus found in nature, others

again continued to find in a protest against existing social order. The same distaste for mere artificiality, the same effort after simplicity, animated both. But this last, the impulsive school, equally lost its hold upon national sympathy: its votaries could come to no terms with society. Long after the popular ardour for revolution had tamed down into a practical aim at reform, this school yet fed itself on a hatred of social order. With compromise it was even more out of sympathy than with downright opposition. The most brilliant meteors of the school passed away, and there was left nothing to call forth followers. But in passing they left a serious danger to England. Their extreme produced a reaction; and in this reaction popular taste might very likely become estranged from poetry, and look upon it as identified with half-hysterical enthusiasm. Between the practical dead level, on the one hand, and the visionary dreaming on the other, poetry ran the risk of becoming the property of what was an elevated, but, after all, a narrow and somewhat ascetic clique.

Was there no help? no means by which poetry might become at once passionate, and yet artistic; charged with high thought, and yet popular? This seems to be the work which it fell to the young poet, now appearing, to accomplish.

In the "Poems, chiefly Lyrical," which appeared in 1830, there was much in which we can trace the influence of the pre-existing schools. In "Claribel," "Eleanore," and "Fatima," there is much of Shelley; in the "Ode to Memory," much of Keats; while in the ethical tone running through such poems as "A Character," "To J. M. K.," and others, there is much of the spirit of Wordsworth. The distinctive excellence of no one of these is there in all its force; but there is a blending of rich fancy with artistic treatment, of passion with chastened tone, which was hardly to be found in any one amongst the other poets just named.

In these poems, however, we have at most only a foretaste of the poet's powers. Fitted as they were to carry on a high poetic tradition, they were yet too various to give an idea of great power. The fancy was yet too free, and in its freedom it challenged a contrast, which it could ill bear, with the vivid poetic fire of Keats or Shelley. The genius in them had not yet tested its own strength, nor bound itself by its own laws. They showed the art as well as the subjective power of the lyric poet; the rich colouring that was to make poetry out of analysed emotion; something, too, of the stateliness that was to create a new epic. But each faculty was there, foreshadowed or vaguely "laid in" only, as painters say: the concentration and decisiveness which could guide them in the right direction were yet wanting.

By this time, however, Mr. Tennyson's name had become linked in common talk with those of the great ones of another generation. His poems attracted the widest notice, and even the great lights of literature felt that they had found one who could wear their mantle, who was strong enough to adapt English poetry to new needs—to invent for it new forms.

The one excellence which could not fail to appear in each page of these volumes was the exquisite music of the language. In that Mr. Tennyson not only stood beneath none of those that went before him; he himself can hardly be said to have surpassed in this respect these earliest efforts. Could this artistic power embody, on the one hand, the fervent passion, on the other, the moral earnestness of preceding poets, and turning both to a truer and higher harmony, thus reach a wider range of sympathy? Only by so doing could it gain for itself a permanent footing and a larger audience. But something might be lost in the effort. So tamed, poetry might become commonplace; might lose that force which had before spent the poet's strength in the intensity of its utterance. Some of this no doubt, it did lose. The rush of thought did not now come too fast for utterance. Linger over one idea, seen in its various lights, we are steeped in it, but not overpowered by it. But it was only thus that poetry might become renovated, and losing some of its lawlessness, recover its art.

Ten years later Mr. Tennyson published two other volumes of poems. They consisted partly of reprints, partly of new poems. Equal to the former in artistic power, they excelled them in dignity of style and subject. To the lyrical poems were now added specimens—fragmentary, it is true, but perfect so far as they went—of Mr. Tennyson's blank verse. They showed, if nothing else, a masterly skill in selecting a background in which emotions could be poetically grouped. Thus the impetuous, broken utterances of a modern love-lorn maiden might jar on the sense of harmony; the stately conventionalism of a merely classical model might be uninteresting; but in "Oenone" wandering about the hills of Troy, and calling on Mother Ida, we have just picturesqueness enough to help out the analysis of emotion. We listen to the

story of her woes, spellbound by the surroundings, which intensify the human interest of the poem. So with "Tithonus" and "Ulysses." The choice of subject frees the poet from the restraints of mechanism involved in creating a character; he is free to expatiate in the delineation of emotion for which he has, ready to his hand, a fitting subject. The dramatic faculty is relieved, and, in proportion, the poetic is the less encumbered in its work.

But as yet these specimens were only fragmentary. As yet, perfect as many of the published poems were, there was undoubtedly a dissipation of power. No one subject was fully sustained, and doubts of Mr. Tennyson's adequacy to the latter task were entertained. A longer poem followed in 1847, when "The Princess, a Medley," was published. But, as its second title shows, it had no very decided subject or object: it moves lightly from scene to scene, and is half-fantastic, half-didactic. It proved an artistic faculty of which proof was long since unnecessary; it gave evidence, further, of its author's power to invest old scenes with modern feeling—to make men and women thinking with the thoughts of to-day, wear the dress, and step after the stage manner, of heroes and heroines of romance. The songs scattered through it, as—

"Tears, idle tears, I know not what they mean,"

and

"O swallow, swallow, flying south,  
Fly to her, and fall upon her glided eaves,"

have only to be named to show how true is the chord of contemporary sympathy which they have struck. Yet, with all this, some stronger purpose running through the poem was still missed.

It was three years after the publication of the "Princess" that Mr. Tennyson entered upon a new style in the poem of "In Memoriam." It was received with a respect which almost silenced adverse criticism. The severe handling which, from some reviews, the earlier poems had undergone, was hardly attempted. "The one special monody," said the *Athenaeum*, some years later, "to which beauty of form and feeling have given an universal currency," and the verdict would find abundant support even at the present day. Something of the absolute grace of diction which the earlier poems had shown was found wanting; and it is a want which may strike us all the more now, when the first ardour of its reception is past. But in its sustained dignity of emotion, in its poetical analysis of the education of a great grief, in the masterly way in which every passing thought or circumstance is interwoven, and nature's influence blended with the working of a grief that leads up to a nobler faith and opens a wider view, in catching and keeping the attention and sympathy of a whole generation in the story of a personal grief—in all these men found just that of which they had long felt the want. An age that was critical, and yet wished to solve critical doubts by a sort of natural religion built on sentiment, found here an idealising of what might be rightly prompted, but under popular guidance was certain to result in commonplace. To be accepted as the spokesman of a school of religious thought was a fate from which Mr. Tennyson was fortunately exempted. Great as the poem is, partisan interpretations might have made such use of it. But in its full scope it passes beyond the thralldom of any one phase of opinion, and links the noblest of human feelings with the most marvellous poetic treatment. It has been compared to Lycidas and the Adonais; but in truth it comes near to neither. In massive dignity it is surpassed by the one, in poetic beauty by the other; but for the union of emotion and poetry it passes both.

It was in the same year that Mr. Tennyson was chosen to succeed to

"That laurel greener from the brows  
Of him that uttered nothing base."

and five years later was published his next poem, "Maud" (1855). It came when public spirit was much roused. From the prosperous case of a long peace the nation had rushed into the extravagance of a war. To the popular mind political considerations were merged in a sort of enthusiasm, in which pent-up discontent seemed to find utterance, and by which new energies seemed to be called forth. The discontent which had arisen disdained the solution offered by a mild philosophy, and joyed in its own despair. The feeling might be exaggerated and false, but it was certainly natural, and as such had its own interest. To take "Maud" as a caricature of such hysterical enthusiasm appears absurd; but just as little can we accept it as its idealisation. It expressed the popular feeling, and expressed it fully and poetically; we have no right to demand from it a judgment on that feeling. Looking at it thus, "Maud" appears to contain specimens of the truest poetic power which Mr. Tennyson has ever shown. Here there is the teaching not of sorrow but of passion; and as the lesson in "In Memoriam" was calm and satisfying, so here all is disjointed and chaotic. Instead of passing from a personal sorrow to the stand-

point of a wider sympathy, we are led from a personal wrong to a universal hate, in which the concentrated discontent of a whole generation seems to speak. But what the subject loses in calmness and in dignity, it gains in force and intensity; and the poetic range of its expression is unequalled.

Only a short space is left to speak of the last, and in some respects the most important, phase of Mr. Tennyson's poetry.

The first "Idylls of the King" appeared in 1859. The treatment of the Arthurian epic had early formed the subject of one of Mr. Tennyson's schemes. It is curious that another of the great English poets had the same plan. It was long a subject of doubt to Milton whether he should write on early English or on Biblical history. With the view of deciding, he read and collected materials in great quantity for both. Had he treated the Arthurian tale, it would have been more historically than Mr. Tennyson has done. The result would have been a greater work of genius, but possibly a less interesting poem, as wanting the subtle vein of human interest which runs through Mr. Tennyson's "Idylls."

The scheme had been early cherished, but the world had as yet seen only a fragment in the "Morte d'Arthur." But short as it was, it was most perfect in its kind. The mystic, shadowy forms looming out of the distant past, gave infinite scope to poetic treatment. One thing we may gather from this early specimen; in the epilogue affixed to it as separately printed—omitted, of course, as reprinted amongst the "Idylls"—the plan of an allegorical treatment is distinctly visible and plainly expressed. However this might be in the poet's intention, yet, in the lyrical fragments on Arthurian subjects ("Sir Galahad," "Sir Launcelot and Queen Guinevere," and "The Lady of Shalott?"), the allegorical treatment very distinctly gives place to the realistic. Perhaps the fancy of the younger poet found more scope in word-painting; perhaps his instinct taught him that the latter was the better treatment. But when the subject was taken up again, the allegorical treatment was revived. The two Idylls, "Enid and Vivien," were at first written under the title "Enid and Nimue," or, the True and the False." Delayed in publication, they appeared at length with altered name, and with the two further poems, "Elaine" and "Guinevere," added; as there had originally been a true and a false in successful, so there were now added a true and false in hopeless love; as Enid was a counterpart of Vivien, so Elaine was of Guinevere.

In these first Idylls the scheme was simple, and the allegory was wide enough to sustain the interest. The various forms of the Arthurian legend gave scope to the poet's selection; and he used it in what, Mr. Swinburne's criticism notwithstanding, appears to be the most artistic fashion. The early guilt and retribution of Arthur might be discarded; and if Arthur were to be made the ideal type of knighthood—and in the allegory were made to mean even more—it was not only allowable, but necessary, to discard one part of a story, the two parts of which were inconsistent. And in his treatment of the subject so selected, Mr. Tennyson was equally artistic. There was none of that pettiness of detail which sometimes makes of allegorical poetry a sort of literary puzzle.

The more recent additions to the cycle of the Idylls are the "Holy Grail," "Pelleas and Etarre," and "Gareth and Lynette." The latter, though latest in publication, comes next, in the present order, to the "Coming of Arthur." The harmony of the whole cycle is thus complete, and instead of a mere selection, it constitutes an epic, modernised. From the epic it borrows its dignity and stateliness, from the idyll its simplicity and unity of action and feeling. Apart from one another, the epic admits of too little feeling and emotion, the idyll gives too little scope for rich colouring, to suit Mr. Tennyson's genius. The union of the two is his own especial work.

Such are the more prominent among Mr. Tennyson's poems. We have seen how, almost on his first appearance, he was greeted by those whose opinion had the best guarantee of truth—the insight of genius—as the "chief living hope of the Muse." Amongst numerous aspirants, in the midst of styles ingeniously diversified, challenged by those who have run those qualities which he best combines, each into its own peculiar extreme, he still, at a distance of forty years, continues to justify that prophecy. Taking his place high amongst those who belong to all time, he rises, in all those distinctive marks which make poetry of permanent and not of passing interest, at least a head and shoulders above all contemporary bards. In one particular he is almost unsurpassed. The grace of his versification, and his perfect command of language, alone raise him to a place unique amongst English poets. In another direction he has had the unusual faculty of creating a path for himself. No poet before has made the attempt, in which he has proved so successful, to fit a mental analysis into the niceties of perfect poetic form. Above all, he has that "sanity of true genius," to which the efforts of his contemporaries have presented, too often, a striking and instructive contrast.

## ART NOTES AND MINOR TOPICS.

THE NATIONAL GALLERY has re-opened, after the recess, with some new features. A number of Sir E. Landseer's works have been brought from South Kensington, and now hang in Trafalgar Square: among them are 'The Sleeping Bloodhound,' 'Dignity and Impudence,' 'High Life and Low Life,' 'Shoeing,' 'Alexander and Diogenes,' 'The Stag in a Torrent,' 'Highland Music,' and 'A Dialogue at Waterloo.' We are pleased to see these noble pictures—noble according to their kind—brought from their former comparative solitude, and hung where the public may see them and profit by their teaching. But the chief novelty in the Gallery is a painting by Andrea Mantegna, who lived about 1431-1506. It takes the form of a frieze eight or nine feet long, and contains twenty-two figures; the subject is 'The Triumph of Scipio.' It is thus described in the catalogue—"In the centre of the picture, Scipio, attended by other Romans and some Asiatics, is in the act of receiving the goddess; the Idaeian mother, in the form of a sacred stone; this, which is alleged to have fallen from heaven, and the image, or bust, of the goddess, to give token of her presence, are borne on a litter. Claudia Quinta, a Roman lady, sent with others in her company to receive the deity, has thrown herself before the image. The processional arrangement of the entire group is fine and very striking, and the full draperies of the figures are admirably disposed. With the exception of a background of red embossed tapestry,—as it seems to our eye, though it is spoken of as a wall of jasper,—the picture contains little colour, the whole of the figures having been painted in with a kind of sepia; yet there is no indication of insipidity or flatness, for the group is well-relieved by its background. This example of the old painter of Padua and Mantua—secured to the nation, it is understood, by the director of the National Gallery, Sir William Boxall, R.A.—is, undoubtedly, a great acquisition to our Art-treasures. It is alleged to have been painted for Francesco, afterwards Cardinal, Cornaro, and finished in 1506, the assumed year of Mantegna's death.

THE NEW GALLERY at Burlington House, erected by the Royal Academy, is fast approaching completion, and, it is said, may be opened by the time of the annual exhibition. The rooms not only cover the centre of the building, but have two large side galleries, covering the two wings, so to speak. The gallery in the centre will contain the diploma picture presented by every elected Royal Academician since the foundation of the Society, as well as a work by each sculptor and architect so elected to its honours. Looking from Piccadilly, on the right hand there will be a large gallery containing the works of John Gibson—the space being exactly the dimensions he desired, and his works will be arranged according to the instructions contained in the bequest. This will be known as the Gibson Gallery. One of equal dimensions will contain the various treasures in possession of the Royal Academy. Few persons, comparatively, are aware that among these is the picture of 'The Last Supper,' said to be (but of which there cannot be a doubt) a copy of 'The Last Supper' painted by a pupil of Leonardo da Vinci, the head of the Saviour being by the master himself. Then there are three, if not four, pictures painted by the pupils of Rubens, under his direction; also the finest copies of Raffaele's cartoons (when in their prime), painted by Sir James Thornhill; and a host of other works scarcely known. We believe it is in contemplation that these galleries shall be of easy access to the public during the greater portion of the year.

THE ROYAL ACADEMY.—At a meeting of the members on the 10th December, for the biennial distributions of premiums to students, the following were awarded:—Gold medals to Frederick George Cotmann, William White, and Ernest Albert Waterloo; and silver medals to the following students:—Joseph Mordecai, W. J. Daffarn, M. Hanhart, W. H. Thornycroft, W. J. S. Webber, Elizabeth S. Guinness, H. A. Bone, Janet Archer, W. S. Frith, W. C. May, Caroline Nottage, E. Clarke, G. L. Luker, and P. Marvin; also a premium of £10 to W. R. Symonds.

THE NEW LAW COURTS.—At the opening of the session of the Royal Institute of British Architects, the address of the president, Sir G. Gilbert Scott, R.A., whom ill-health prevented from attending, was read by one of the members. Among the subjects to which it specially referred was the action of Government with respect to Mr. Street's designs for the projected Law Courts. It appears from statements made in the public papers that a considerable amount is to be struck off the estimates; and this on account of the "embellishments." Mr. Street had exercised, in the opinion of Sir Gilbert, great reserve on this point, and he, the president, feared a further pruning down, such as the sum named

suggests, will of necessity have a very serious effect upon the design; and he respectfully urged upon the attention of Government the importance of reconsidering the matter, inasmuch as an amount which sounds very like a small per-centage upon the entire cost of a building must bear a very serious proportion to the costs of its mere embellishments, and may go so far as to reduce them to the very verge of poverty.

THE QUEEN'S PRESENT to the Prince of Wales, on the last birthday of his Royal Highness, was, we believe, a painting of two setter-dogs, by Mr. Edwin Douglas, whose canine pictures we noticed lately.

THE CHAPEL ROYAL OF THE SAVOY has just undergone a complete fresh decoration of the interior, the walls, roof, and fittings having been fresh painted and gilt throughout. Two new windows of stained-glass, by Clayton and Bell, have also been inserted, the larger of the two having been provided from the offerings made on the day of National Thanksgiving last year; the smaller, which is placed in the chancel, in memory of the late Rev. J. Forster, formerly her Majesty's Chaplain in the Savoy; the newly-discovered brass to the poet Bishop of Dunkeld has also been placed in the chancel of the chapel. This comprehensive work, executed by command of the Queen, has been well done, and the result is both consistent and effective.

THE WILL OF SIR EDWIN LANDSEER has been proved, and the property, including leaseholds, was sworn under £160,000. The testator bequeaths to his brother Charles, £10,000; to Mr. T. H. Hills, £5,000; to Mrs. Ashton, 500 guineas; to Dr. R. D. Harling, £250; to Miss Marion Lee, an annuity of £100; and to his servant, William Butler, £100, all free of legacy duty; to his sister Jessie he bequeaths all the jewellery and other articles presented to him by her Majesty the Queen. The residue of his property is divided equally between his brother Thomas and his three sisters. To this enormous sum may be added a sum of—rumour says—£60,000 or £70,000 from the sale of the pictures and sketches remaining in the painter's possession, making altogether nearly a quarter of a million.

THE PRIZES AT THE SOUTH KENSINGTON SCHOOL OF ART were distributed, on the 2nd of December, by Lord Aberdare. His lordship was warm in praise of them, and of the general management of the school. A very satisfactory report was read by Mr. Burchett, the head-master. After reference to the prizes (of which a majority was gained by pupils, or by competitors who had been pupils, of the school) offered by the Goldsmiths' Company, the Company of Plasterers, the Company of Painters, &c., he stated that "the total number of students had been 723. The amount of fees received was £2,460 5s. during the year ending last July. Among this number of students 392 were males, and 331 females; 115 were free students, consisting of students in training, national scholars, scholars who had won free studentships, a detachment of Royal Engineers stationed at the Museum, and other employes of the Department." The following are the chief prizes distributed by the Lord President:—

NATIONAL AWARDS, 1873.—*Female General Students.*—*Silver Medals.*—Louisa Cooper, design for lace; Emily Paveet, head modelled; Eolih Hipkins, analysis of flowers; Frances Jones, design for marqueterie; *Bronze Medals.*—Henrietta Meyer, anatomical study; Frederica Moffat, foliage in outline from nature; Hilda Montalb, head modelled from life; Constantine Philip, group in water-colour. *Books, Queen's Prizes.*—Elizabeth Carroll, design for printed fabrics; Mailla Goodman, flowers in water-colour; Emma Greedish, painting in monochrome from the east; Kate Hill, painting the human figure in monochrome; Marianne Mansell, design for jewellery; Mary Tothill, chalk drawing of head from the antique.

*Male General Students.*—*Gold Medals.*—Owen Gibbons, design for centre-piece; William Marshall, design for spandiel; Thomas W. Wilson, design for jewellery. *Silver Medals.*—George Clausen, design for cup and tankard; W. F. Randall, design for chimney breast; E. G. Keuter, historic styles of ornament. *Bronze Medals.*—J. D. Bate, the figure in chalk from the antique. Henry Gibbs, the head in chalk from the antique; W. C. Little, monochrome painting from the human figure in oil; C. H. Marshall, chalk drawing of head and figure from the antique. *Book Prizes.*—F. Crowthor, figure in chalk from the antique; George Morgan, model of head; John Wimibush, anatomical study.

HONORARY NATIONAL AWARDS, 1873.—*Silver Medals.*—William Broad, study of historic styles of ornament; J. H. Tunner, group in oil; T. A. Watson, study of historic styles of ornament.

THE ANCIENT SCULPTURES in the roof of Norwich Cathedral, which, on the whole, and as a whole, may claim to be without rivals of their order in England, are now being illustrated and described in a costly work published in parts by the Dean of Norwich.

These truly remarkable bosses in the Norwich vaulting, which extend from the western to the eastern extremity of the cathedral, "exhibit the whole course of Scripture history, from the creation to the final judgment." It is the plan of Dr. Goulburn's work to give in each part a photograph of one entire bay of the vaulting, showing the bosses and the ribs as they appear in the edifice itself; a second page-photograph shows twelve of the bosses in the same bay (their entire number in each bay is eighteen) on a larger scale, and without the vaulting ribs. A third page-photograph is a view either of the cathedral as a whole, or of some of its more important parts. The letterpress, in addition to copious descriptions of the sculptures of the bosses, contains a complete and voluminous "History of the See and Cathedral of Norwich, from its Foundation to Modern Times."

ATTENTION has lately been directed, through the instrumentality of the Powysland Club, to two sculptured monumental effigies, now lying on the pavement of the south transept of Montgomery Church, one of which is proved by the heraldic insignia displayed over the armour and on the helm to be the memorial of a member of the great but signally unfortunate historic family of the Mortimers of Wigmore; and it is the only effigy of a Mortimer of the House of the Earls of March known to be in existence. This effigy was executed about the year 1390; the companion effigy, which has no other distinguishing heraldic accessory than the Yorkist "collar of suns and roses," but is remarkable as a work of the sculptor's art, may be assigned to about A.D. 1465.

THE FIRST LONDON SCHOOL-BOARD will have a prolonged existence, through the historic portrait-picture by Mr. J. W. Walton, in which is represented a full assemblage of the Board, the "counterfeit presentment" of each individual of the sixty-three personages being a truly life-like image of the living original. Upon his picture, now to be seen in the gallery of Messrs. Graves, in Pall Mall,—whence it will soon pass into the hands of the engraver, to be translated for reproduction by his admirable art,—Mr. Walton has expended at least as large an amount of anxiously thoughtful care, blended with truly conscientious labour, as ever artist gave to a portrait-picture. The result is, that he has painted a picture equally striking and agreeable, while he also has produced upon a single canvas a numerous series of faithful and characteristic portraits. The grouping of these sixty-three persons is peculiarly happy: they have met, not to be painted, but for familiar official business, and they all are at their ease, both personally and with one another; the presence of the two ladies being as desirable in the picture as in the board-room. To show the degree of attention devoted by the artist to his primary object of faithful portraiture, we may state that in every instance he made a finished study of each head (life-size) before commencing the picture itself. In all important qualities as a work of Art, in colour, tone, and general treatment, Mr. Walton has achieved in this work a most gratifying success.

THE BURLINGTON FINE ARTS CLUB, which has already done so much to advance a knowledge of Art by frequent exhibitions of the best productions of British artists, has been enabled, by the liberality of a collector, John Henderson, Esq., to show a rare, valuable, and beautiful assemblage of drawings by D. Cox and P. Dewint. They are of deep interest, and cannot fail to augment the reputation, high though it is, of the painters. The scenes are all English—if we include in the term Scotch and Welsh; for Cox especially almost lived among the hills and dales, by the rivers and falls of the valleys of Wales; and now and then visited Scotland. Mr. Henderson was a personal friend of the artist, and estimated his genius when few others did. He has, therefore, a treasure-trove, even the market-worth of which is considerable.

'THE DROUGHT IN EGYPT.'—One of the finest achievements of modern Art—the painting by Portaels of the 'Drought in Egypt'—has been sold, through the agency of Messrs. P. L. Everard and Co., to the Washington Museum, at a large price; but its value could scarcely be estimated in money, and it is to the credit and honour of the American institution to have acquired it. It obtained the gold medal at the Crystal Palace exhibition—a testimony to its great merit.\* The accomplished painter holds foremost rank among the great artists of Europe in the nineteenth century; his genius has been displayed in many works, and several have found places in British collections; he is, indeed, a special favourite in England. The picture referred to was engraved some time ago in the *Art-Journal*: it is of large size, fitted only for a large gallery, and worthy of a national gallery; except for its dimensions, it would have certainly found an appreciative owner in this country.

'LANDSEER TROPHY.'—A characteristic trophy has been designed and successfully executed by Mr. Edwin Ward, F.L.S., the

\* It was the "special gold medal" that was awarded to M. Portaels, "for the best picture exhibited, without regard to school, style, or subject, by a living artist." It was a wise resolution of the Directors which awarded such a medal; we hope it will be repeated, for it cannot but attract the best works to the gallery.

well-known naturalist, of Wigmore Street, with a view to commemorate Sir Edwin Landseer after a fashion so thoroughly in keeping with the work of his own hands, that the great animal-painter certainly must have regarded it with both sympathy and approval. The memorial is composed of various animals and birds; and it is scarcely necessary to say that Mr. Ward has grouped his materials with true artistic feeling, to form a single harmonious whole, and in significant association with the genius of Sir Edwin himself. The thought which suggested this "Landseer Trophy" was a happy one; and happily has it been realised, as the public is now enabled to judge from photographs. Rightly occupying the place of honour in the trophy is the painter's favourite chair, now resting upon an Indian tiger's skin, presented to Sir Edwin by one of his nephews. Itself a real work of Art, this chair is elaborately carved with the heads of otters and of the hounds that hunt them; on either side of this chair are the painter's gun and plaids and various paraphernalia of the chase in picturesque groups; and behind is a conspicuous assemblage of the heads of deer, with those of a bull and of an American bison, the latter once a member of a herd maintained for several years by the Marquis of Breadalbane on his Highland estates. The trophy is crowned by a group formed of an eagle and a swan, with the antlers of a lordly stag, a true "monarch of the glen."

THE CRYSTAL PALACE.—Captain Flood Page has been selected from 260 candidates for the office of Secretary, vacated by the retirement of George Grove, Esq. A *conversazione* was held at the Palace on the 5th of December, mainly to inaugurate the School of Art, Science, and Literature, which has been remodelled, and to which new galleries have been allocated. Hitherto it has been of much service, and it will probably now rank among the most flourishing as well as useful institutions of the vicinity of London.

PAINTING ON POTTERY.—The Council of the Art-Union of London has offered two premiums, one of £35, and one of £15, to be competed for by past and present students in Schools of Art, in which painting on pottery is taught. The subject proposed is a design for decoration of a *tazza* of specified form and dimensions. The designs are to be sent in to the Society's house on any day from the first to the seventh of May next.

THE RIGHT HON. E. HAMMOND, P.C.—It has been decided, on the retirement of this gentleman from his post as Under Secretary of State for Foreign Affairs, to place in the Foreign Office, Downing Street, in compliment to his fifty years' service, a marble *replica* of the bust of him exhibited by Mr. H. Weekes, R.A., in the last exhibition of the Royal Academy.

MR. FOLEY'S noble equestrian statue of the late Sir James Outram is now removed from its temporary position in Waterloo Place for its final destination in Calcutta. We are not, however, without some hope of seeing the vacant space occupied by a *replica*, for a Committee has been formed for carrying out this project. Mr. G. F. Teniswood, F.S.A., has undertaken the duty of Hon. Secretary to the Committee; all communications may be addressed to him at his residence, Caton Lodge, Putney.

THE CHRISTMAS AND NEW YEAR'S CARDS of Marcus Ward and Co. are of much elegance; indeed, they are examples of Art-work of high order: very fine, and often original, in design; and of great excellence as specimens of skill in workmanship. They are, in all cases, chromo-lithographs; and we believe, without exception, the productions of artists and artisans of the town of Belfast.

THE POCKET-BOOKS AND DIARIES of Messrs. Delarue are, as they always have been, by far the best productions of their class: strongly yet elegantly bound, clearly printed, and accurate as to facts and details, they are indispensable companions to the thousands who need them.

ST. JOHN'S GATE, CLERKENWELL, with the Priory Crypt, is likely to be still preserved from destruction. It is stated that this ancient relic of civic defence has been purchased by Sir E. Lechmere, Bart., who will doubtless keep it from the hands of the Philistines.

ST. THOMAS'S HOSPITAL.—We hear that Mr. J. C. Horsley, R.A., is at work on a large picture, "Christ healing the Sick" to be placed over the communion-table in the chapel of this edifice.

THE ALEXANDRA PALACE.—It is not generally known that a large collection of rare porcelain and earthenware was destroyed by the unfortunate fire at Muswell Hill. In number there were nearly 5,000 articles, but their value is not to be estimated by money. Many of them were of exceeding rarity, and can never be replaced. They were chiefly from private collections. The chief sufferers were Dr. Diamond; Mr. Singer, of Frome; and Mr. Button, of Brighton.



## REVIEWS.

WORKS OF ART IN THE COLLECTIONS OF ENGLAND. Published by HOLLOWAY & SON.

FEW more remarkable works than this have been issued during the century: it is a very costly production, one that it is highly creditable to have produced, but one which it is difficult to imagine will prove commercially profitable: yet there are collectors in England numerous enough to make such a work a success and to encourage other publications of the kind—such as cannot fail to be highly advantageous to all who are interested in the propagation of truth in Art, by placing before manufacturers and artisans the best models of the best ages. We have indeed a long list of "Subscribers;" it contains the names of a large proportion of noblemen and gentlemen whose collections are famous, but the work ought to be known to the many others who take interest in such matters, and they count by thousands. It should find a place in the *atelier* and the workshop of Art-producers throughout the kingdom, for scarcely one of them but would not find it "pay" ten times the cost.

There are fifty engravings made from the marvellously accurate drawings of Edward Lievre, of the very highest merit as works of Art. The effort of the publishers seems to have been, and no doubt was, to render the copy worthy of the original. The objects engraved are very varied, including, indeed, a specimen or specimens of many classes and orders of Art-manufacture, beginning with the Cellini shield, the property of her Majesty. Thus we have ewers of enamel, majolica, Limoges, vases of various material, furniture, amply suggestive, bowls of jade, buffets, tankards, chairs, secretaires, armour, necklaces, plateaux, cups, incense-burners, hunting-horns, fountains,—a long list of "contents," indeed, that exhibits the vast wealth of England in "Works of Art."

To each print is attached a page or two of explanatory, descriptive, and historical matter, with the size and date of the object, while to most of them are appended graceful woodcuts.

We have written sufficient to show that the volume is a precious one; that it will give delight to all persons of taste and refinement by whom it is examined: more than that, it cannot fail to be useful to all by whom it is studied. In short the production is one that is honourable to the country in which it is issued. In any other kingdom except ours it would have received a national grant in aid of its cost; but, unhappily, our Government leaves such things entirely to private enterprise; the few copies it obtains it does not pay for.

In the list of subscribers there is not a single institution, in London or the provinces; nor do we find the name of any member of the Government. That is surely matter for grievous complaint and earnest protest. Such discouragements act not only prejudicially but fatally; yet they relieve us of all wonder that Great Britain is behind other countries in the production of such Art-works as might help to improve *all* our products, and so pay the nation a hundred-fold.

LEONARDO DA VINCI AND HIS WORKS: consisting of a Life of Leonardo da Vinci, by Mrs. CHARLES HEATON; an Essay on his Scientific and Literary Works, by CHARLES CHRISTOPHER BLACK, M.A.; and an Account of his most important Pictures. Published by MACMILLAN & CO.

Mrs. Heaton has added to the obligations already due to her from those who make the literature of Art a study, by the publication of this handsome volume, with its numerous illustrations. The author modestly deprecates the assumption that the book is to be accepted as "a history of the life, works, and discoveries of the great Italian whose name it bears." Nevertheless, her biographical sketch touches upon the prominent points of Da Vinci's career as a painter; and this, with a few remarks on most of his best-known pictures, some of which appear as photographs, forms, if not an exhaustive tribute to his genius, a valuable compilation from a vast store-house of previous writers.

Da Vinci, like Michel Angelo, was a singularly-gifted man: in literature and in many departments of science he attained great eminence, and nature had endowed him with personal attractions as great as his intellectual acquisitions. Of these latter Mr. Black takes ample note in what he has added to Mrs. Heaton's narrative. It was wise, perhaps, to keep the art and the science of Da Vinci distinct from each other, so that each might find its proper place, without intermixture of ideas and subject-matter. Mr. Black is concise in what he has written; but he says quite enough to cause us to express a wish he had said more.

These two portions of the volume are supplemented by an Appendix, and a Classified Catalogue of Da Vinci's works, both of which add greatly to its value and interest. So many are the calls on our "review" columns at this busy season of the year, that we are necessarily compelled to prescribe very narrow limits to a notice of a book which is justly entitled to far more space than can be assigned to it. Mrs. Heaton has evidently given much time to, and exhibited great research in, the collection of materials embodied in its pages.

PICTURESQUE SCENERY IN IRELAND. Drawn by THOMAS CRESWICK, R.A.; with Descriptive Jottings by a Tourist. Published by VIRTUE, SPALDING, and DALDY.

This is a pretty, pleasant, and useful book: for although the tourist does not at any time dive below the surface, he sees all that is to be seen *en*

*route* with an observant mind, always disposed to be gratified and very rarely disappointed. He is an agreeable, if not a deep, writer, and he has produced a work that cannot fail to be a desirable companion to all who visit Ireland—a country abundant of delights to those who are in search of the picturesque either in nature or in character. Perhaps there is no country so fertile of interest in so many ways as that island which is in more senses than one so near to us: all that can yield enjoyment of grand and fine scenery is to be found there: a people, notwithstanding some drawbacks, full of intelligence, originality, and humour,—kindly at least to the stranger: and, of a surety, a month's travel there will yield a richer recompense than can be obtained in any other part of the world.

The gracefully-bound and well-printed book contains twenty steel engravings from paintings by Thomas Creswick: they are so many poems written by the pencil of an artist, who was always charming, and who had specially the faculty of seeing and appreciating the beauties he portrayed.

AN ART-TOUR TO NORTHERN CAPITALS OF EUROPE. By J. BEA-VINGTON ATKINSON. Published by MACMILLAN & CO.

It is perfectly true, as Mr. Atkinson writes in his preface, that the territory of the northern capitals of Europe, "though not unexplored, had scarcely become beaten ground," even, we may add, by English travellers having no special object in view when visiting them. Still less, however, has that ground been opened up to us by those who made it their chief purpose to examine and report upon the great collections of Art contained in St. Petersburg, Copenhagen, Stockholm and other places. It was with this object that Mr. Atkinson made, in 1870, a lengthened tour in the north, and its result will be found in the book bearing the above title. Just such a work was required to fill up a niche long left vacant in the annals of European Art. Of every school and collection in southern countries enough, if not more than enough, has been written; we now learn much of what is to be known concerning the Art of the northern states.

As of Mrs. Heaton's volume just noticed, so of this, we can but indicate its contents: The author first visits Copenhagen, and occupies two chapters with a review of the Art-works of whatever kind which are to be seen there, and especially those by Thorwaldsen. Passing through Christiania, not without notice, he reaches Stockholm, which supplies materials enough for a very pleasant chapter, principally on its modern painters and its bronze and iron works. Between Stockholm and St. Petersburg, Abo and other minor places are visited, and then we come to the imperial city, where the great picture-gallery of 'The Hermitage' is the special attraction of all lovers of Art. Moscow and Kief next receive the writer's attention, the final chapter being devoted to the "Relation between the Religious Arts, the Russian Church, and the Russian People."

The habitual readers of the *Art-Journal* must be so well acquainted, from Mr. Atkinson's frequent contributions to its pages, with the manner in which he treats any subject he takes in hand, that it is quite needless for us to enlarge upon it. Two of the chapters in this volume, it may be noted, appeared originally in our Journal, those on "The Manufactory of Mosaics in St. Petersburg," and "Art-Education in Moscow;" while a few others, which are here amplified, were first published in the *Saturday Review*, *Fraser's Magazine*, and *The Portfolio*, respectively; but by far the larger portion of the book contains entirely new matter.

Briefly, we can highly commend this "*Art-Tour*," not only for the valuable information it gives on the special subjects to which it is dedicated, but also for the interesting episodes of travel which are interwoven with, and lighten, the weightier matters of, judicious and varied criticism on Art and artists in "Northern Capitals."

THE BLACK COUNTRY: with Descriptive Letterpress by S. CHATTOCK. Published by P. and D. COLNAGHI.

We have here a series of etchings, illustrative of scenes in the coal and iron district of South Staffordshire. Little we think, as we sit in comfort beside a bright coal-fire, the especial boon of British homes, of the toil and peril endured by those who labour a hundred fathoms deep under the surface of the earth, or of the earlier processes through which the ore passes to produce the iron that constitutes our greatness and our wealth. These prints introduce us to a very Pandemonium; to gigantic furnaces, from which the metal runs through huge gutters into mighty basins, where it hardens and cools; where the forge-hammer subdues it into crude shapes; where it is "rolled" and formed into masses that are to be again moulded into objects for use—from the tiniest needle to the mighty wheel that is to rule the vast engine. It would be difficult to find sixteen subjects so original, so striking, or so interesting as these; they supply a volume for thought, and give us clear insight into mysteries that fancy can hardly reach. The etchings are exceedingly good, and the letterpress, though brief, is clear and comprehensive.

THE LIFE AND HABITS OF WILD ANIMALS. Illustrated by Designs by JOSEPH WOLF, engraved by J. W. and E. WHYMPER. With Descriptive Letterpress by DANIEL GRAUD ELLIOTT, F.L.S., F.Z.S. Published by MACMILLAN & CO.

Rarely, if ever, have we seen animal-life more forcibly and beautifully depicted than in this really splendid volume. As a painter of the untamed

beasts of the forest and the wild feathered tribes of the air, Mr. Wolf has long made himself conspicuously known in this country, and in this series of illustrations he seems to have put forth all the power of his art to produce a variety of pictures of certain phases of natural history; they are highly picturesque scenes in which the animal or the bird is a principal actor. To point out a few examples to elucidate our meaning: 'A Hair-breadth Escape' shows a magnificent owl which has swooped down upon some rabbits that have just reached the entrance of their hole under the snow-covered ground, on one of which he has fixed his talons, when a fox makes its appearance and scares the bird from its prey. 'The Struggle' represents two tigers that have come down from the jungle to drink at a stream, where one of them is instantly seized by a huge alligator, which has a firm grip of the tiger's head. 'At Close Quarters' shows a wild boar attacked by dogs. 'Gleaners of the Sea' is a most beautiful picture, in which appears the hull of a wrecked vessel tossed on the waters, with a flock of sea-gulls skimming about, and picking up any waifs or strays of food floating from the unfortunate ship. Another subject of a somewhat similar kind, only a wintry landscape and not a sea view, is called 'Hunted Down,' a poor wounded hare, struck by the sportsman's gun, has seated itself near a patch of faded thistles, waiting death, an event foretold by the advent of numerous crows preparing themselves for a feast on her body. 'Maternal Courage' shows the flight of a huge bird of the vulture tribe from an attack on a young chamois, which its mother has successfully repelled. A grand composition is 'The King of Beasts,' a mighty lion statted, as he stands ready to dispose of an antelope, by the thunder-clap and vivid flash of lightning from a sky of deep gloom: the head of the lion is grandly depicted.

We have just indicated a few of the twenty illustrations contained in this volume, by way of showing the manner in which Mr. Wolf has treated his stories of animal-life. To Messrs. Whympers engravings too high praise cannot be given. Long as our experience has been of wood-engraving as practised both in England and on the Continent, we remember never to have seen work surpassing these examples for tone and colour, softness and brilliancy. Solid, but without the hardness of some of the best modern French wood-cuts, as in many of Gustave Dore's designs, they combine freedom of handling with the greatest delicacy of execution. There is scarcely one of the whole number which is not a fine example of the art. Mr. Elliott's descriptions are most entertaining.

It may be added that the book is got up in a manner worthy of its pictures, the whole having been printed at the presses, and under the immediate superintendence, of Mr. Edward Whympers: to his careful overlooking must, no doubt, be attributed the very satisfactory manner in which the entire volume is sent out.

SELECTED PHOTOGRAPHS OF THE NILE SCENERY. By T. M. GOOD.  
Published by A. SHAFSCOTT.

There have been few works published more interesting than this. Many have heard about the Nile; comparatively few have seen it: yet the sphynxes and the pyramids seem as familiar to us as are the grand objects of ancient Art at our own doors. They, and a score of other marvels are represented as they actually exist, by a process that cannot err. We see the wonderful works of man over which forty centuries, perhaps, have passed; and they seem to us as veritably real as if we had journeyed a thousand miles to them. And besides these remains of past ages and a score of other ruins that were ancient before the oldest historian wrote; we have views of the grand river from several points, along the banks of which are the new as well as the old, and other matters that illustrate the long-renowned scenery of the Nile. Mr. Good (one of the very best of our photographers) has done his work thoroughly well, and presented to the British public one of the most interesting volumes the art of photography has yet produced.

THOUGHTS ABOUT ART. By PHILIP GILBERT HAMERTON. Published by MACMILLAN & Co.

Some few years ago Mr. Hamerton published a series of essays upon Art, which were generally received with so much favour as to justify their author in issuing a new edition; and this he has now done in an extended form, while omitting much of what in the previous volume he considers had but a temporary interest. The intervening time which has elapsed, and the experience gained by closer study of all that relates to Art, have opened up to him somewhat different views to those he entertained when comparatively young as a writer; or he, at least, handles his subjects with maturer judgment and with less embarrassment of thought and expression, though he occasionally appears to be hasty in his conclusions.

These essays include such a variety of subjects that, within our limited space, we cannot even indicate them to their full extent. Artists and Art-critics both British and foreign, picture-buyers and picture-frames, Pre-Raphaelitism and Transcendentalism, word-painting and colour-painting, are among the themes on which Mr. Hamerton discourses, and in a manner which, if it does not always bring conviction, will certainly prove not unprofitable reading; and will, as a rule, be found agreeable and quite worthy of perusal even by those to whom Art is little more than a pretty picture that pleases the eye.

JOAN OF ARC, AND THE TIMES OF CHARLES THE SEVENTH OF FRANCE. By MRS. BRAY. Published by GRIFFITH and FARRAN.

We care not to say how long ago it is since we made the acquaintance of the estimable lady who has written this book: it is not a libel to call her "venerable" who wrote the Devonshire novels nearly half a century ago, and who has been continually ministering ever since to the information and delight of readers young and old. Yet we have before us the

latest and, perhaps, the best of her many books. Here she battles vigorously for the cause of truth—to rescue from obloquy, if not oblivion, the memory of a woman who will live for ever in "Fame's eternal volume," she who said, "I can deliver France,"—and did it. We cannot sufficiently praise the industry of this indefatigable writer: the task she set herself was one that demanded an enormous amount of actual toil: the search must have been long and arduous: that and the critical acumen required might have warned from the labour younger and stronger constitutions and minds. Mrs. Bray has loved her task: we can readily imagine the pleasure with which it was continued and completed. It is a fine and pure and beautiful piece of historic biography, from which readers of all ages may obtain profit and enjoyment. The sad story of the trial and shameful death of the Maid is told with deep pathos. Joan's fate is one of the darkest blots that history presents, and to do her justice has been a happy work for a lady who in all she has written—and it is very much—has ever sought to teach and impress the principles of lofty virtue and true patriotism.

THE FAREWELL. Engraved by J. BALLIN, from the Picture by J. P. TISSOT. Published by PILGERAM AND LEFEVRE.

This is a touching scene, yet by no means a painful picture; for they will meet again, the youth and his maiden love, who stand one at each side of the park-gates. His horse is at hand; he is going away, but not for ever. It is a moving story, approaching Art-eloquence; another illustration of the proverb (for such it has become) that "the course of true love never doth run smooth," and M. Tissot has told it impressively and well. He has had ample justice at the hands of Mr. Ballin, an engraver of much ability. The print is somewhat slight as to finish, but artistic and effective.

JOHN BUNYAN: an Autobiography. Published by the RELIGIOUS TRACT SOCIETY.

Few more interesting books than this have been published, and none have been better illustrated. The artist is Mr. E. N. Downard; the engraver, Mr. Edward Whympers. It opens with a good portrait of the Dreamer, and his cottage on Elstow Green; and a well-written preface contains a picture of Bedford goal. The prints illustrate the history of Bunyan's earlier and later life: true to the text, although the imagination of the artist has influenced his pencil; they are of great excellence both in design and execution; and among the books of the year this will take, as it ought to take, a high place.

PICTURE STORIES FROM THE JAPANESE. LAYS AND LEGENDS. TABLE PICTURE BOOK.

Published by MARCUS WARD & Co.

These are good books: pleasant to examine and also to read: although the stories are in all cases old and familiar friends, not excepting those "from the Japanese," for they are versions of Aladdin, Abou Hassan, Ali Baba, and Sindbad, illustrated by pictures of Japanese performers. We are not informed as to how much is derived from fact and how much from fancy, but the dresses, decorations, attitudes, and so forth, are, we assume, copied from "authorities." At all events, it is an original and most agreeable book of coloured prints, perhaps the only veritable novelty of the season. Of the verse-rendering the less that is said the better: there is no reason why such things should not be well done. The Lays and Legends are illustrated ballads, ancient and modern, one of them being "King Alfred and Lothere," by the poet Longfellow, and the Temjyson's "Sleeping Beauty;" these too have coloured prints, drawn with vigour and of much excellence as examples of chromo-lithography. We are not told who the artist is, but he has a rich vein of humour as well as some power for pathos. The Table Picture Book is supplied by verifications of Aesop's Fables, from the facile and always agreeable pen of Hain Friswell. There are twenty-four of them: venerable "pets" of the nursery are they all, such as make young readers thoughtful and wise. This attractive volume may give delight to thousands, contrasting strongly in Art and literature with the wretched dabs that have been issued, year after year, in the form of huge "coloured prints," that do a large amount of mischief. Messrs. Ward are to be warmly thanked by the young and those who are in search of good gift-books for the young.

GOLDEN DAYS: A Tale of German School Life. By JERAMIE HERING. Published by CASSELL, PETER, AND GALPIN.

This charming volume deserves notice at our hands, not only on the ground of its own merit, but as the production of an artist's daughter. It is pleasant and useful reading, advocating much that is right, and passing lightly over nothing that is wrong; inculcating valuable lessons, not by arguments and "sermons," but by pleasant anecdotes and graphic sketches; by the force of example even more than by salutary precept.

LYRICS OF ANCIENT PALESTINE. Published by the RELIGIOUS TRACT SOCIETY.

It was a good thought to collect from a hundred poets, poems all more or less allied to sacred history in Palestine, and especially the mission of our Lord. British and American poets are alike contributors. The volume is, therefore, truly a book of beauty; but its attractions are largely enhanced by a number of wood-engravings of rare excellence. There are thirty-five of them, besides the initial letters. It would be difficult to find a collection so entirely excellent. Some are figures, some landscapes, and some a skilful blending of both. This valuable and powerful society seeks to promote Art while advancing Religion.



## ANCIENT STONE CROSSES OF ENGLAND.\*

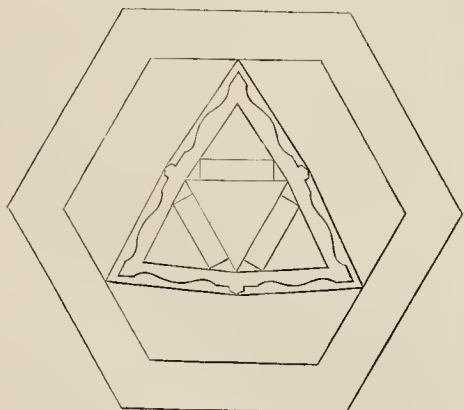
### QUEEN ELEANOR CROSSES.



**A**MONG all memorial-crosses in Europe, those of Queen Eleanor stand alone. Their beauty of proportion, the great variety of design, the ideas which they have suggested to modern architects, all of whom they have still left behind, and the touching story of their erection, give them pre-eminence.

Queen Eleanor was espoused to Edward I. in 1254, in the tenth year of her age, he himself being but five years older; and this espousal terminated the war that was raging between Henry III. and King Alphonso her brother. She remained in France till her twentieth year, and then went over to England to join Prince Edward, living principally at Windsor. Here their two eldest children were born, and these gave great promise from their intelligence and beauty. Another son was also born before they left on their ever-memorable expedition to the Holy Land; and on their return they learned, while staying with Charles of Anjou, that both of their boys were dead. Another was shortly after born, and named Alphonso, after her brother, and he is said to have been more promising even than the others; but he also died very early. They had in all fifteen children, and of these six survived. Queen Eleanor accompanied her husband in all his expeditions and wars—the Holy Land, Wales, and Scotland; and it was her tact and exceeding amiability that assisted him to pacify the malcontent Welshmen. Rhuddlan Castle and Caernarvon were alternately her residences, and Conway at a somewhat more recent date.

No one can be surprised, after a brief perusal of the reign of

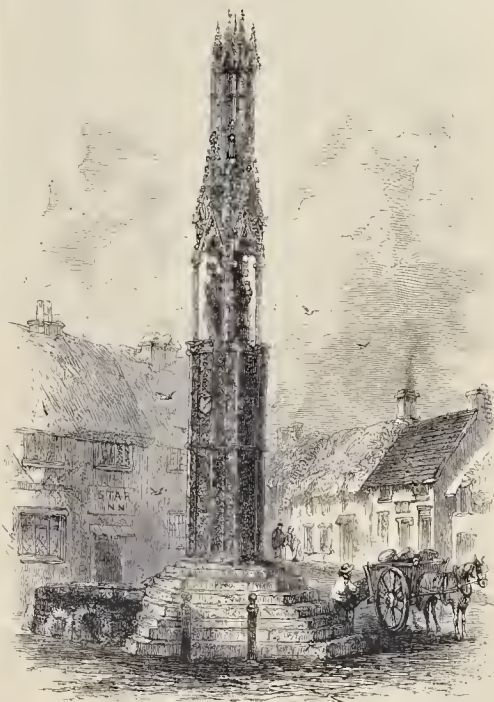


*Plan of Geddington Cross, Northampton.*

Edward, that his devotion to his queen was so great. She entered into all his schemes, accompanied him to his wars, was beloved by his subjects, in whose welfare she always took an interest, and

her sweet beauty is immortalised by Pietro Cavallini in the well-known monument at Westminster.

Queen Eleanor died at Herdeby, in Nottinghamshire, while travelling northward to join her husband in his Scottish wars. She was seized with a dangerous autumnal fever, and though



*Geddington Cross.*

Edward, immediately on hearing of it, turned southward, he never saw her again alive. Nothing more singularly illustrates the looseness with which authorities are quoted, than the difficulty that has been experienced in arriving at the actual route the body of Queen Eleanor was taken in its last journey. She has often been said to have died in Lincolnshire, at the village of Hereby, near Bolingbroke; but many circumstances point to Herdeby as being the actual place. She died at the house of a gentleman named Richard Weston, but every trace of the house and the family has now disappeared. The queen may have been on her road to Broadholme Priory, only a few miles distant, and probably it was so.

Her illness seems to have been rather lingering, for we read that on the 18th of October, or six weeks before her death, a mark

\* Continued from page 235, vol. 1873.

(13s. 4d.) was paid to Henry of Montpellier for syrups and other medicines for the use of the queen; rather a considerable sum in those days, though there is much difficulty in arriving at the value of money at that period; at least the common method of saying that it was worth ten or twenty times as much (both of which estimates are maintained) is exceedingly vague. Thus it is said that



Northampton Cross.

William of Wykeham only received 1s. per day for his work at Windsor Castle, with an extra shilling per diem for any other work he was employed on for the king. This, however, was to include all travelling expenses; although, probably, he had never far to go. There is a singular calculation that for long journeys, such as from London to Carlisle, the nominal sum, if luggage were included, would fully equal that paid at the present day, which alone will give us an insight into the enormous cost of travelling in ancient times, and perhaps account for country towns, even up to the present day, bearing traces of having been centres of social "seasons" for families of rank. We must not therefore infer that 13s. 4d. was an exorbitant price for medicine, or that it indicated any very serious overcharge on the part of the Lincoln apothecary, for we cannot tell what he had to pay for it. The queen was attended at Hereby by her own physician, who bore the Spanish name of Leopardo, and also by a brother-doctor, who held a high position in the court of the King of Arragon.

There are those who maintain that King Edward was simply on a hunting expedition, and not proceeding to the Scottish wars; and they say that the meeting of the parliament at Clipston, where he had a mansion, and where his signature appears to documents, is ample evidence; and he is traced from Geddington all the way up to Macclesfield, in Cheshire, which, indeed, lies near Delamere Forest, and is still crown property: but the probability is that these documents were signed some days, or even weeks, after they were executed. Bishop Gibson's theory of Hardby, near Bolingbroke in Lincoln, being the place of her death, is in every way untenable; and, indeed, his readiness, however amiable, for

adopting anything any one said, must be a caution against placing implicit faith in all his statements.

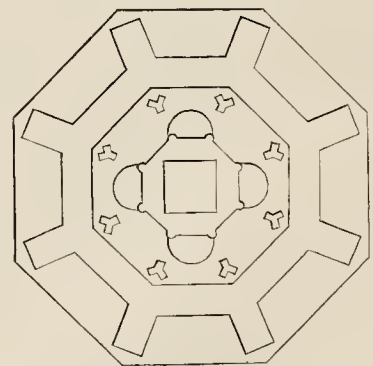
Queen Eleanor died on the 28th of November, and at every place where she rested a cross was erected. There was nothing particularly new in the idea; it was only an extension of the lich-gate system, for a corpse always rested under a "lich," of which there are many left in every county in England; and indeed these resting-places are quite analogous to the Eleanor crosses. So on the road from Paris to St. Denis, the last resting-place of so many kings of France, crosses were erected at almost every few hundred yards, all, however, to be swept away at the Revolution; indeed, by a decree of 1793, more than fifty tombs were destroyed at the grand Abbey of St. Denis.

The places where Queen Eleanor's body remained for the night have been numbered at fifteen, but probably only twelve of the so-called Eleanor crosses were erected. The distance from Hereby to Westminster, by the old roads, was one hundred and fifty-nine miles; and if thirteen and a half miles were accomplished each day by the melancholy procession, that would be a considerable journey; the season was winter, and the roads in the east of England were very bad. I believe, after much research, that the sites of the crosses were Lincoln, Grantham, Stamford, Geddington, Northampton, Stony-Stratford, Woburn, Dunstable, St. Albans, Waltham, West Cheap, and Charing.

The queen's heart was deposited in the church of the Friars Prædicants in London, and the bowels in the chapel of the Virgin in Lincoln minster, where there is also a statue to her, and another to her husband, both of them of singular beauty and dignity.

The funeral procession set out on the 4th of December, and arrived at the end of its memorable stages on the 17th. After leaving Stamford, the ordinary route was abandoned, to enable some of the religious houses to be visited; and it seems that, after leaving St. Albans, the king hastened on to London in person, and met the procession on its entrance into the city.

Every trace of the Eleanor crosses has vanished except the three already alluded to, and these are fortunately in a state of good preservation. Great is their variety of feature: and if Northampton and Waltham are designed by the same hand, Geddington certainly is not; nor is there any Gothic architecture in England that very closely resembles it: indeed, it has so nearly the appearance of the architecture of Spain at that time, as to make it probable that it was the work of one of the queen's own countrymen. It is triangular in plan, and, as will be noticed, the fronts of the figures would face a mullion, unlike the other crosses, suggesting, indeed, rather a caged look. But this is not the most awkward part of the design, for it will be seen that, if viewed from an angle, the whole structure is of necessity off the



Plan of Northampton Cross.

centre. The diaper patterns, which are illustrated in the fifth edition of Rickman, are eight in number; and, as will be seen, they cover the whole of the lower stage of the cross. They are exceedingly well engraved in Rickman's work (apparently by the

late O. Jewitt), and are in themselves of great beauty. This cross is erected over a spring of very clear water, which never runs dry.

That Geddington should have been chosen as a resting-place is not to be wondered at, as it is certain that a very considerable royal palace stood there; indeed, though this beautiful Northamptonshire village is now but little known, and even that little chiefly from its cross, parliaments have discussed and passed weighty matters there in ancient times. Henry II. decided on the expe-



Waltham Cross.

dition to the Holy Land here, and many articles concerning the voyage were concluded; indeed, as Stowe says, "the whole realm was troubled with taxes" in consequence—all decided on at this little hamlet. John also held parliaments here, and dated many charters from it. Every trace of this palace has passed away, though there is a field on which it stood, that still bears the name of the Hall Close; and the little inn, the "Star," which is close by, bears traces inside of having been part of a "considerable house of great antiquity." The two posts shown in the woodcut are part of the village-stocks; and by an old print, published in 1788, it seems that the third story was utilised for a sun-dial.

From Geddington the *cortège* went to Northampton, which it reached on the 9th of December, the distance of this stage being about nineteen miles; the road is exceedingly beautiful, and passes by the seats of the Duke of Buccleuch and Lord Overstone. Northampton Cross, unlike the last, is octagonal in form, and is in an exceedingly fine state of preservation; it stands about a mile from the town, on the London road, in a large recess in the park wall of Delapre Abbey, the seat of the Bouverie family. Northampton has many ancient buildings, edifices which were two hundred years old even when Queen Eleanor's remains rested there; and it must have been a place of comparatively much greater importance in those days than it is now. This cross has been perhaps less often copied than Waltham, but it is not inferior to it in beauty of design. The Martyrs' Memorial at Oxford, designed by Sir G. G. Scott, is a combination of the two. The

female figures are exceedingly graceful and light. Queen Eleanor must have been above the average height, and a wonderful example of feminine beauty. The top of this cross is broken off exactly as it is shown in the engraving, but from the general appearance of the design the shaft ended in light pierced gables, with pinnacles between, and from this the cross started: happily no modern architect has been commissioned to attempt its restoration. The plan of the cross, which is here shown, is curious, and very ingenious, and resembles one of the snow-crystals, except that the latter are always hexagonal. The plans of these two crosses in their various angles are given, as offering a greater contrast of design than either of them do to Waltham, which, singularly, is hexagonal, so that the three crosses left to us are all of different plan, and differ even as to the number of their sides. In a recent and interesting work called "Art-Studies from Nature, as applied to Design," there are a number of snow-crystals shown; and so closely do these resemble in character a plan of an Eleanor cross, that they might readily be adapted by an architect; and running up perpendiculars from their angles would suggest new forms with unerring certainty: indeed, this idea seems to have been present to Mr. Glaisher when he wrote the article which that work contains on these snow-crystals.\*

From Northampton the procession went to Stony-Stratford. This is a stage of only fourteen miles, the route lying through Blisworth, Road, and Grafton Regis. Every trace of the cross has disappeared, nor can I find where it stood.

The next place on the route to London was Dunstable, which



Charing Cross, from *Cronicle Collection*, British Museum.

lies nineteen miles farther off; and here, as in the last place, all traces are gone. Tradition yet speaks of the glory of this structure, which was built near the present Town-Hall; and Camden says of it that it was a cross, or pillar, adorned with the arms of England, Castile, and Ponthieu, and bearing carved statues of the

\* We may state that this subject of snow-crystals was first treated, by Mr. Glaisher, in the *Art Journal*.—[Ed. A. 7.]

queen. The procession would thus pass by Fenny-Stratford and Woburn, through Watling Street; but as Woburn Abbey is two or three miles off the London road, and only ten from Stratford, which they had left in the morning, it is not easy to see why they should stay there for the night, especially as the abbey was deserted by the monks in 1234, in consequence of the scanty endowments, and was not opened again till the end of the century; still, however, tradition assigns some wayside monument to the queen here. The road from Dunstable to St. Albans is only twelve miles long: it passes through Kensworth and Redburn, and lies in a very pleasant country.

The Abbey of St. Albans was of great dignity in those days, and naturally they would rest here before proceeding; indeed, it was out of the ecclesiastical jurisdiction of the Pope, and it had entertained Henry I. and Queen Maud nearly two hundred years before, on the occasion of its consecration, keeping up festivities for eleven days; and the church of that period is still standing, built of Roman hewn stones.

The last resting-place of the body before entering the precincts of London was Waltham; and Waltham Cross is certainly one of the most precious inheritances we have from the architecture of the Middle Ages. I have before me a considerable number of old prints of this cross; one of them dates back to 1718, and on it is the following:—"Waltham Cross, here represented to y<sup>e</sup> N.E., was one of the crosses erected by King Edward I., about y<sup>e</sup> year 1291, in memory of his consort, Queen Eleanor, daughter of Ferdinand, King of Castile & Leon, whose arms are cut on the lower part of this cross, as are those of y<sup>e</sup> Countess of Pontieu, her mother, & also of England." In another print of apparently the same date occurs the following:—"In memory of Queen Eleanor, the beloved wife of that glorious monarch, who accompanied him to the Holy Land, where her Royal Husband being stabbed with a poisoned Dagger by a Saraycen, and the rank wound judged incurable by his Physicians, she, full of Love, Care, and Affection, adventured her own life to save his, by sucking out the substance of the poison, that the wounds being closed and cicatrised, he became perfectly healed." Farther on the inscription says that roadside crosses were erected at "Lincoln, Grantham, Stamford, Giddington, Northampton, Stony-Stratford, Dunstable (now destroyed), St. Albans. and this at Waltham, being the most curious in

Workmanship, Tottenham & Westminster, now called Charing Cross."

The words "now destroyed" are certainly encouraging, for it would imply that some traces of all the crosses but that at Dunstable were to be found when this print was published; and we have seen how the burying of Chester Cross saved it in the seventeenth century; of course a foot of soil may in the same way be hiding some of the others. "Tottenham Cross" here mentioned is not an Eleanor cross at all.

Waltham Cross has been more often copied than any one remaining in England; it has been very excellently imitated on a much larger scale in the Westminster Crimean Cross near the Abbey: perhaps the only fault with this one is the comparative weakness of the lower story: but it is the best modern cross in England. From Waltham to London, through Tottenham, the road is well known.

Cheapside Cross was demolished by order of Parliament in 1643, but this was not the original one erected by Edward in memory of his queen, which fell into decay, and was supplanted by another in 1486. This one again crumbled, and was rebuilt in 1600, though now quite in the Elizabethan style. There is a well-known print of the demolishing of Cheapside Cross, which was published not long after the event, and the circumstance was satirised in the "Percy Reliques."

Charing was the last stage where the body rested, and there is a very fair engraving of it, published in 1814 by Robert Wilkinson, a London bookseller, which is from a drawing mentioned by Mr. Pennant in his last edition of "London," p. 93, and is now in the British Museum. Though this engraving is far from accurate, it shows very clearly that Charing Cross must have resembled Waltham very closely. It gave the name to the locality, as having been erected for the "beloved queen" (*chère reine*), and though it might not be very accurate, there is so much resemblance to the other crosses that, in all probability, it gives a tolerably fair idea, however faint, of the original structure.

The woodcut here given carries it out in its perfect entirety, only altering, and that indeed very slightly, some few obvious inaccuracies in the details of a kind of architecture then not reduced to precise styles, but which now is thoroughly understood by all true architects.

ALFRED RIMMER.

## THE ELLISON COLLECTION OF WATER-COLOUR DRAWINGS.

A MOST important addition has just been made to the historical collection of paintings in water-colours at the South Kensington Museum, by the completion of the "Ellison Gift." In 1860, Mrs. Ellison, of Sudbrooke Holme, Lincoln, acting in the spirit of the wishes of her deceased husband, Richard Ellison, Esq., presented to the Museum fifty-one paintings in water-colours by eminent British artists; thus commencing, in connection with similar works which formed part of the Sheepshanks collection, a gallery of pictures in water-colour by English artists, which has since grown, by bequests, gifts, and purchases, into the very remarkable collection now the property of the nation, and arranged in historical series in the galleries at the South Kensington Museum.

By the death of Mrs. Ellison, which took place in May last, at her residence, Sudbrooke Holme, forty-nine other works have been added by her trustees, acting by her direction, to those comprised in the former gift, thus making up a collection of one hundred fine works of water-colour Art as "The Ellison Gift" to the nation. This addition comprises examples of twenty-three artists, among whom we may name Dewint, Copley Fielding, J. Varley, G. Robson, D. Cox, S. Prout, W. Hunt, J. Nash, G. Barrett, G. Cattermole, Carl Haag, L. Ilaghe, E. Duncan, F. W. Topham, F. Stone, G. Fripp, and others.

So large an addition has necessitated a re-arrangement of the whole of the historical collection of paintings in water-colours, in which, from its first formation, Mr. Sheepshanks' wishes that the works presented by him to the nation should form part of a gallery of British Art, have been carried out; although his directions still remain unfulfilled as regards the works in oil, for these latter form practically a distinct collection, owing to the continued want of space, through the occupation of so considerable a portion

of the South Kensington galleries by the National Gallery. Otherwise, the important acquisitions comprised in the bequests of the Rev. C. H. Townshend and Mr. Parsons, and the gifts of Mr. H. Maude and the late Mrs. Tatlock, the latter being works in oil of a remarkable character by Dewint, the donor's father, ought to have been hung in their proper places, in connection with, and not separate from, the works comprised in Mr. Sheepshanks' magnificent donation of some twenty years ago.

The result of the arrangement just completed is that about *five hundred* water-colour paintings are so exhibited as to show, in as nearly as possible sequential order, the progress of painting in water-colours, from the dry, grey manner of the earlier artists at the beginning of the latter half of the last century, down to the present time, when the full palette of the modern colourist is brought to bear on the production of pictures of unrivalled elegance, delicacy, and power. Of these five hundred paintings, more than one-half are bequests and gifts, while in pecuniary as well as in artistic value they are far beyond the acquisitions by purchase, which are generally mere links in the historical chain commencing about 1760.

The forty-nine works which now complete the "Ellison Gift" are an illustration of the superiority and artistic excellence of the presentation examples. The whole collection, as now arranged in the galleries, comprising as it does about *five hundred* works of the seven hundred in the possession of the Museum,—the remaining two hundred being available for a circulating historical collection of water-colour paintings, as extra works by the same artists,—gives a result of a highly satisfactory character in a national point of view; since, of the total number, more than *four hundred* have been bequeathed or presented to the South Kensington Museum. Certainly the permanent collection as now exhibited is unrivalled by any similar series of examples in any gallery.

## PEN-LIKENESSES OF ART-CRITICS AND ARTISTS.

HIRAM POWERS, AND HIS WORKS.



IN this city of inexhaustible attractions, many-sided, sympathetic Florence, the loss of one, we might conjecture, would not be greatly missed. But so complete is their æsthetic unity that no familiar object can be taken away without leaving a void perhaps disproportionate to its actual worth. If this be true as regards the many architectural landmarks now so often ruthlessly demolished, still more is it felt in missing from accustomed haunts any familiar face, which had long been identified with the city itself, and a living symbol of self-earned fame to all its visitors. Many English and nearly all the Americans, for two score years, have been almost as much drawn to "the city of the lilies" because it was the home of the sculptor of the 'Greek Slave,' as of the Venus of the Tribune or the Penserose of Buonarrotti. But the old man of imposing eye, slouching gait, and strong opinion; the ardent friend and bitter enemy, of Indian physiognomy, the type of a "great brave," whose words were either caresses or blows; as simple in manner as an untutored child, unostentatious, intuitive in judgment, brooking no dissent; a Titan of the New World, as immovable in his aboriginal ideas and ways as if he had never left the banks of the Ohio, pitting himself with invincible self-confidence against the culture and experience of the Old World and of all time; a granitic boulder from the Green Mountains of Vermont drifted unchanged into the midst of the sweetly-outlined Apennines;—such was Powers, long time the representative artist of America. Whenever its Art was alluded to in Congress or Parliament, he was its chosen type, in whom centred the average ideal of the people; their anointed king of sculpture.

Of course his studio was a shrine of Art, visited by multitudes who as devoutly believed in his genius as he did himself; who felt, if admitted to his confidence, that it was an honour which cast a halo of distinction over the recipient, and who held his opinions to be æsthetic law. No other American sculptor was so petted by fame; none more favoured by continued good fortune in friends and commissions. Indeed, his single reputation may be said to have popularly eclipsed that of all his brother sculptors combined. And, fortunate to the last, he died as he had lived, the autocrat of the Art of his native land, from which he had voluntarily exiled himself during his long artistic career. Not but that his works had been at times criticised, and his position questioned; but the adverse critics never shook the faith of the common mind in the æsthetic infallibility of its idol.

In behalf of Art it is worth while to inquire how much soundness there was in this popular belief. As a psychological phenomenon its analysis cannot be otherwise than curious and edifying. Surely there must have been some basis for his extraordinary good fortune and fame; also some cause for his not being recognised by public commissions to the full measure of his own expectations, whereat he always loudly professed himself wronged and aggrieved. On such occasions, the piercing gleam of his full-orbed eye, and his emphatic tones of friendship or aversion in general, once experienced, could never be forgotten. His personal magnetism was one of extremes. Paradoxical as it may sound, his real power, however, came from his actual ignorance of Art in its broad, æsthetic, and historical sense; his neglect of those studies which form the consummate artist, and his ignoring of all done by others from ancient to modern times as capable of instructing him. All this, joined to his intense conviction that there existed intuitively in himself the entire theory, science, and fulness of all Art, from which, as out of a well of truth, he could at will draw the needful for perfect work, made him the strong self-asserter of his own merits, against which the indifferent or uninformed mind could or would oppose nothing. A man who thus believed solely in himself was unlikely to busy himself with the philosophy or history of

Art as taught in books, drawing or anatomy as taught in schools of design, or in studying masterpieces in museums. None of this did he esteem necessary. And so far was he from indicating any passion for the beautiful, that no other than his own or the necessary studio-models, no objects of æsthetic taste or fine Art, were ever to be seen about his premises; while he was content to live nearly forty years in one spot in Italy, without caring to cultivate himself in its language, literature, and those scenes and objects which make up the bright record of the past civilisation and the inspiration of the future. It really seemed as if he was under a vow to shut his eyes and ears to all that instructs and fascinates the intelligent visitor to Italy in general. In an ordinary man this might be simply ignorance or indifference, with which the public would have no right to intermeddle; but it is otherwise with one who was placed on the pinnacle of American Art, and whose words have been scattered from time to time broadcast over a continent to be treasured as æsthetic oracles. If a great artist may be formed out of personal intuitions, without the drudgery of study and the discipline of intellectual culture to give cunning to the hand and enlightenment to the mind, the sooner the case is proven the better for all youthful aspirants to æsthetic fame.

Did Powers solve this problem?

Professor L. Austin, of Cambridge, U.S.A., who doubtless represents the common belief, writes of him, "His genius was of the highest order. He was the sculptor of truth." More could not be expressed in praise of a Phidias or a Donatello.

Perhaps the fairest way to estimate a man is to give him a chance to speak. Hawthorne, in his "Notes on Italy," relates the substance of many conversations he had with Powers on his Art and himself. Let me quote a few. "He talks very freely about his works, and is no exception to the rule that an artist is not apt to speak in a very laudatory style of a brother artist." . . . "The consciousness of power is plainly to be seen, and the assertion of it by no means withheld." . . . "His own evident idea is that nobody else is worthy to touch marble." . . . "He has said enough, in my hearing to put him at sword's point with sculptors of every epoch and every degree between the two inclusive extremes of Phidias and Clarke Mills." . . . "After annihilating the pure visage," referring to the Venus di Medici, "Powers showed us his two busts of Proserpine and Psyche, and continued his lecture by showing the truth to nature with which they are modelled." . . . "It might be almost implied, from the contemptuous way in which Powers spoke of colour, that he considers it an impertinence in the face of visible nature, and would rather the world had been made without it; he said that everything in intellect and feeling could be expressed as perfectly—or more so—by the sculptor in colourless marble as by the painter with all the resources of his palette." . . . "I inquired whether he could model a blush, and he said 'Yes.'"

These extracts serve to portray the hardy self-confidence—I will not call it vanity—which imposed on the ignorant, and, as it were, forced his belief in his own genius on others, especially those of his countrymen who, from a patriotic enthusiasm for Art, were too ready to hail with cries of joy the faintest indication of light in their general æsthetic darkness, without stopping to ascertain whether it was anything more than a "will o' the wisp." His contemptuous indifference of all work not his own took with the multitude, which neither understood the principles of Art, nor cared for it except as a fleeting whim or the transient excitement of looking at a pretty object.

Criticising Michel Angelo's stupendous statue of Lorenzo di Medici, Powers told Hawthorne that "the whole effect was owing to a trick" of the chisel, and that the sculptor of the Tribune Venus "did not know how to make a face." Oracular judgments of this character, given with persuasive vehemence by an artist so

long extolled by the press and public without duly considering his merits, at last carried such popular weight with them, as to make it viewed as an æsthetic heresy in any one who ventured to question their soundness, or the right of their author to supremacy in all matters of his profession. There was, too, just a tinge of scorn in his off-hand criticisms which implied how much he had within himself superior to the masterpieces of all epochs, as a reserved force to be let out when the fitting moment came. But this moment never did come to him, and he never created it for himself. Yet without proffering evidence of ability to compose a group or even model an original figure of any imaginative force, he considered that he was "wronged" and "neglected by his country;" and this chiefly because one of his female effigies, which he had called 'America,' was not bought by Congress at twenty-five thousand dollars, the sum voted for a work to be done by him worthy of the nation and his reputation, and which was four times as much as he was then asking for simple parlour-statues like the one in question.

Whatever touched his self-love assumed to him an importance that called for public intervention, and he vented his griefs with an eloquent sincerity that enlisted the sympathies of all hearers who were unconscious of the actual circumstances. In one of his recently published letters he says, "It is but natural that one who has laboured so long should expect to find some sympathy, some return for his sacrifices of home and country. If we go out in the morning of life to hunt, leaving our home and fireside, we naturally desire to find it when we come back in the evening, weary, if not exhausted by the chase; we should find something reserved for ourselves; every seat should not be occupied, there should be at least one, and a bed to die upon, if not to lie upon. *I have none of these comforts.* I look back, indeed, with old and longing eyes, and, if they are filled with tears, it is because there is nothing else to fill them—they see no spot of earth belonging to me large enough for any support; and when they look back here, they find not the means to purchase such a spot."

Again, he adds—"I love America, her people, her all. But, somehow or other, that love has never been reciprocal; why, I cannot say. I have often wondered whether I shall die in ignorance of the secret."

Sad words, and doubtless felt by himself. Indeed, this lugubrious diapason of forlornness, neglect, and destitution, was too often uttered not to have seemed true; and, if true, might have, with some justice, been a reproach to his numerous admirers, if not to his country at large. But how strangely they contrast with his actual prosperity, and the estimation, which bordered on worship, in which he was held by the great majority of his fellow-citizens. Their purchases and commissions had long before enriched him. He was living in a thoroughly comfortable house, in the midst of a highly-cultivated garden—both of his own construction—in one of the most delightful positions in Florence, surrounded by a numerous family-circle, the Nestor of American sculpture, beloved and admired in private and public, eulogised with wondrous unanimity by authors of repute, statesmen like Bright and Sumner, and "our own correspondents" numberless. Happier domestic and public circumstances, with more special and general appreciation, both in honest words and solid coin, no other American artist had then experienced. Indeed, at last, he overworked his vigorous constitution to fulfil his accepted tasks. His friends had ever urged him to visit America, where the most flattering reception always awaited him. Others of his calling, less able, found time and means to go and refresh their patriotism at the fountain-head; but Powers, with all his yearning for his native land and "love for her people," never consented to forego "his sacrifices" abroad, and return to receive at home, even for a brief moment, the "sympathy" which he coveted. Strange hallucination of sentiment, the more puzzling in one of his simplicity and frankness! By artists in general, "sacrifices of home and country," as he termed them, meant residing where the æsthetic advantages are superior to those of their own country; where they live cheaper, learn quicker, enjoy more, obtain materials, rents, workmen at less prices, see oftener and more intimately amateurs and buyers: in short, where they escape from much that is unpropitious to their specific aims, and revel in scenes which fill the

artistic imagination with delightful images, creating an intense desire to realise them,—at least, such is the usual result of the change of base of an artist from England or America to Italy. But in the *fancy* of Powers, not his *practice*, all this was inverted, or he would have us think so. How certain it is that most human ills are of our own invention or prevention!

Powers rightly esteemed "the faculty of bust-making an extremely rare one." His fame must chiefly repose on his success—not the highest, however—in this branch, for which his power of observation and mechanical skill especially qualified him. But "no genius of the highest order" will be contented with mere portraiture. For permanent, universal recognition, it puts forth its full inventive capacity: the ideal is its real aim. Every great genius has evinced this ambition. Powers, too, believed in it as the rule and inspiration of high Art; but the practical realisations of his limitations of power were so monotonously feeble and uninventive as unmistakably to demonstrate to a connoisseur his unfitness for other work than refined, but not powerful, bust-making. Graceful or pretty conceits, concocted from classical precedents—like his ideal heads of Proserpine, Psyche, Fisher-Boy, &c., are not sufficient proofs of "highest genius" in any one. Even his portrait-statues fail in dignity, *pose*, and the higher features of intellectual and physical characterisation as wholes, and are felicitous only in certain superficial and mechanical observations in detail; they have the appearance of being toilsomely elaborated from hints and aids of material, *pose*, and shape; and, although recognisable as likenesses, fail to exalt our conceptions of the originals—Webster or Washington, each is of this style of work. But these shortcomings are slight in comparison with the meagreness of his ideal work. Powers never ventured to try a group. His single figures are modelled on a tame, conventional type; untrue to nature, except in a general resemblance to a well-balanced female form; with no specific understanding of subtle modelling or rendering of fine intellectualisation. Eves, Californias, Americas, and Greek Slaves are one and all of the same inexpressive, superficial type, quite as good under other names; impassive, and exciting no emotions beyond a passing admiration at first look of their smooth surfaces and fairly-distributed limbs—each lacking the sense of inner life and the subtleties of consummate modelling. This last noticeable deficiency is the more surprising in a sculptor who asserted he could "model a blush," and stigmatised the mystic feeling with which Michel Angelo interpenetrates his master-work of portraiture in marble as a mere "trick of the chisel." Up to a certain point Powers, doubtless, had a vivid conception of what ought to be done; but was lost in an intellectual fog if called on for profound, inventive thought and exquisite skill. He could see straight before him for a limited distance, but all beyond was a blank. He was born an inventive mechanic; his native powers ran vigorously and imperiously in this direction. As Professor Austin says of his early years, "He could invent all manner of toys and patent notions, from a patent wind-wheel up to a small-sized engine; but he never drew the simplest design—he not even appeared fond of pictorial illustrations: the tool-chest was the good-fellow of his endeavours; he required nothing else." Works of Art in verity did not interest him æsthetically, but on their constructive principles. His *sanctum* was a room devoted to tools and machinery of his own invention. Not only he contrived a file for manipulating the surface of the marble, but a machine for making the files. Jobs of this sort were his real entertainment; his heart and mind were in them, and the diversion of his unmistakable mechanical talents into sculpture was a real loss to his country. As an inventor he could not fail to have benefited the industrial arts; but as an artist, all he has left to us as the fruit of a long industrious life, besides busts and ordinary studio-work, are five or six statues which embody no ideas that take hold of the spirit, or have other merit than specious manipulation of surface and a certain commonplace unity of anatomical construction: in none of them is there any transfiguration of the soul. The "highest genius" in no age leaves so barren and scanty a record. It demonstrates itself in the embodiment of ideas and sentiments that through all time touch and teach the human heart, and are like beautiful music to its senses—a joy that never ends. The very claims of infallibility which Powers asserted for himself



would have stood in the way of his own development as an artist, had he had within him any genuine artistic inspiration; it fenced him about with an impenetrable barrier of assumed superiority, so solid as to impose on himself and the public. This was not so much his fault as his misfortune; the unthinking adulation of the American people at large having created its idol, was loath even to seriously canvass its claims to their worship; so to the last, both his ears and the people's were filled with the same sort of laudatory incense which at first greeted us from the press, when, in its novitiate of Art-criticism, on seeing its first pretty statue, it jumped to the conclusion that the genius of high Art, overleaping intervening centuries of European stagnation and imbecility, had alighted in all its pristine classical supremacy on

to the American continent to honestly glorify a new people. Americans patriotically deceived themselves, and Powers as sincerely deceived himself. After shouting pæans for a quarter of a century in the ears of the civilised world over a "genius of the highest order," and "the sculptor of truth," it jars on one's national sensibilities to hear a foreign authority like the London *Athenæum* sum up the net result thus unflatteringly,—“His ideal works were deplorable failures. The ‘Greek Slave’ was so bad that the applause which attended its appearance may be taken to prove the public ignorance of sculpture,”—and to be obliged to acknowledge the truth of both judgments.

J. J. JARVES.

*Florence.*

## FIVE YEARS OF THE ARUNDEL SOCIETY.

A HANDSOME volume, by Mr. Maynard, the secretary, containing photographs from the publications of the past five years, with explanatory letterpress, suggests a review of the proceedings of this useful society. It is now just one quarter of a century since a number of gentlemen, distinguished for their zeal in the cause of the nobler forms of historic Art, banded themselves together for the purpose of preserving some record of frescoes and other works in danger of destruction: also with the view of promoting the knowledge of Art and of improving the public taste by the reproduction of rare works which lay beyond the ordinary sphere of commercial enterprise. During the five-and-twenty years that have since elapsed, great indeed have been the changes in the condition of the Arts within our country. The people have been roused from a state of apathy and comparative ignorance, the knowledge and the love of Art have penetrated all classes of society, and so manifest have the movement and the amelioration been, that foreign nations are now jealous where they were formerly contemptuous; and instead of looking on English Art-manufactures as unrivalled compounds of ugliness and utility, they find English Art on an equality with the most favoured nations for beauty of design, excellence of execution and balance, if not always for brilliance of colour. In recounting these triumphs, which sound almost as trite as truisms, by reason of constant repetition, it is no small satisfaction to remember the part it has been the privilege of the *Art-Journal* to take. We were among the first to announce that good Art was as cheap of production as bad Art; we were among those who held the faith that high Art might enter the humblest dwelling without loss of dignity; that beauty, like the light of the sun or the breath of life, was the birthright of the people. We gladly see the exclusiveness of a former day exchanged for universality; the Arts which formerly were the peculiar prerogatives of princes, have become the common heritage of humanity. Many are the agencies which have helped this progression—museums, schools of Art, exhibitions, and also the public press as well as sundry societies: among the latter the Arundel Society has proved itself one of the most enterprising, prosperous, and potent.

The progress we have traced is of a character which the Arundel Society was peculiarly fitted to promote. The movement we have witnessed, though onward, was, in the good sense of the word, “retrogressive;” with action was joined reaction; with modernism was combined mediævalism. Never has there been a time when antiquaries have dug more deeply into the past, when historians have searched out more diligently for facts which have been scattered in fragments, or for principles which have been hidden away in dark places. And the Arts, which ever respond to the intellectual, social, and religious movements of the world, have shared in the common agitation. Never has there been a period in which we have witnessed so many revivals: Gothic styles have had a new birth, Byzantine and Romanesque systems of construction and decoration have sprung again into life; and, thanks greatly to the awakening eloquence of Mr. Ruskin, the pure and early forms of Italian architecture have served as models for modern design. It is scarcely possible to conceive of a period more propitious to the purposes of the Arundel Society. Turning to a portfolio of its publications, what do we find? Among the earliest issues are frescoes from Giotto's Gothic chapel at Padua; and among the latest projects is the reproduction of the wall-paintings in that venerable sanctuary of religion and of Art, the triple church at Assisi. In like manner the Brancacci Chapel, the monastery of San Marco, the Sistine Chapel, with sundry churches, convents, and cloisters, have received successive illustration.

The masters thus elucidated comprise Giotto, Lippi, father and son, Masaccio, Fra Angelico, Benozzo Gozzoli, Ghirlandajo, Da Vinci, Luini, Raphael, and his father, Giovanni Santi, Pinturicchio, Razzi, Michael Angelo, and Andrea del Sarto, among the Italians; with Van Eyck, Meinling, and Diirer, among the artists of the north. It will thus be seen that a portfolio of the Arundel Society tempts to pleasant study as a historic picture-gallery; here we read the rise and development of Art; here we revert to the fundamental principles which lie at the root of vital growth; and here, likewise, we may detect the first germs of that decay in which the arts of Europe for three centuries lay prostrate. We repeat that the Arundel Society rose in response to the requirements of the period. “The Tracts for the Times” were moving men's minds to almost a more stirring revolution in Art than in faith. The architecture of the Renaissance was shaken and overthrown, and such structures as All Saints, Margaret Street, stand as monuments of mediæval revival—a revival not of one art, but of many arts—architecture, sculpture, painting, all doing common service in the house of God. Again turning to the transactions of the Arundel Society, we obtain precedents for the transformation we have seen in the sacred arts of our Protestant Church. We distinguish in these fac-similes from wall-paintings in Florence, Siena, Milan, Padua, and Rome, a well-known system of polychrome judiciously used as surface-decoration to architectural form and sculptural detail. We wish to avoid all possibility of partisanship with theological parties; our province is simply that of Art-criticism. No doubt certain of the subjects which were favourites four or five centuries ago might need modification in England of the nineteenth century. But artists at least have this special privilege over the prejudice of the public at large, that they can enjoy and conserve the art irrespective of the creed. And we know that we express the feeling and the aspiration of some of our best architects and decorators when we say that they wish to bring London, and England generally, back to the standards held up in these the reproductions of the Arundel Society.

In like manner the labours of the Arundel Society have been co-ordinate with the movement known in England as “Pre-Raphaelite.” Even to the present day we are asked what “Pre-Raphaelitism” means: in reply we point to the publications of this society, which, we are happy to say, in the major part pertain to the early periods of Italian Art. Not that we join in the down-cry of Raphael or of his immediate followers, but yet we feel that in the works here reproduced of earlier men, such as Masaccio, the Lippis, Fra Angelico, Fra Bartolomeo, and Da Vinci, we get what is less well known; and, at the same time, go back towards the primal sources whence Christian Art sprang and drew its vital breath. In short, through the examples now before us we are helped to the interpretation and the right understanding of the ill-comprehended efforts of our English “Pre-Raphaelite brethren.” We are taught to appreciate in these tentative efforts of Giotto, Fra Angelico, Masaccio, Lippi, and others, the worth of sincerity, simplicity, and truth; and we understand all the better the purpose of the attempted, and now in some degree accomplished, reformation, which proposed, firstly, to go back to an uncorrupted period, and then, secondly, strove to use the eternal verities there discovered as stepping-stones, or points of departure, for a renovated and purified Art, which might find a function and a resting-place in our nineteenth century. The not unreasonable problem to be worked out was simply this: to bring to the treatment of modern themes, to apply to the painting of domestic incidents and of contemporary history, the true insight and the earnest purpose which guided and animated the great masters of old. The errors

of the system, at least in the hands of second-rate disciples, are made, in the reproductions before us, just as evident as the truths. The Art of a pre-scientific age ever needs adaptation to the advanced knowledge of our own times, a truism which our glass-painters have been the last to learn. Among the many services conferred by the society is the publication in colours of the Fairford windows, which, though not, as some have pretended, taken from the designs of Albert Dürer, are invaluable in the history of Art, and precious as examples of processes and modes of manipulation which our Art-workmen seek, and not without success, to emulate. And at this point in the proceedings of the society we may call attention to an arrangement entered into with the Department of Science and Art for the publication of "examples of Art-workmanship of various ages and countries." The series comprises "designs for goldsmiths and jewellers," "decorative furniture," "fans of all countries," "designs for silversmiths," "designs for *bassi relievè* in terra-cotta," &c. It will be remembered that some years ago objections were raised in the trade against the sale of photographs at low prices by the Government Department. To make things pleasant all round, the Arundel Society kindly consented to be the cat's paw on certain valid considerations. Thus, in the year ending December 31, 1872, is set down in the accounts the sum of £99 4s. to the credit of the society, as the "per centage on the sale of photographs produced by the Science and Art Department."

Next may fitly be noticed one of the most important projects as yet undertaken by the society—the reproduction by chromo-lithography, or otherwise, of Sepulchral Monuments raised in Italy during the Middle Ages, or in the subsequent time of the Renaissance. The Council have rightly deemed that the marked revival of Gothic and other historic styles makes this a fitting opportunity for entering on a fresh and more diversified field of usefulness. They are now, in fact, reverting to the original constitution of the society, which comprised all and every of "the arts of design as practised in the best periods," and seek, "by adopting according to circumstances different processes, invented or perfected by the scientific and mechanical genius of the age, to give more adequate expression, both of form and colour, than was possible with the limited means in use at any former period." The contemplated series, towards which are already prepared drawings from unique sepulchral monuments in Venice and Verona, unrivalled throughout Europe "as examples of the successful combination of architecture, sculpture, and pictorial or other surface enrichment," fitly begins with the tomb of the "Cavalli family in the church of Santa Anastasia, Verona." We have seldom or never seen a finer example of printing in colours than this the first issue of the series, whether we look to precision of drawing, sharpness of

detail, or harmony of tone. And here we may remark, not without regret, especially as our purpose has been to point to the relation between these successive publications and the revivals we have rejoiced over in England, that almost without exception the only tolerable chromo-lithographs published by the society have been executed, not at home, but abroad. For example, the best reproductions come from Paris, Berlin, or other German cities, not from London. And yet we cannot but remember that the volume, "The Art-Treasures of Manchester," not to name other works scarcely to be surpassed in workmanship, were exclusively due to native talent. One reason, probably, why the Arundel Society has been driven to the Continent is, that just in proportion as historic and sacred Art is all but extinct in the Royal Academy, so among non-Academicians of all degree is wanting the training needed to do justice to the master-works of olden times.

Mr. Ruskin, a member of the Council, has naturally felt from the first a warm interest in the project for the reproduction of these Lombard and Venetian tombs. Accordingly he has prepared the historic and descriptive letterpress which accompanies the now published chromo from the Cavalli monument. Yet Mr. Ruskin writes more as an apologist than as a eulogist; he finds that the frescoes are out of keeping with the sculptured monument. "The tomb itself," he says, "is roughly carved and coarsely painted by men who were not trying to do their best, and could not have done anything very well even if they had tried." We cannot but think this is rather hard, especially as it is understood that the Council made the selection in some measure out of deference to Mr. Ruskin's opinion. But the society rests in the hope that these noble and ornate historic monuments, though not above criticism, may have an æsthetic and even a practical use. Works of such nobility pass quiet condemnation on the miserable abortions in the way of "sepulchral monuments" seen within the churches and cemeteries of England. It may even be hoped that the arts which have been too long surrendered into the hands of the undertaker will at length be rescued from degradation by contact with high historic models.

The rooms of the Arundel Society at this moment show a collection of drawings which promise well for future years. Among contemplated projects are publications, with accompanying letterpress by Mr. Ruskin, which shall give illustration and exposition of the church of St. Francis of Assisi. An artist has also been set to copy the unique frescoes of Pietro della Francesca, at Arezzo; on the supreme merits of which we remember to have heard, in Florence, Mrs. Jameson converse impressively. Other works are in progress which will prove of no less value to students devoted to the initiative and pure periods of Italian painting. The Arundel Society has won by good work its present prosperity.

## SPRING-FLOWERS.

FROM THE PICTURE IN THE COLLECTION OF THEOPHILUS BURNARD, ESQ., LOWNDES SQUARE.

H. LE JEUNE, A.R.A., Painter.

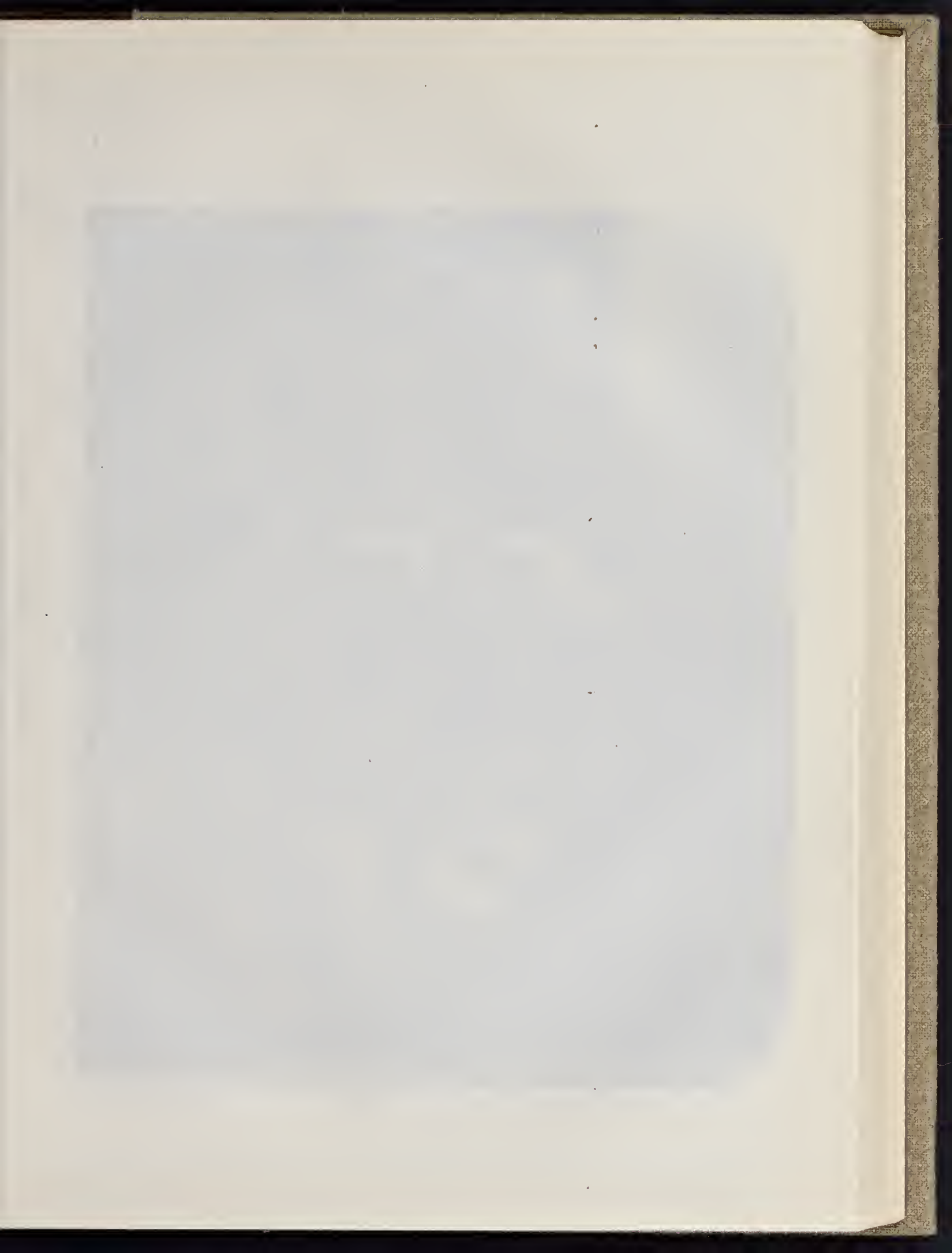
E. MOHN, Engraver.

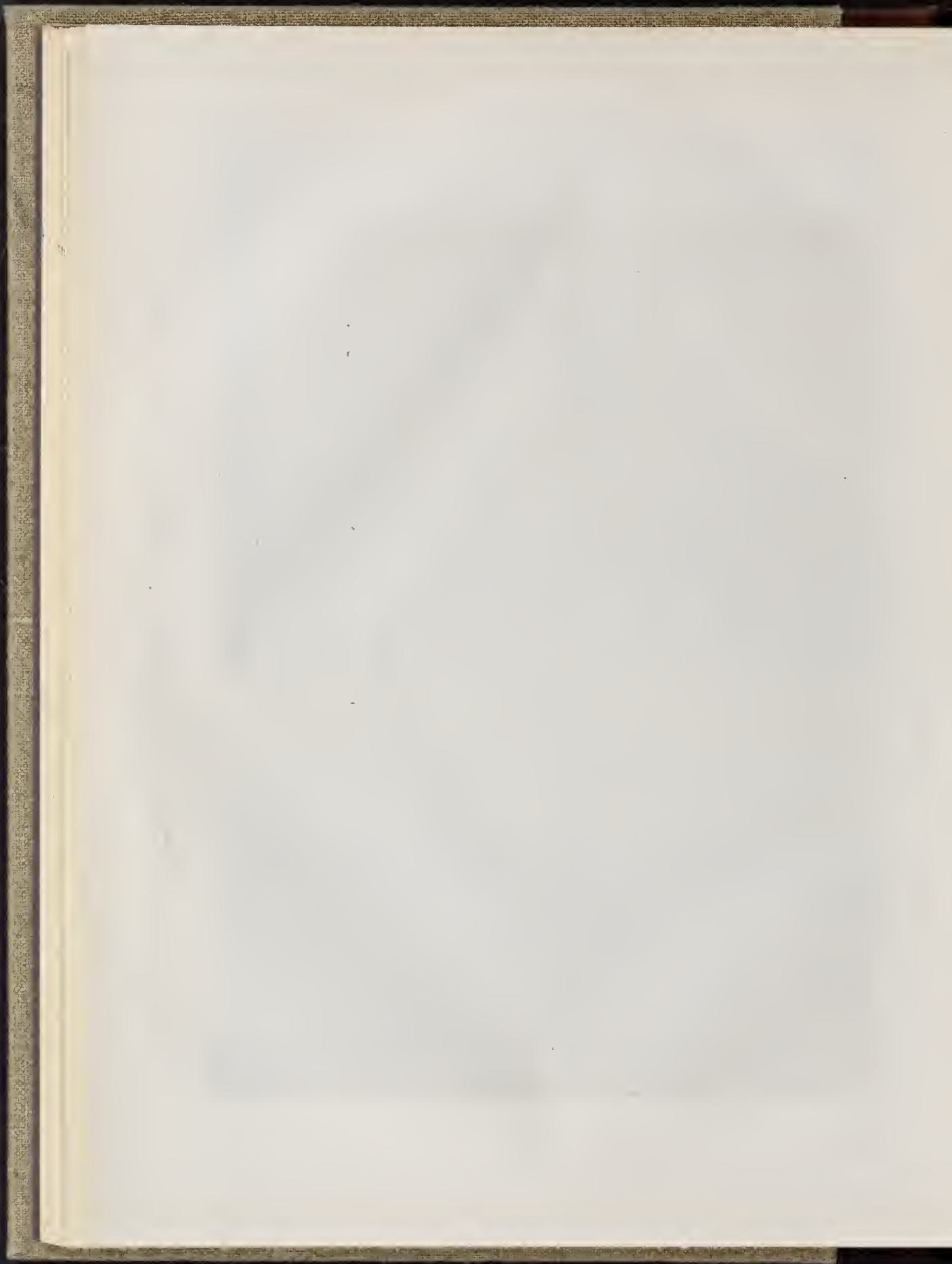
THERE are two of our painters especially, Mr. Le Jeune and Mr. Birket Foster, in whose works one may generally expect to find some pretty and interesting group of rustic children. Writing many years ago of the former artist, we remarked that "whatever merits his other pictures possessed, his real strength lies in his representations of those 'small folk;' here he stands without an equal"—Mr. B. Foster was then chiefly known as a landscape-painter—"among our living school of artists for truth, beauty, and natural expression: there is in them—we mean the children—nothing commonplace or rude; nor, on the other hand, do they convey the idea of being dressed up for their portraits; they are of the aristocracy of nature ere, as it would seem, intercourse with the world has robbed them of their innocence, and vulgarised their manners."

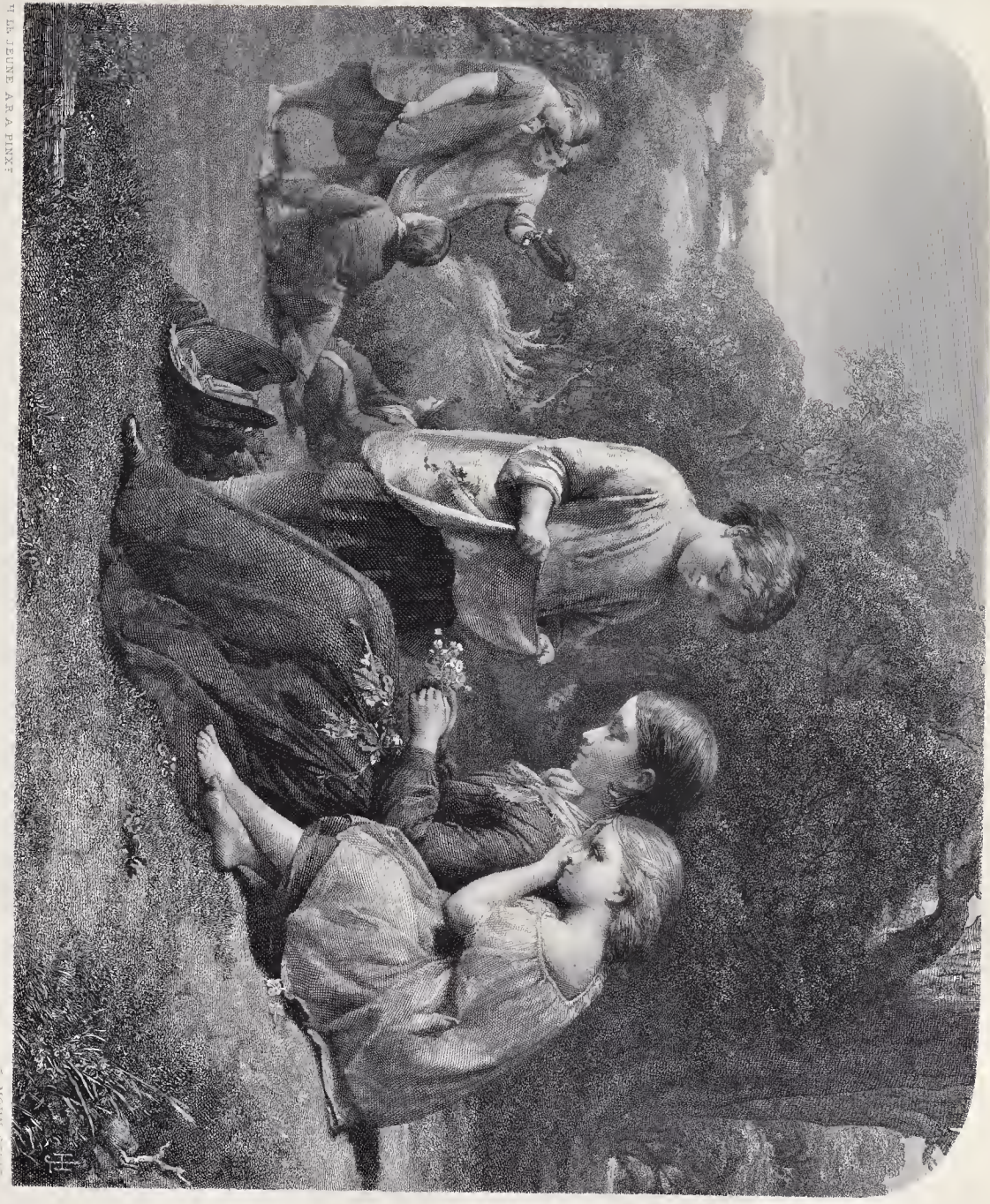
All the pictures in this style—and they are numerous—which Mr. Le Jeune has exhibited since the foregoing paragraph was written, only confirm the opinion therein expressed: indeed, one has but to look at his 'Spring-Flowers' to see how pleasantly and gracefully he treats these rustics without losing any of their characteristic qualities. Seated on a mossy knoll in a wood not so thick as to exclude the sunshine which blooms into beauty the primrose, and harebell, and kingcup, with other early wild-flowers, the eldest of the group is arranging some of these welcome blossoms into bouquets and coronals: on her shoulder leans lovingly a

barefooted young girl, watching the skilful handiwork in progress; and on the other side stands another juvenile, with a pinafore full of the yet unmanufactured material which she has gathered from the surrounding dells and banks. In the middle distance is another group, of which the principal figure is a boy exhibiting to his companions his cap decorated with a wreath of flowers, and apparently inviting their criticism upon the richness of its effect. This episode in the composition will bear, however, another interpretation, which is, perhaps, justified by the attitude of the girl at his side, who certainly looks like an offender; and it is just possible that in a moment of jealousy or anger she has made an attack on the ornamental head-covering, and denuded it of half its beauty. The expression of the two boys, seated, helps to maintain this explanation of the group; for one of them looks into the girl's face, as if remonstrating with her on her naughtiness, while the other, a roguish little fellow, is laughing at the mischief perpetrated: we must, however, leave our readers to pass their own verdict on the evidence brought forward. The background of the picture is a sweet bit of sylvan scenery, composed with much taste and judgment, so as effectively to bring out the figures: the colouring throughout is bright and most agreeable.

We offer our thanks to the owner of this charming work for his permission to engrave it: it is not the first picture in Mr. Burnard's valuable collection to which he has allowed us access for such purpose.







H. MOHN SCULPT.

SPRING - FLOWERS.

MOHN SCULPT.



## THE WORKS OF EDMUND GILL.



HERE the merits of our landscape-painters estimated by the Academical honours bestowed on them, these artists would hold but a very minor rank in the scale of Art. Yet ignored as they are, almost systematically, by those who might confer due honour, there is no question but that landscape-painting finds as numerous a class of admirers among collectors and the public generally as any other kind of pictorial Art. This is proved by the prices paid for landscape-subjects when obtained either direct from the artist or when offered at public sales; the works of Turner, Stanfield, the Linnells, D. Cox, and many others who might be named, realising prices as high, if not higher, than do the majority of figure-subjects; and so long as our painters maintain the excellence they have reached in this department, there is little apprehension of any diminution in the demand for their works.

The artist whose name stands at the head of this notice is one who has been slowly working his way to a good reputation as a

landscape-painter. Like many others similarly circumstanced, he has found great difficulties in his onward path; but diligence and perseverance have enabled him to surmount them, and his productions are now finding a place in the collections of amateurs able to appreciate their worth. Mr. Gill was born at Islington on the 29th of November, 1820, whither his father had come up from Aylsham, near Norwich, to seek employment as a "japanner" in Clerkenwell, a locality where such work was, half a century ago, carried on to a considerable extent. The natural talent of the elder Gill caused him to find employment in painting designs on Japan-ware: but soon feeling sufficient confidence in himself to aim at something higher than this mechanical Art, though he never had any instruction, he quitted its pursuit, and commenced practising portraiture and animal-painting. About the year 1823, he left London, and travelled through the country following his profession, and ultimately settled at Ludlow, in Shropshire: I find his name as an occasional exhibitor at the Royal Academy—principally of subjects of "still-life." His son, who early gave



Drawn by W. J. Allen.]

*On the River Lledr, North Wales.*

[Engraved by J. and G. P. Nicholls.

indications of inheriting his father's love of Art, was attracted by the picturesque scenery round about their place of residence, to adopt landscape-painting; and many of his youthful days were devoted to sketching on the banks of the river that flows past Ludlow; while the evenings were given to drawing the human figure and elementary outlines under the guidance of his father—his only instructor, with the exception of a few months' study with 1874.

an artist named Thornecraft, who had been a pupil of Glover. After some residence at Ludlow, Mr. Gill's family left the town and settled at Hereford. Here the young artist had a wider and still more picturesque field of study, especially amid the beautiful scenery of the Wye: here, too, he had many kind patrons with whom his early performances found favour; among whom he mentions particularly the late Mr. Charles Phillips, the barrister,

who purchased several of his pictures, and procured him commissions for others: one of these works, 'The Village of Tintern, on the Wye,' was painted for Mr., now Sir, W. H. Bodkin. Furnished with letters of introduction, he came up to London in 1841, taking Birmingham on his route. The exhibition of the Society of Artists was then open in the town; it was the first display of the kind Mr. Gill had ever seen; David Cox happened to have several examples in the gallery, and these works of the great landscape-painter, with whom he subsequently had an interview at his residence near Birmingham, made a powerful impression on his mind. Two years after his arrival in London, Mr. Gill was admitted a student of the Royal Academy.

The first picture he sent to a metropolitan exhibition was one contributed to the British Institution in 1842,—'View in Croft Park, Herefordshire,' painted for Mr. Charles Phillips: its merits did not escape the notice of the *Art-Journal*, whose critic

wrote of it:—"This seems to be a right good landscape, but it is too remote from the eye to be judged of without a reservation. The foreground appears to be painted with much vigour, and the distance with great clearness and effect. We are mistaken if the artist be not a painter of promise." Mr. Gill's first appearance as an exhibitor at the Royal Academy was in the same year, when he sent to the gallery 'Peasants distressed in a Thunder-Storm.' One of three pictures, 'Storm and Shipwreck,' sent to the Academy in 1845, found a purchaser in Colonel Colby, of Fynone, South Wales.

It would prove a monotonous narrative to describe the numerous pictures painted by this artist: with a few exceptions they are drawn from the scenery of Wales, and chiefly from the northern part of the Principality; from the rocky sea-coast, the banks of rivers, and from streams having a sufficient volume of water to furnish a cataract on a small scale. While his pencil



Drawn by W. J. Allen.]

Waterfall on the River Mellte, South Wales.

[Engraved by J. and G. P. Nicholls.

often realises with due gentleness the quietude of nature, it is equally, perhaps more, successful in representing the storm and the angry strife of the elements; his most attractive works, perhaps, may be placed under the latter class.

'A Storm-Scene at St. Gowan's,' a majestic promontory at the southern extremity of Pembrokeshire, exhibited at the Academy in 1846, is a small picture representing the sea dashing furiously upon a rocky shore. The management of the white spray tells powerfully in opposition to the darker objects brought into the composition; it is thrown high over the rocks, while the whole scene is portrayed with much truth and spirit. 'Landscape, with Cattle—Evening' (British Institution, 1857), is a sweet little picture, remarkable for sobriety and truth: the animals are well grouped, and carefully drawn. In the 'Fall of the Llugwy, Bettws-y-Coed,' (Royal Academy, 1860), the artist has employed his materials to good purpose; the scene is faithfully transferred to the canvas.

In the British Institution gallery of the same year was another excellent view on the Llugwy, the 'Fall near Pont Gyfyng;' and at the Academy, in 1863, a second version, but differently treated, of the Fall at Bettws-y-Coed: all these pictures worthily represent the beauties of a certain class of Welsh scenery. 'Rhaiadr Du, North Wales,' in the Royal Academy Exhibition of 1861, may be classed among Mr. Gill's best works of this period. 'Hardraw Scar, near Hawes, Yorkshire,' and a canvas with the simple title of 'Rapids,' both exhibited at the British Institution in 1864, are to be commended for most effective water-expression: the former as a cascade; the latter as a swiftly flowing river.

About this time Mr. Gill must have been taking note of the scenery of Scotland, passing from the thickly wooded glens and picturesque waterfalls of Wales to the bolder scenery of the north, on the banks of the Clyde; for we find him exhibiting at the British Institution in 1865, 'On the Clyde, Stonebyres, above the



Fall,' admirably rendered, with more delicacy of colour and better feeling for tree-forms than had hitherto been his wont; and at the Academy in 1866, 'Fall on the River Clyde, Cora Linn;' it shows power of painting and good composition, though the rocks, generally this artist's weak point, lack solidity. 'A Storm on the Coast,' exhibited with the latter, is a right good picture.

Taking exception to the forms of the waves, his picture, 'Storm on a Rocky Coast—Wreck of a Merchant Vessel,' the ship painted by W. A. Knell, had very favourable notice at the time it was exhibited at the Academy—namely, in 1867. "The grand show of a tempest," we remarked, "the fury of white foam, and the contrasted blackness of the storm-cloud, are admirable." It had as companions, though widely diverse in subject from the other, two charming transcripts of quiet nature; one, 'On the Banks of a River in North Wales—Morning;' the other, 'Cottage-Scene on the Banks of a River in North Wales—Evening.'

We give three examples of Mr. Gill's favourite subjects, which will sufficiently show his manner of treating them—one that can scarcely fail to commend itself both to admirers of the picturesque and to those who are able to judge of good landscape-painting. The first, 'ON THE RIVER LLEDR, NORTH WALES,' was exhibited at the Academy in 1864, and was purchased by Mr. H. Wallis. Here is a well-balanced composition; the banks on each side of the perpetually moving stream harmonise agreeably to the eye, without any sameness of form, while the tiny river is precipitated in shallow falls between the huge boulders that would fain hinder its course: the play of light and shade on the water is most effectively managed. A boy is gathering wood left by the flood on the bank, while a girl and child look on.

The next engraving, 'WATERFALL ON THE RIVER MELLETE, SOUTH WALES,' is from one of the pictures sent in 1872 to the Crystal Palace in competition for prizes, where it gained the second



Drawn by W. J. Allen.]

*Storm and Shipwreck.*

[Engraved by J. and G. P. Nicholls.

award, a silver medal, in the class of landscapes. In this scene Mr. Gill shows his power of representing the waters of a cataract, though the fall is from no great height: what there is, however, of water is abundantly lively, rapid, and sparkling, as it is also full in volume: lighted up by the bright sunshine, it tells very effectively against the rich background of trees and rock.

'STORM AND SHIPWRECK,' engraved on this page, is from a picture exhibited at the Academy in 1868. The subject seems to have been derived from the rock-bound shores of North Wales; but wherever it may have been sketched, it is a scene of appalling grandeur; no vessel in close proximity to such an adamant coast could possibly outlive a storm; and the crew of the unfortunate ship, which seems to be going down by the head, have found this

out to their terrible cost, for there appears to be but small chance of rescue; no life-boat is at hand, and no rocket-apparatus holds out even the smallest chance of relief. The picture is a fine example of sea-scape, and most impressive.

There are many other works from the hand of this painter we could point out as peculiarly noticeable; notably, his 'Rapids,' seen in the Academy in 1872; but there is one especially which is far too important to be passed over, 'The Waters dividing from the Dry Land,' as expressed in the Book of Genesis; it was exhibited at the Academy in 1869. Original in conception and grand in treatment, this picture could scarcely be surpassed, after its kind, had it been more brilliant in colour.

JAMES DAFFORNE.

## WILD ANIMALS.\*

WE are induced to add a few lines to our last month's notice of this remarkably beautiful volume by having placed at our disposal one of its very attractive illustrations. Any one who has ever attempted to

describe a picture must feel assured that words are quite inadequate to convey an idea of what such picture really is as a work of Art, however accurately it may be described. The mind may conjecture what it is



*The Shadow Dance.*

like from what is written concerning it; but the eye only can judge of

\* THE LIFE AND HABITS OF WILD ANIMALS. Illustrated by Designs by JOSEPH WOLF. Engraved by J. W. and E. Whymper. With Descriptive Letterpress by D. G. Elliott, F.L.S., F.Z.S. Published by Macmillan & Co.

the qualities exhibited on the canvas or paper so far as regards composition, colour, and skill of manipulation. We are, therefore, pleased at the opportunity of giving our readers an example of Mr. Wolf's designs and Messrs. Whymper's engravings in support of the opinion previously

expressed, that "for tone and colour, softness and brilliancy," we do not remember ever to have seen work surpassing these woodcuts.

'The Shadow Dance' is thus described by Mr. Elliott:—"Rabbits have many enemies, and are preyed upon both by the birds of the air and by the beasts of the field. . . . One of their most dreaded foes is the Fox, who is ever on the alert to seize them as they gambol about in fancied security. His sharp nose easily detects their whereabouts, and his ready cunning and fertility of resource enable him to approach and fall upon them unawares. Even now one of these keen-scented animals is apprised of the presence of such a little colony as we have described, whose members are sporting together in the early morning, after a night of gambolling and feasting. The thickets that intervene between him and his prey hide them from his sight, but his nose tells him there can be no mistake, and so he crawls gradually towards them. How carefully he moves! Crouched low towards the ground, the feet are lifted slowly

in succession, and then are placed softly upon the grass as if he was feeling his way, while his bright eyes cast eager glances on every side, and the pointed ears are thrown forward to catch the slightest sound. Soon he sees before him, portrayed upon the side of a rock that glistens in the bright light of early morning, the dancing shadows of two of the graceful creatures that are playing together just beyond him. All kinds of movements are depicted upon that novel mirror by the lively animals, and the face of the stone seems itself in motion as the shadowy forms pass rapidly about its surface."

This extract and its accompanying engraving will suffice for our purpose, namely, to show the manner in which the Art and literature of "Wild Animals" are executed. We understand that a few large paper copies have been printed for private circulation, which may be had by application to the engravers; these, as we can testify for from examination, are really splendid volumes, fit to adorn any library.

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## OBITUARY.

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E. T. PARRIS.

THE decease of this veteran painter occurred on the 27th of November. More than half a century ago we find him an exhibitor of pictures, chiefly *genre*, at the Academy and the British Institution; and these works possess considerable merit. We do not, however, remember seeing anything from his pencil since 1857, when he exhibited 'The Clergyman's Widow' at the Academy. When the Colosseum was one of the "sights" of the metropolis, he painted for it a panorama, 'London,' which occupied his time between the years 1824 and 1829, and was very popular. To his cartoon, 'Joseph of Arimathea converting the Jews,' exhibited in Westminster Hall, in 1843, was awarded a prize: and to the exhibition of frescoes, &c., in the same place, in 1844, preparatory to the adornment of the Houses of Parliament with pictures, Mr. Parris contributed 'King John signing Magna Charta,' which was noticed in our columns as "one of the most elaborate frescoes in the exhibition," and, generally, as a work demanding high praise. In 1853 he painted a large picture representing the funeral of the Duke of Wellington, which was subsequently published in lithography. An engraving, by Wagstaff, was also published from his large painting of the 'Coronation of the Queen' some years previously.

But, perhaps, this artist is most widely known to a large portion of the public by his restoration of Sir James Thornhill's paintings in the interior of the dome of St. Paul's. By a most ingenious mechanical contrivance he prepared a kind of hanging scaffold, capable of allowing at least eight workmen to operate at one time. It consisted of a series of platforms suspended one above another in the dome, so that the cleaning of the pictures and the repairs of the stucco-work, which had become much deteriorated, were carried on simultaneously. This arduous and important task was commenced in the spring of 1853, completed in the autumn of 1856, and was executed to the entire satisfaction of the Dean and Chapter of the Cathedral, and to that of all others who took any interest in the work and watched its progress. The whole story of this restoration is curious and instructive. We remember well how it excited the wonder of strangers visiting the grand church, who looked up from the floor of the expansive area below and marvelled how the wooden structure was raised to such a lofty and giddy elevation, and how it was sustained there. Mr. Parris informed us during its progress that he made the dome of St. Paul's his home for many consecutive weeks in the summer-time, rarely coming down to the busy haunts of man. He held the appointment of Historical Painter to her late Majesty the Queen Dowager (Adelaide), and died at the age of eighty-two.

In private life few artists have been more esteemed by a large circle of friends. He was, indeed, estimable in all its relations, and has left with all who knew him a pleasant and happy memory of an estimable gentleman.

JOHN RAWSON WALKER.

[The following notice has been sent to us by a correspondent. So far back as the year 1847, Mr. Walker showed us some specimens of his "Charcoal Drawings;" and again in 1850, when we gave a detailed account of his method of producing them. These drawings are certainly remarkable for breadth and power. Of the artist's oil-paintings we have no recollection.—ED. A. J.]

This artist, who died in Birmingham on the 27th of August last, at the age of 78, was a native of Nottingham; a man of inborn genius, he early displayed a strong love of Art. Placed by his father as an apprentice in a large wholesale house of the staple trade of Nottingham, his impatient spirit (before his term of apprenticeship had expired) threw off the trammels of commerce, and started a career for itself. His fellow-townsmen encouraged and fostered his genius, being headed by the Duke of Newcastle, his first great patron. They were proud of him, and as year by year he brought out one work after another,—his 'World before the Flood,' 'The Deluge,' 'Garden of Eden,' and many other large and important pictures, all signally noticed by the various critics, both London and provincial, of the time,—they stamped Mr. Walker as a landscape-painter of the highest order.

His ambition made him turn to London, where he confidently hoped to meet with that encouragement which he merited. After a handsome public presentation, and other distinguished favours from his fellow-townsmen, Mr. Walker settled in London. Being a man of peculiarly unassuming manners and refined feeling, he was ill-calculated to push his way through the world of London life; and though his works bore the stamp of higher and more cultivated knowledge, his indefatigable industry did not meet with its due reward. The expenses of an increasing family, and the subsequent loss of his wife, caused him much pecuniary embarrassment, when he fortunately hit upon the beautiful charcoal or carbonic drawing, a style afterwards adopted by many of the first artists, nobility, and others of the day. His personal friends, though not numerous, were well-chosen and true—esteeming him for his simplicity, integrity, and amiable character. His latter years were those of total helplessness and gradual decline.

WILLIAM TELBIN.

Stage-scenery has sustained a heavy loss by the death, on the 25th of December, of this popular and skilful painter, whose name has so long been known in connection with the drama, in association with that art which Stanfield, D. Roberts, and their successors practised so successfully. We understand that he never recovered his spirits after the death of his son, about six years ago, who was killed by the fall of an avalanche in the Alps. Mr. Telbin was in his sixty-first year.

## THE CATHEDRAL OF SAN DONATO, THE MOTHER-CHURCH OF MURANO.



HIS rare monument of Arabo-Byzantine architecture, closed for repairs during the last fifteen years, was re-opened on Sunday, 19th November, for public worship; and, with the exception of a few almost inexplicable mistakes in tawdry colouring of the archivolts of the central nave, in the painting instead of inlaying of the *abaci*, and in the retention of the grotesque modern altars, the almost total restoration of the mother-church of Murano has been carried out with a religious respect and a painstaking execution that might win a word of praise even from Mr. Ruskin. In the chapter devoted to Murano ("Stones of Venice," vol. ii.), he speaks of the Cathedral as he saw it in 1851, fallen almost completely to decay. In 1858 it was closed to the public for fear of a catastrophe; but, in consequence of a paper addressed by the Marquis Selvatico to the Archduke Maximilian, that ill-fated, least-hated Austrian who ever held power in Venice assigned 39,000 florins for its reparation; in 1866 the work was commenced, the direction intrusted to Thomas Meduna, architect, and to Giuseppe Martorello, builder. Diligent drawings of every portion of the temple were made, and no effort to obtain a complete idea of the original structure was spared; and though, looking at the exterior to-day, the yellow bricks made expressly at Treviso, the freshly-polished shafts of the columns, and many newly-sculptured capitals give the old cathedral the surface-look of a modern edifice, a close inspection of the several parts proves that the old architecture in its minutest details has been strictly and severely followed. In the apse, the bearing shafts have simply been polished, or a broken capital restored; those of coloured marble left plain, the white sculptured. Even in the band of ornament which runs round the apse like a simple girdle, the wedges of marble, "set like jewels in the brick-work," are left; the missing fifth, sixth, seventh, and eleventh, copied from those extant; and in the first triangle, on the left side of the archivolte, the "formello" broken in two is carefully joined together, inserted and copied for the corresponding niche. In the interior, the magnificent roof, hitherto covered with plaster ceiling, is left bare with its wooden rafters; the shafts and capitals of the columns are simply polished; the brass chandeliers are no longer fixed into the *abaci*, but into the archivolts above, which, alas, are of pink stucco, with black lines, to imitate bricks. The pavement has been left in its beauty, save where too much injured, and, though the opening ceremony was duly celebrated, no upholstery disfigured the naves or altars. The baptismal font, which of old stood outside the church in a separate baptistry, has been moved to the interior, and is, beyond doubt, the family tomb of the Acilio, the Scapzia tribe, a powerful Roman family, who held the consulate fourteen times, four times during the republic, and twelve times during the first three centuries of the Christian era; and, from the inscription, we learn that it was prepared by Lucio Acilio, son of Publio, for himself, for his brother, for his father, Publio Acilio, son of Murano, and for his mother, daughter of Sena. Behind it is placed one of the marble slabs removed from the pavement, magnificently sculptured, and by the old architects of the church turned upside down, and used as waste marble.

During the repairs, many researches have been made, and much discussion carried on, as to the date of the original first church built at Murano. Mr. Ruskin, it will be remembered, gives the inscription carved on the stone, inserted at the arch of the apse, which Lazzari and Selvatico, expanding the initial T into Templum, and the final T into Torcellanus, take as an indication that the church was built by a Bishop of Torcello, in the middle of the ninth century, but deems them "hardly a foundation large enough to build the church upon, a hundred years before the date assigned to it both by history and tradition, *i.e.* 957." But he also gives a woodcut of an archivolte of Murano, and one of St. Mark: the latter admitted by all to be of the twelfth century; the former

exactly similar to those of St. Michele, of Pavia, and other Lombard churches, built, some as early as the seventh, others in the eighth, ninth, and tenth centuries; and he concludes that the existing apse of Murano is part of the original earliest church, and that the inscribed fragments used in it have been brought from the mainland.

But this is not the opinion of old Abate Zanetti, one of the most painstaking historians and investigators of Murano's past, one of the most indefatigable agents in her present comparative prosperity. He insists that the first church was erected in the seventh and eighth centuries, that the second, built in 957, was constructed with the materials used in the first. For this conviction he assigns several very plausible reasons. All the old chroniclers affirm that the first families who fled from Altino and took refuge in Murano, built salt-works, and mills, and a church to S. Maria. In the *Arbori e Cronache delli Cittadini Veneti ed alcune Case Patritie*, the following sentence occurs: "*Muriani*—Queste anticamente furono di primi huomini che venissero da Altin a habitar a Muran, et furono molto chatolici, et de compagnia con li Muraneschi si fecero ad edificar la glexia de S<sup>a</sup> Maria de Muran. Mancò questa casada nell 861." Other chronicles affirm that these two families, Muriani and Muraneschi, left Murano for Venice in 880 and 890. At any rate, if they built a church in Murano—and as fugitives wealthy and "very catholic," it is probable that they did so—it was before the close of the ninth century, for then, as far as Murano was concerned, their "house had ceased to be."

The abbot next refers to Michele Monetario's oath in 999, in which the incumbent of the Basilica of Santa Maria Plebania di Murano pledges himself to obedience to the Bishop of Altinat, as all his predecessors had done, *sed sicut semper antecessores mei plebani fidelis*, and to give a dinner to the bishop on the Sunday, in albs, when he came for the confirmation ceremony, *secundum antiquam consuetudinem*; this phrase, according to the ancient custom, is repeated several times.

"Now," asks Zanetti, "would the incumbent of 999 speak of the ancient customs or usage of a church commenced only a few years previously, and terminated a century and a half later?"

Again, during recent excavations, columns, friezes with gilded decorations, slabs of Grecian marble with Byzantine decorations of the eighth century, have been found; and Zanetti argues that while all these materials were probably brought from Altino for the erection of the first church, and at the time of the building of the second were buried in the foundations as useless fragments, it is not likely at all that the Muranese, resolved on erecting a church, would fetch such weighty matter from Altino on purpose to bury it under the foundations. Many of these fragments may now be seen in the Museum of Murano, in the Town Hall.

The discovery of the old cemetery is perhaps the most conclusive indication of the primitive church. When, for the construction of the sacristy, the excavations, some two metres deep, were made, several very beautiful urns were discovered, with friezes and letters decidedly of the seventh and eighth centuries: two were extracted intact. These urns, says Zanetti, were originally placed above ground; then the soil rising, only the lids were left, and the traces of human feet over them are visible; then they sunk, or the soil covered them still further, and above this first cemetery a second was made, and the Muranese have been buried there up to our own time.

On the whole, we incline to the belief in a primitive church erected by the first fugitives in the seventh and eighth centuries; in a second, built in the tenth century, and almost rebuilt in the eleventh, owing probably to defects in its foundation, or, it may be, to the passion for erecting churches, monasteries, and hospitals, which seized upon Venice and her islands in the ninth, tenth, and eleventh centuries. That Murano was not exempt from this

mania is proved by the fact of a decree emanating from the great council of Venice, forbidding the erection of religious edifices in the island, because citizens, owing to the deficiency of habitable dwellings, were compelled to abandon their native city, and to go elsewhere. Then a period of reaction set in, and the Muranese, so far from building new churches, allowed those existing to tumble to ruins. But in 1692, Marco Giustiniani, named Bishop of Torcello, devoted himself to the restoration of the mother-church of S. Donato. He erected a sumptuous palace in Murano for himself and successors, the Seminary of S. Lorenzo for the maintenance and education of the clergy of his diocese, and spent treasures on S. Donato, besides providing for day-mass, and for a more decorous ceremony when the bishops of Torcello should officiate; and he transferred to Murano the archives of the bishopric. Unfortunately, this zealous bishop had fallen on degenerate times, as far as Art went; and, while we owe to him the fact that the church was still left standing, to him also must be traced the commencement of those changes for the worse which have continued to disfigure it up to the present time. In the first place, all the perforated apertures of Byzantine style along the walls were closed, and immense lunettes opened in their stead; the bases of the columns covered with walnut-wood; the magnificent roof was covered with plaster arches; the beautiful Grecian columns leading to the presbytery were walled up with wooden doors; hideous altars introduced; while the last bit of vandalism effected in the eighteenth century was the destruction of the beautiful baptistry which rose in front of the church. For these later atrocities the good bishop is not responsible, and from the enormous sums he left to the church, the poor of Murano still receive gratuitous medicine. What has become of the fat revenues of the church it is difficult to say; but for the 39,000 florins awarded by Maximilian, and other 10,000 added by the present government, the late repairs could not have been effected.

With Mr. Ruskin we call this church a *Cathedral*, but it is not so in the strict sense of the word; all Venetian writers speak of it as the baptismal or mother-church of Murano, which enjoyed certain privileges belonging to cathedrals only, such as a separate baptistry, *sacellum, cella, adicola*; while the incumbents were styled *coepiscopi* of the Bishop of Torcello, and had the right to baptize all the inhabitants born in Murano. All the priests of Murano, before repairing to the bishop to receive the sacred orders, had to obtain licence from the incumbent of the mother-church; while all the other churches of the island were subject to the *matrice*—very insubordinate subjects, as the constant quarrels which the bishop was called on to adjust, prove. Not that the insubordination of the filial churches is much to be wondered at, as St. Salvatore was incontestably the oldest church built in the island, and the incumbents of St. Stefano were of such persevering

and enterprising natures, that no power, natural or supernatural, could crush their pretensions to equality. Dandolo, Patriarch of Grado, tried to adjust their differences by ordering the incumbent of St. Stephen's to invite the incumbent of St. Maria, on the festival of the patron-saint, to go himself to meet him, and offer him holy water and incense, and the Gospels to kiss; then the priests of the mother-church were to intone the vespers, and the abbot of St. Stephen's was to invite all the rival throng to "a decent place," there in charity to eat apples and drink wine,—*et det eis poma et vinum in charitate*. But neither this Christian injunction, nor even the possession of the body of St. Donato, with the bones of the dragon which he destroyed in Epirus, secured the obedience of the unfilial St. Stephen. A provincial council had to be summoned; then the pope's legate threatened to suspend any priest in the island who should refuse submission to St. Donato; then Pope Alexander III. in person condemned the abbot of St. Stephen's; in 1374, Pradello, incumbent of St. Stephen's, discovered the bodies of two hundred infant martyrs of the innocents put to death by King Herod, presuming that this would be a match for one St. Donato, dragon's bones and all; and so the struggle went on, until 1810, when just as Fanello, incumbent of St. Salvatore, had succeeded in proving that his church was the oldest in the island, and ought to be exalted to the highest dignity, came a decree for its suppression, and also a decree annulling all the rights of "mother," all the duties of filial churches, allowing but two parish churches, perfectly equal in their rights, to wit, SS. Maria and Donato and St. Stefano. What a fall for St. Mary and St. Donato! what a triumph for St. Stephen's!

Nevertheless, the Muranese do still consider St. Maria and St. Donato their mother-church, and great were the rejoicings last November when it was once more opened for public worship. No traces of old feuds between church and church were visible; all the houses were illuminated and bannered, the main channel of the *lagune* was covered with gondolas, in which the handsome, muscular islanders were exhibiting their prowess in swift rowing and instantaneous stoppage of the gondola under the bridge of St. Donato, when at its utmost speed. The proprietors of Salvati's glass-establishment had lent a dozen of their grandest chandeliers, which were placed on the open gallery of the external apse, and, lighted after sunset, producing an exquisite effect. Fireworks, of course, were abundant, and on the waters floated a huge *peota*, on board of which the band of the Abbot Colletti's ragged school played sundry pieces very fairly; and as we returned to Venice, watching the fading lights, and listening to the music, growing fainter at every stroke of the oar, we thought gratefully of poor Maximilian, to whom is owing the restoration of this grand ancient basilica, even as of the *Fondaco dei Turchi*, that other still older and more beautiful monument of old Byzantine architecture.

## ART IN SCOTLAND AND THE PROVINCES.

**DUNDEE.**—The late Fine Arts Exhibition in this town proved so remunerative that it is proposed to expend the sum of £300 out of the surplus receipts in the purchase of works of Art, to form the nucleus of a permanent gallery; and it is expected that a further sum of £200 will also be invested for the same purpose.

**EDINBURGH.**—The statues intended for the Scott Monument have been exhibited during last month in the galleries of the Royal Scottish Academy. The figures are as follows:—Jeannie Deans, the Laird of Dumbiedykes, Amy Robsart, the Earl of Leicester, and Edith of Lome, by W. Brodie, R.S.A.; Flora McIvor, Baron Bradwardine, the Glee Maiden, and Hal o' the Wind, by J. Hutchison, R.S.A.; Rebecca, Friar Tuck, and Saladin, by Clark Stanton, A.R.S.A.; Magnus Troil, Minna, and Richard Cœur de Lion, by Mrs. D. O. Hill; Queen Mary, Halbert Glendenning, and James VI., by D. W. Stevenson; Diana Vernon, Baillie Nicol Jarvie, and Robert the Bruce, by G. A. Lawson; Old Mortality and Eddie Ochiltree, by A. Currie. A most interesting series, it must be admitted.—The bronze statue to be erected in this city to the memory of the late distinguished physician, Sir James Simpson,

will be executed by Mr. W. Brodie, R.S.A.—Mr. Steel, R.S.A., has received a commission for a recumbent life-size statue of the late Dean Ramsay. It will be placed within a canopy, or shrine, in the grounds of St. John's Church.

**CAMBRIDGE.**—An Industrial and Fine Art Exhibition was opened here on the 26th of December. The local papers speak very favourably of the numerous objects of both kinds contributed. At the inaugural ceremony Lord John Manners presided. Prizes are to be awarded for excellence shown in works of various descriptions executed by the working-classes of both sexes, as an encouragement to industry and skill.

**LIVERPOOL.**—In a lecture delivered in St. George's Hall, by Monsignor Capel, towards the close of last year, reference was made by him to an early picture by Sir Charles L. Eastlake, 'Brutus haranguing the People on the Death of Lucretia,' which Lady Eastlake, in her memoirs of Sir Charles, believes to have been either lost or destroyed. The lecturer, however, had ascertained that it was still in existence, and in the possession of Mr. Eberle, of the Royal Hotel, Liverpool, where he had seen it.

## ART IN CONTINENTAL STATES.

**ANTWERP.**—The artists of this city are making efforts to have the two famous pictures by Rubens, 'The Elevation of the Cross,' and 'The Descent of the Cross,' removed to the Museum from their long abode in Antwerp Cathedral, where, it is alleged, they are suffering deterioration from the humidity of the locality. If such should really be the case, it is much to be hoped that the efforts of the artists may be successful, though it can scarcely be expected that the authorities of the church will yield up their treasures without a great struggle.

**BRUSSELS.**—Nine large cartoon pictures, by M. Gallait, have recently been placed in the Senate-house of this city. The subjects of them are Charlemagne, Godefroy de Bouillon, Baudouin of Constantinople, Notyer, Jehn II., Philippe le Noble, Charles V., and Albert and Isabella.—The Belgian Government has recently purchased for the national museum an important painting by Teniers, representing the Archduke Leopold William in his picture-gallery.—The *Moniteur Belge* states that one of Michelangelo's finest groups, 'Pieta,' the Madonna, with the dead body of Christ across her knees, has recently been brought to light, and transferred to Munich. It was long in the possession of a rich family of Ragusa, who appear to have been totally unaware of its merits.—The Austrian Government has conferred the Order of Francis Joseph on the following Belgian painters, exhibitors at the late International Exhibition at Vienna.—*Commandeur avec plaque* on M. Gallait: *Commandeurs*, on MM. De Keyser, Madou, Slingeneyer, Lamorinière, W. Janssens, Portaels, A. Stevens, and F. Willems: *Chevaliers*, on MM. E. Smits and E. Wauters.—The Dutch Legation organized, towards the close of last year, in association with the Netherlands Benevolent Society, an exhibition of pictures, ancient and modern, for the relief of the poor. It was opened in the Royal Gallery at the end of December. Yet, although a most notable display of paintings was made, the Dutch and Flemish schools shining with peculiar lustre in the works of their greatest masters, the exhibition, in a pecuniary sense, has not, it is stated, equalled the expectations of its charitable promoters.

**CAPE TOWN.**—An Art-gallery is about to be established in this place, for which purpose it is proposed to purchase a building at a cost of £1,600.

**FLORENCE.**—A society has been formed, consisting of six clever resident artists in Florence, five of whom are Italians, and one, Mr. Spranger, is an Englishman. They have obtained from the municipality, at a reasonable price, a piece of ground in an open, airy situation, commanding a beautiful view towards Fiesole, and of ready access. Here they have erected, in one group of buildings, six spacious and very handsome studios, with wide and commodious halls, staircases, and business-rooms, or reception-rooms. All are lighted from the north, and in the centre is a well-proportioned gallery, sufficient to accommodate on its walls several hundred pictures, and admirably lighted from the roof. The studios and gallery have been painted and decorated with the colours dear to artists. Fine old furniture, cabinets, tapestries, armour, and all the paraphernalia of the studio are there in rich profusion; and in the gallery ottomans and other comfortable seats are provided. Thick carpet covers the parquet flooring, and every doorway has its handsome *portière*, or draperies and curtains: a more genial home for works of Art than this provided by its votaries cannot be imagined. The object of the associates is to exhibit their works favourably all the year round; by combination they can form a very attractive exhibition, and numbers flock to it—a sure sign of the popularity of the idea. The artists themselves have this great advantage, that their time is not broken in upon by visitors; they pursue their work in the neighbouring studios, while those who come to see the pictures find a civil attendant in waiting. If business be intended, the visitor passes into the artist's business or reception room. The first day of opening saw assembled a brilliant company, the rooms were crowded, and the sales commenced at once. There were many attractive pictures, by the President of the society, Professor Bechi; by Cassioli and Chierici, also professors of the Academy; by Signori Tito Conti, Vineca, and Robert Spranger. The exhibition, however, was not limited to the works of the associates; other artists well known here were invited to contribute. The society willingly makes the handsome gallery available for the works of artists of established position: this is a feature of the plan, and is conducted under business regulations, of which the management is in the hands of Mr. Spranger. The artist-association will protect foreigners from the imposition to which they are often exposed by unprincipled dealers. Example is contagious: a handsome block of buildings has arisen close to that which we have described—another group of spacious studios. It is the commencement of an artist-school.—The David

of Michaelangelo has been at last removed from the position which it has occupied in Florence since the great artist's time. Having shown signs of fracture, a cast in bronze was ordered by the late Grand Duke, and the marble was boxed up. After some years of this imprisonment it was conveyed to the Academy, and the bronze has been erected in the new and magnificent Piazza di Michaelangelo, on the hill of S. Miniato. This piazza, with its handsome approaches, will rival, probably excel, the Pincian at Rome; it may be said that the drive to it from the Roman gate is the most tasteful and beautiful arrangement for public gratification and convenience to be found in almost any city. At the base of the bronze David recline the four famous recumbent statues of Buonarrotti in the S. Lorenzo. These also have been cast in bronze, and are mounted on handsome marble pedestals. The centenary of Michelangelo approaches, and will be celebrated in Florence with equal magnificence and enthusiasm.—The Cloister of Sta. Croce is now open to the public, with the Refectory and the Pazzi Chapel. The Refectory is to form a museum of frescoes removed from suppressed convents or other places in which these works have fallen into neglect. This is an admirable idea, and important works from Cimabue downwards will thus be saved from ruin. The lovely Pazzi Chapel is a museum of fine works by Luca della Robbia: his twelve apostles there are not only admirable specimens of this great artist, but amongst the most impressive of his works. Every one who sees them must feel that Robbia stands in the very first rank of the great men who adorn the annals of Italian Art.

**PARIS.**—*The Palais de l'Industrie*, which ministers to Art in all manner of its manifestations, has several of its saloons devoted, at the present moment, to a copious and singular exhibition of works from the farthest distant East, but more particularly of Chinese and Japanese bronzes and paintings. The metals are multitudinous in number, and present all manner of odd-fashioned vases, intermixed with especial horrors of animal contortion. Here there is much for admiration, much for a smile, and much for the meditation of European artists, who mould, and melt, and make castings in the same general class. An interesting opportunity occurs on this occasion of comparing Chinese and Japanese pictorial peculiarities. Both are exemplified on several large screens, and the Japanese more particularly, in a considerable collection of their folding-books. The contrast is very obvious. The Chinese abound in dull monotony of subject, very silly, or very extravagantly absurd, with but little pictorial truth, and a thorough contempt for perspective. The Japanese have naturally fallen into Art-conceptions in which actual life is spiritedly illustrated, while, even in *extravaganza* oddities, they unite drollery of conception with truthfulness of drawing that is not a little remarkable. Home-scenes they depict very happily in regard to grouping and expression, frequently united to spirited and correct delineation of landscape. They have attained an efficient manner of applying chromotype, and avail themselves of it most copiously. In a word, as that fine people of the farthest East have evinced, promptly and precisely, a power of appreciating all the social developments of improvement in the West, so, in Art, it would seem that they require but a very moderate initiation into what we have so elaborately done therein, to become genuine brothers of the craft.—The works of two distinguished sculptors, M. Carpeaux and M. Carrier-Belleuse, were sold by auction towards the close of last year: those of the former realised nearly £3,610; the highest price, £320, was given for a *terra-cotta* group of the 'Dance,' modelled for the New Opera. The works of M. Carrier-Belleuse were sold for about £3,000.—The Marquis of Cbennevères has been appointed Director of Fine Arts in the room of M. Charles Blanc.—The Museum of Antiques in the Louvre has recently received an addition in the form of a marble statue of Venus found at Falerone, in Italy, but evidently of Greek workmanship. It is said to bear a remarkable resemblance to the Milo Venus, though different in the drapery. Unlike the latter, the Falerone Venus has its two feet still remaining, the left one resting on a casque; the other statue has lost its left foot. The newly-acquired figure will be placed in an apartment with casts of other statues the French authorities consider as variations of the Milo Venus, and which are to be found in European galleries.—The Jockey Club of Paris has commissioned M. Carrier-Belleuse to model a group as an addition to the *Grand Prix* in the races of the present year: the subject is 'The Carrying off of Dejanira.'

**ROME.**—The academy of St. Luke is to be remodelled; so far, that is to say, as to add to the old establishment a number of regular professorships, which are to be held by the most distinguished Italian artists. The change is made on the proposition of the Italian minister.

## ART-WORK IN SYRIA AND PALESTINE.

By MARY ELIZA ROGERS.

## JEWELLERS' AND GOLDSMITHS' WORK.



F all the towns in Syria and Palestine, Damascus is the most famous for its workers in gold and silver, and it is a remarkable fact that all the jewellers and goldsmiths of that city, and nearly all the professed dealers in jewellery, are Christians, and chiefly of the Armenian Church. Their bazaar or khan is one of the most curious and mysterious-looking places in Damascus. It is a large and nearly square covered court. Its vaulted, shattered, and blackened roof is supported by ancient columns and massive piers, arranged apparently without any regard to regularity.

This place is fitted up with a great number of little parapetted platforms or stalls, about three feet in height, and generally about four or five feet square. They are just far enough apart to enable people to walk between them, except that there is one passage through the centre of the bazaar which is wider than the others, and looks like the middle aisle of an old-fashioned high-pewed London church. Each platform or stall constitutes a separate workshop, and is furnished with a tool-chest, which serves as a work-table and counter; an anvil; a tiny furnace, or an open terra-cotta stove, or a brazier; and a cabinet with little drawers for valuables.

A slight wooden parapet, about one foot high, is fixed round the edge of each stall.

Perched within these little enclosures, the black-turbaned, swarthy-looking goldsmiths and silver-smiths of Damascus may be seen daily (except on Sundays and saints'-days) kneeling or squatting at their work, or eagerly watching for customers.

A few of the stalls, which are occupied by dealers in jewellery, are smaller than the rest, and furnished only with cabinets or strong chests. These dealers, unlike the more sedate and dignified Moslem shopkeepers, call continually to the passers-by, noisily vaunting their wares—and this, perhaps, is necessary, as they make no display of them, beyond two or three trinkets which they hold in their hands. When, however, any passer-by seems likely to become a purchaser, he is invited to mount on to the grimy stall, and then it is that the treasures are turned out of the little cabinet, one drawer of which contains, perhaps, a collection of badly-cut diamonds and sapphires, and some uncut rubies and emeralds. Another drawer may be filled with seed-pearls, with two or three pearls of "great price." There is sure to be a little stock of turquoise rings set in silver, as well as turquoises mounted upon pieces of cane about two inches long, and carefully made up into little bundles of a dozen or sixteen in each bundle, with red paper gummed round them. It is in this state that they are carried by pedlars from Persia. I bought two diamond-shaped bundles of turquoises of a Persian pedlar at Safed in 1855. It is easy from these packets to select a set of any tint required, for they are carefully sorted with regard to size and colour. Other drawers contain old coins and various articles of antique jewellery. In a larger cabinet curious ornaments of massive silver, worn by

the peasantry, are kept; and occasionally a silver, or silver-gilt, horn, worn by the Druses, may be met with. I have seen peasant-women sorrowfully selling their silver bracelets and coin head-dresses here.

The more elaborate and costly articles of modern jewellery are generally made to order, and not kept in stock, so they are rarely found in the hands of a dealer. Silver trays and shallow silver drinking-cups—almost like saucers—coffee-pots, and pipe-fittings, are sometimes to be seen, however, and silver or gold filigree cups of the size and form of our egg-cups, used to hold the tiny oriental coffee-cups, are always forthcoming, for there is a very large demand for them.

For the sake, I suppose, of the protection of the property, this khan has only two narrow entrances, which are closed and guarded at night. One of these doors leads from the silk-reelers' bazaar, and the other from the long arcade occupied by the fancy carpenters.

When I first passed through one of these narrow doorways and found myself within the khan, I could not help thinking that it looked like the patched-up ruin of some ancient temple, which had been invaded and taken possession of by an army of tinkers. The smoke and the gas from the numerous charcoal-fires, the noise of the anvils and hammers in every direction, and the

loudly-raised echoing voices of buyers and sellers, almost bewildered me. The fact is, I had, perhaps unreasonably, expected to see a very different place, something illustrative of the Arabian Nights' Entertainments, and I could hardly believe that the *karavass* who was attending me had conducted me rightly. However, he made a way for me through the crowded passages, and led me to the stall of a clever young

Armenian jeweller, who was engaged on some work for my brother (at that time H. M. Consul at Damascus).

As I had some directions to give to this jeweller, I was assisted to mount on to the platform, and was soon seated on a block of wood which was borrowed for my use, and thoughtfully placed for me as far from the furnace as it was possible. From this point I had a good view of the novel scene around me, and the opportunity of seeing various kinds of work in progress, and of examining the best productions of the workers; for, although I had never visited this khan before, I found that I was well known there, and many of the men quitted their stalls to show me their *chef-d'auvres*. There appeared to be no jealousy among them. They all seemed good-naturedly eager that I should see everything worth notice, and were evidently gratified and amused when I made drawings of their work. One man showed me a very beautiful gold bracelet which he had just completed. It was formed of seven filigree disks set with pearls linked together with small pearl rosettes. The ingenious fastening produced the form of a cross. Fig. 1 represents two of these disks and the cross, with the back view of the same to explain the construction. They are of the exact size of the original; but sometimes bracelets of



Fig. 1.

this kind are made on a smaller scale. The pendants, of open filigree and seed-pearls alternately, produce a light and graceful effect. This is a very favourite pattern in Syria, but it can only be worn by inactive hands. The same may be said of the filigree and pearl ring below it, which I have drawn in a straight line to show the workmanship precisely.

The next illustration (Fig. 2) represents a silver anklet, of which many examples were shown to me. I have frequently seen Syrian



Fig. 2.

children wear them. The silver bells tinkle pleasantly as the little ones run about the courts of the houses, and often with naked feet.

The large silver locket or treasure-case (Fig. 3) is called in Arabic *hejáb*, and it is intended to hold an Arabic inscription, to be worn as a charm to avert illness or other calamity. The lid is of open filigree-work, set with five precious stones, three rubies and two sapphires. The work is as irregular as it appears in my drawing, but very rich and effective. The *hejáb* is generally



Fig. 3.

worn either suspended from a chain round the neck or from the girdle, but it is in some districts worn attached to a high head-dress.

The bracelet, of which I give two views (Fig. 4), is made of gold, and composed of twelve filigree bosses studded with turquoises. This is from an ancient design, and it is adopted not only in Syria but in Egypt and Nubia. It is often made in silver with larger bosses. A hinge enables it to be very easily fitted on the wrist, and the clasp, which is well made and set with tur-

quoises, is secured by a screw which cannot be entirely withdrawn from the socket. It is the best and most convenient bracelet-fastening I have seen.

The next bracelet (Fig. 5), with a clumsy ring attached to it by a chain, is made of alloyed silver, and is a favourite pattern among the peasant-women of Galilee. I bought it at Nazareth in 1855. The ring, which is ornamented with a blue stone, is intended to be worn on the thumb or the forefinger as a charm.

Several bracelets of similar character were shown to me by the dealers in the Damascus bazaar.

The little silver bottle (Fig. 6) is intended to hold *kohl* for the adornment of the eyelids. The pin, of which the head can be seen, as it forms the stopper to the bottle, tapers slightly towards the end, but it is blunt-pointed.

The necklace, of which a full-size representation is given in Fig. 7, is of very pure gold, and is an especially characteristic example of Syrian design and workmanship. It was purchased by my friend, Professor T. L. Donaldson, at Jerusalem, in the year 1868, and, at my request, was kindly lent to me by Mrs.

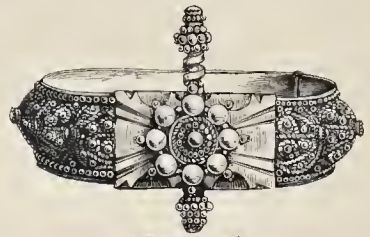


Fig. 4.

Donaldson to illustrate this chapter. I believe that this is a very ancient pattern, but it is being constantly reproduced with variations in detail and combination.

The central jewelled ornament projects about one-third of an inch. The middle stone looks like a carbuncle, but it is a rounded ruby, for rubies are very rarely cut into facets in Syria. The surrounding stones are of a pale green colour, and very rudely cut. From this centre-piece is suspended a little circular convex open-work ornament. It is very delicately and carefully wrought, with globules of gold so artistically arranged upon it to catch the light, that they produce almost as much effect as if pearls had been employed.

The cross which hangs from this rosette is of fine filigree-work, enriched with numerous globules of gold and five precious stones. The central stone is a smooth ruby, the four others are very poor pale green stones, badly cut and clumsily set. There is no attempt at accuracy or regularity in the workmanship of this cross, but it is well balanced, and has a very rich and pleasant effect. I think it would not look so well if reproduced with



precision and mathematical exactness, though it might be greatly improved by having good and well-cut stones introduced into it.

The very freedom of Syrian filigree-work gives a pleasant impression; there is nothing monotonous in it, although the materials are so simple, being merely bands and slender ropes of gold curved into graceful lines, golden globules of different sizes, and little flat pieces of gold of various shapes to reflect light.



Fig. 5.

From this cross three partially defaced Turkish coins are suspended. They are gold, and the date upon them is the year of the Hejira 1223, which corresponds with the year 1808 of our era.

In more ancient specimens, I have seen three little saucers or tazzas of gold, of similar proportionate size as these coins, hanging from the cross in the same way, as if they were intended to suggest the idea of collecting the drops of blood which might fall from the pierced hands and feet, although no figure was introduced on any of these crosses. I believe that the coins of the more modern examples represent the saucers formerly used.



Fig. 6.

The necklace is worn very high round the throat, like a stock; and is fastened rather tightly at the back of the neck by the ribbon or braid to which the gold ornaments, after being threaded together, are securely sewn with gold-coloured silk at a little distance apart. There are twenty little pointed and ribbed semi-cylindrical ornaments of gold on each side of the jewelled centre-piece, and the necklace is terminated at each end by an embossed finial, which looks like a clasp, though it is not intended for one. To each cylinder, and to two little rings on the centre-piece, a little plate of gold of peculiar form, with a filigree pattern upon it, is attached. I believe this is really a conventional representation of a hand, for in earlier examples of the pattern the resemblance to a hand is much more

decided, as in the pendant shown in Fig. 8, which was worn by one of my little friends at Damascus, sewn to his *tarbush*. In the palm of this hand there was a double triangle neatly embossed, and seven points representing the seven planets. A little model of an open hand is regarded as a potent charm against the evil eye in Syria, and even in Italy the same idea prevails among the uneducated.

To each of these little hands, of which there are forty-two, a

curiously shaped piece of smooth thin gold is attached. These lightly hung little bits of gold are called *Barrk*, the Arabic word for lightning, probably because the light flashes upon them like lightning at the slightest movement of the wearer. Necklaces of similar character when worn by Moslem women, as they



Fig. 7.

very frequently are, have suspended from them, instead of the cross, either a crescent-shaped ornament or a large gold coin, with or without an enriched border, or a medallion with the names of the seven sleepers in the cave of Ephesus monogrammatically arranged, and carefully engraved upon it. I have seen one of these necklaces with as many as eighty-seven coins hanging from it. There were forty small ones in a double row on each side of the centre-piece, from which seven larger coins overlapping each other were suspended. In another example was one row of coins, and then a row of pear-shaped pendants like the one in Fig. 9, with the invocation, *Y'a Allah!* "O God!" embossed upon



Fig. 8.



Fig. 9.



Fig. 10.

it. It will be readily perceived how easily composite necklaces of this kind may be varied.

I could fill a page with small pendants of various forms which I have met with in the East, some of them quite plain on the surface, others enriched with devices or inscriptions in Hebrew or Arabic, or set with precious stones; others shaped like frogs,

birds, or fishes. A piece of coral mounted in silver is frequently fastened to a child's head-dress.

The circular pendant (Fig. 10), pierced with seven holes and with three square *barrk* suspended from it, is made of turquoise-blue opaque glass. I saw it fastened to the red silk cap of a newly-born infant, the daughter of a shopkeeper at Damascus. A few months afterwards I saw the child again, and the centre *barrk* had been replaced by a gold coin as large as half a sove-

reign; at a later time a second coin was added, and before the child was a year old three coins decked her head-dress. Thus grows the dowry of a Syrian girl.

The last illustration (Fig. 11) shows what a rich effect may be produced by a skillful arrangement of a set of pendants. It was at Baalbec that I saw this head-ornament. It was worn by a lady who called to see me when I was staying there for a short time, in the year 1866, and who fortunately for me adorned herself in



Fig. 11.

all her jewels for the occasion. She wore a red *turbush*, which was almost concealed by folds of muslin and violet-coloured crape. To this crape the glittering gold ornament was hooked, a little towards the left side of her head, and on the other side bunches of yellow everlasting flowers and diamond ornaments were fixed.

It will be seen that the pendants, which are embossed and chased, are threaded at regular intervals and divided by gold beads and tubes. The little ornaments at each end, which conceal

the sharp hooks, are set with turquoises. I have drawn the back of one, to show the hook. The sister of my guest came on the following day, kindly bringing all her treasures to show to me, for she had heard with wonder of the drawings of jewellery which I had made. She wore a head-ornament of similar character to the one engraved here, but the pendants were pierced, and divided by small pearls, while the hooks were mounted on triangular finials set with large pearls.

## MARINE CONTRIBUTIONS TO ART.

### SHELLS USED FOR CARVING, SETTING, ETC.

A CONSIDERABLE number of shells are imported annually and used for the carving of cameos, which are set for brooches, bracelets, necklets, ear-rings, scarf-pins, coat-studs, sleeve-links, and other articles for personal decoration.

The name "cameo," derived from an Arab word signifying *bas relief*, was originally restricted to hard stones, such as onyx, sardonyx, &c., engraved in relief, but the name has now come to be extended to gems cut on shell, lava, or other substances.

As an artistic employment, this is not so much followed as it might be, and with the view of stimulating competition and affording an occupation for ladies, the Society of Arts has recently offered prizes for the best shell-cameos executed by ladies.

The inner lip of the *Cassides* or true helmet-shells consists of various plates of enamel, which lie in alternate colours. Artists have taken advantage of this to carve cameos; which are produced by cutting the figure on one of the layers, and leaving the groundwork on the next. The colours of the cameos differ according to the species of the shell.

To understand the composition of shells, a little preliminary scientific definition must be given. It has been observed that shells may be regarded as epidermal in their character, being formed upon the surface

of a filmy cloak-like organ called a mantle, which answers to the true skin of other animals. A slimy juice, consisting of a membranaceous tissue, consolidated by an admixture of carbonate of lime, exudes from the glands of this important organ, and, thickening in successive layers, becomes hardened and moulded on the body, at first simple and unadorned, but subsequently embellished according to the taste or inclination of the occupant. Each shell is therefore composed of animal and calcareous matter; the first constitutes a membranaceous basis, which is equally curious and beautiful, being either formed of cells with hexagonal walls, or else of *laminae*, more or less wrinkled, like morocco leather. Shells which are always concealed by the mantle are colourless; and those which are covered by the mantle-lobes, when the animal expands, acquire a glazed or enamelled surface, like the cowries; when the shell is deeply immersed in the foot of the animal it becomes partly glazed, as in *Cymba*. In all other shells there is an outer layer of gelatinous matter forming what is called the epidermis, although it is sometimes very thin and transparent.

Woodward well remarks that the forms and colours of shells (as of all other natural objects) answer some particular purpose, or obey some general law; but besides this there is much that seems specially intended for our study and calculated to call forth enlightened admiration. Thus the tints of many shells are concealed during life by a dull external

coat, and the pearly halls of the nautilus are seen by no other eyes than ours.

The variety in the figure, colour, and other characters of sea shells is almost infinite. The most beautiful come from the East Indies and central seas, and from the Pacific and Australian coasts. The sun, by the great heat that it throws on the seas near the line, would seem to have some effect in heightening the colours of shells produced in tropical zones; and the nature of the food of the animal probably gives them a lustre and a brilliancy which are wanting in those of colder latitudes.

The shells employed for cameos have some curious common names in commercial circles, and the city brokers announce from time to time in their sale-catalogues, some thousands of helmet-shells, bulls' mouths, queen's conch, &c. Some years ago shell-cameos were much in fashion, and even now a well-executed artistic Roman shell is an elegant work of Art. Genoa and Rome are the seats of the best work, although many common ones are cut in France. In Rome there are about eighty shell-cameo cutters, and in Genoa thirty, some of whom also carve on coral.

It is first necessary to cut the shell into squares with a lapidary's mill, round off the corners and shape them into an oval on a wet grindstone.

The ordinary mode of procedure in cutting shell-cameos, &c., is to fix the piece of shell intended to be carved on the enamel side with jewellers' cement upon a piece of wood about three inches in diameter, or of a convenient size to be grasped firmly in the hand. The contour of the subject to be carved is sketched out in pencil, and this pencil mark is followed with a scratch point. Having removed the surrounding white substance by means of files and graters, you proceed to develop the figure by the use of smaller tools. A very convenient form of carving-tool may be made of pieces of steel wire about six or eight inches long, flattened at the ends and hardened, which are ground to an angle of about forty-five degrees and carefully sharpened on an oil-stone.

The engraving tools described in "Workshop Receipts" are a chisel tool to clear the bare places, a lozenge-shape for forming the subject, and a scraper made of a thin arched file, ground off taper to the point, for cleaning the enamel surface round the subject, and also for forming the lineaments and other delicate parts. The colour on the cheeks and hair is produced by leaving the layer of coloured shell on those places. The shell must be grasped in the left hand and held firmly against a steady bench, and with the tool resting on the hollow of the right hand, dig away the shell. A convenient length for the tools is three inches and a half; they must be kept in good condition to work with accuracy. The cameos are polished with a cedar stick, or a piece of cork dipped in oil of vitriol and putty powder, and then cleaned with soap and water.

In a paper read by Dr. J. E. Gray, of the British Museum, some years ago, before the Society of Arts, he observes:—The good workman always carefully puts his work on the shell in such a manner, that the direction of the laminae of the central coat is longitudinal. In cameos the central layer forms the body of the relief, the inner layer being the ground, and the outer the third or superficial colour, which is sometimes used to give a varied appearance to the surface of the figure. The cameo-cutter selects from the shells which have the three layers: 1. Those which have the layers strongly adherent together, for if they separate his labour is lost. 2. Those in which the middle layer is thick. 3. Those in which there is a good distinction of colour between the layers; and 4. Those in which the inner layer is of the colour suited to his purpose. The kinds now employed, and which experience has taught him are best for his purpose, are, 1. The bull's mouth (*Cassis rufa*), which has a red inner coat, or what is called a *sardonyx* ground. The shell is red with several series of thick knobs, the outer lip deep yellowish red. 2. The black helmet (*Cassis Madagascariensis*), which has a blackish inner coat, or what is called an *onyx* ground, and shows up white upon a dark claret colour. The shell is often nearly a foot long. 3. The horned helmet (*Cassis cornuta*), white with an orange yellow ground; and 4. The queen conch (*Strombus gigas*), with a pink ground. This shell is about ten inches long, aperture rose-coloured, lip extremely broad, rounded above. *S. pugilis*, another species, is a turbanate shell, reddish and yellow, lip rose-coloured without and striated. The bull's mouth and the black helmet are the best shells, for the horned helmet is apt to separate from the ground, or to "double," as the French workmen call it; and the last, the queen conch, has the two colours seldom distinctly marked from each other, and the pink of the ground flies by exposure to the light. The red colour of the bull's mouth only extends a small distance in the mouth of the shell, becoming paler as it proceeds backward, as may be observed by the pale side generally to be seen in such red-grounded cameos. Hence, the bull's mouth affords only a single cameo large enough for a brooch, and several small pieces for shirt studs, while the black helmet yields on an average about five brooches and several stud-pieces. The queen conch yields only a single good

piece. *Cassis flammea*, about six inches long, and *Cassis decussata* and *Cassis tuberosa*, white upon a dark claret colour, are occasionally used.

The *Strombus gigas*, or fountain-shell, of the West Indies, fills up the earlier whorls with solid matter, and sometimes weighs five pounds. It is a favourite ornament in milk-shops in consequence of the delicate pink colour of the mouth. It is also ground to powder wholesale for the manufacture of the finer kinds of porcelain, 300,000 having been imported into Liverpool in one year from the Bahama Islands, and used chiefly for this purpose.

The value of the shell-cameos cut in Rome is estimated at about £8,000 a year. Paris possesses only about a dozen houses where stone-cameos are cut artistically. The rest of the workshops are occupied with shell cameos, or false cameos, which are partly sold in France, and the rest sent to London. The stone-cameos are worth from £5 to £40 each, according to workmanship; the shell-cameos from £1 to £8, and the imitation cameos only from 1s. to 10s. Professedly there are only four or five cameo-cutters in our metropolis, but there are many workmen employed by shopkeepers and vendors. Some very beautiful gems are carved on shells by British workmen, but the price obtained will seldom repay the time, patience, and skilful labour required to finish a good article, hence the workman can earn more at other employments.

The manufacture of shell-cameos has been carried on in Rome for upwards of forty years; it was confined to Italy until the last thirty years, at which period an Italian commenced making them in Paris. Now, as many or more are made in Paris as in Italy, those employed in the trade earning wages from three francs per day upwards. Formerly very few cameos were made from any but the black helmet, and about 300, nearly the whole then imported, were used annually; these shells sold for 30s. each in Rome. Not more than 100 bulls' mouths sufficiently thick for the purpose of cutting could then be obtained annually for Rome, and their average price was 10s. The bull's mouth shells are brought from Madagascar and Ceylon; those from the latter place coming by way of India are called Calcutta-shells by the French cutters. The black helmets come from the West Indies, and are supplied through the London markets. These are called Madagascar helmets by the cutters, from the scientific name, though no shell of that kind is found on the Madagascar coast.

A quarter of a century ago the value of the shell-cameos which were cut in Paris amounted to about £40,000, and there were as many as 300 persons employed in the trade, earning wages ranging from 2s. 6d. to £1 per day, according to their talent and skill. A return for one year showed that 80,000 bull's mouth shells were used, averaging 1s. 8d. each, 8,000 black helmets at 5s., 500 horned helmets at 2s. 6d., and 12,000 queen's conch at 1s. 3d., making in all 100,500 shells, worth in their rough state £9,500. The average value of the larger shell-cameos was about 4s. each, and the aggregate value of the small cameos £8,000, making a total for the finished carved-work of about £40,000. About half these cameos were sent to England to be mounted in Birmingham, and shipped back to France, or else sent to America and the colonies. The entered value of these shell-cameos at the Customs used to reach £8,000 to £10,000 a year; now it only amounts to about £4,000 or £5,000.

At the various International Exhibitions which have been held, some very fine examples of Roman shell-cameo cutting have been shown. At the Dublin Exhibition in 1865, Giuseppe Saulicini, of Naples, exhibited excellent samples of artistic workmanship, priced at from £2 to £4 each, representing, among others, Night and Day, the Virgin and Child, after Carlo Dolce; Flora, from the antique; Bacchanals, from a fresco found at Pompeii; Peace, Medusa, Aurora, Ceres, and other subjects. Giuseppe Tari showed cameos with the figures of St. Paul, St. Peter, Michael Angelo, and Galileo. Luigi Saulini, of Rome, also showed eighteen fine shell-cameos. At the Naples Maritime International Exhibition, Domenico Pascoli, of Rome, received a first-class silver medal for work on shell-cameos. A fraud is frequently practised by cutting away the engraved part of old shell-cameos, and attaching this to a base of agate, by which an appearance of onyx is obtained. There is also a large manufacture carried on of false cameos, made with a composition of melted enamel, which imitates the hard stones.

Solid round beads are turned from the cameo-shells and threaded for bracelets. Bracelets and sleeve-links are also made of the polished pearly *Trochus* or Venetian shells of commerce. Under the commercial name of Chanks, the large, white, heavy porcellaneous shells of *Turbinella pyrum* are much prized and extensively used in Bengal. The fishery for these shells is principally carried on by divers in the Gulf of Manaar. Those taken with the fish in, and called green chanks, are most in demand; the white chank, or dead shell, thrown upon the beach by strong tides, having lost its enamel, is little valued. Sometimes as many as four and a half million of these shells are obtained in a year, valued at about £10,000. These shells are often used as oil-vessels in

Indian temples, for which purpose they are carved and otherwise ornamented. The principal demand, however, for them is for making "bangles" (armlets and anklets), and the manufacture is almost confined to Dacca. The shell is sliced into segments of circles or narrow rings of various shapes by a rude semicircular saw. Some of these bangles worn by the Hindoo women are beautifully painted, gilded, and ornamented with precious stones. The shell-rings are coated inside with plaster to take off the roughness. Filigree bordered edges of plaster are also added; patterns and devices of red, blue, and gold are figured on them, and they are further ornamented with silver or gold tinsel, spangles, small coloured glass-beads, &c. The larger bracelets, formed of many segments, are made to open to admit the hand, by two spiral pins which unscrew, and let out the piece. These bangles are not removed at death, hence there is a continual demand for them, many wearing several both on the legs and arms. When the volute turns to the right, the shell is held in peculiar estimation, a right-handed chank being so highly prized for its rarity as sometimes to sell in Calcutta for its weight in gold, or at from £40 to £50. In Ceylon also the reversed variety is held sacred by the priests, who administer medicine from it.

The chank-fishery was at one time a monopoly (like the pearl-fishery), which produced in the early part of the century a revenue of about £7,000 to the Government; but as the divers from the coast could easily collect the shells, and as they were also procured by digging for them in the sand in the Jaffna district, the restriction was removed.

Specimens of the various kinds of shell-handles made and used in India may be seen in the India Museum, Whitehall.

A heavy porcellaneous shell, one of the largest known, the *Tridacna gigas* of conchologists, is much used for *benitiers*, or receptacles for holy water in Roman Catholic churches, and for fountain-basins in gardens. The valves, when smaller, are sometimes mounted as salt-cellars, candlestick-holders, and pin-cushions. Cameos have also been carved on them, but their dead white hue wants the relief of colour. The hill Dyaks of Borneo wear broad armlets made of this shell, which, when polished by length of use, resemble ivory, but never acquire its yellow tinge. Two of these valued shell-bracelets on each arm are the favourite number with the women.

Several of the extensive Cowry family of shells are turned to use for ornamental purposes, principally for making bracelets, sleeve-links, brooches, and small charms. I have seen cameos traced on the blue-back cowry (*Cypræa moneta*), and when linked together these make very neat bracelets. One of the most common, but at the same time one of the most beautiful species, the tiger-cowry, is frequently cut and shaped into snuff-boxes, made into ink-holders and ring-stands, salt-cellars, &c., and has occasionally the Lord's prayer or other sentences engraved on it. I have also seen them mounted as punch-ladles and spoon-bowls, and made into whistles and other fancy articles. Indeed, much ingenuity is now displayed in finding novel and attractive commercial uses for shells. The beautiful shell of the *Nautilus Pompilius* is often mounted on a stand, with designs engraved on it, and used for holding flowers. The shell of the pearly nautilus is made into a drinking-cup by the inhabitants of the East. The outer coating of the shell being first removed, so as to render visible the pearly layer, various devices are often formed. At the first London International Exhibition a curious specimen of patient toil was shown by a working man of the name of Wood, in an engraved nautilus shell, dedicated to the memory of Nelson, the only instrument he had employed being a small penknife. Upon the front was represented the globe with Britannia seated upon the lion, and possessed of the usual emblems of sovereignty, surrounded with a border

composed of oak-leaves and acorns most elaborately engraved. Upon each side were a number of lines from Fitzgerald, commemorative of the victories of Nelson, so small, however, that they almost required the aid of a microscope to decipher them. Upon one side of the shell was a representation of Peace, seated on the prow of a vessel, pointing to the victories achieved by the hero, and upon the other was represented St. George and the Dragon. The head of the shell represented that of a parrot. The designs were most artistic, and the execution remarkably fine. The same ingenious artist had a short time before presented to Her Majesty a similar shell, on which were designed, with the same rude graver, the royal arms, the Prince of Wales's feathers, the *Great Britain* and the *Great Western* steam-ships, with a full description of the same; also several verses from Pope, amounting altogether to about 1,500 words, which were tastefully engraved in German text, old English, Roman and Italic characters. On the occasion of presenting the shell, a sum of money was put into the hands of the artist; and a few days after, the poor man was astonished by the receipt of a large packing-case, which, upon opening he found to contain a proof impression of Sir G. Hayter's "Coronation" picture, framed and tastefully ornamented with the rose, shamrock, and thistle in burnished and dead gold.

The Chinese are very fond of having patterns carved on the nautilus shell, while the body of the shell is uncoated to show the *nacre*.

Many shells are used for trumpets. Large species of the genus *Buccinum* are employed by Italian herdsmen in directing the movements of their cattle, and a variety of sonorous sounds may thus be readily produced. They are also often used in North Wales by the farmers to call their labourers, and in Lithuania and Muscovy by the herdsman to assemble his cattle. In the West Indies the common fountain-shell, a species of *Strambus*, is also used to call in the negroes from the sugar-cane fields; the interval of "shell-blow," as it is termed, being the dinner-hour. In the East Indies chank-shells are used for the same purpose by the Brahmin priests, and the great Triton (*Triton Tritonis*) is so employed by the Pacific Islanders, who make a hole in the lip and then use it as a speaking-trumpet. The mountain-priests of Japan, according to Kaempfer, wear a kind of *Buccinum*, a smooth and white shell with beautiful red spots and lines. It hangs down from their girdle and serves them as a trumpet, having for this purpose a tube fastened to the end, through which they blow upon approach of travellers, to heg their charity. It sounds not unlike a cowherd's horn. *Murex colossus* is another shell often used as a trumpet.

In the South Kensington Museum there is a powder-flask formed of a *Murex* shell, mounted in silver inlaid with acanthus ornament in *niello* work, probably of the seventeenth or eighteenth century, and in the India Museum there is a powder-flask made of a Turbo-shell mounted.

Of late, among the curious uses to which the Turbo and some other shells have been applied here, is for pipe-bowls. Uncivilised tribes have been before us even in this application; for Mr. Adams, in his "Voyage of the *Samarang*," states that among the Bashee group, and more particularly on the island of Ibayat, the natives form very elegant and commodious pipes from different species of shells, the *colomella* and *septa* of the convolutions being broken down, and a short ebony stem inserted into a hole at the apex of the spire. Some are formed from *Mitra papalis* and *Mitra epis*, or *palis*, and others from *Cerithium* and *Terebra*. Fashion has brought into demand within the last few months the *Turbo olearius*, from the polished surface of which handsome buckles are cut for ladies, which are largely used for hats, shoes, ladies' sashes, belts, &c. The light greenish iridescent play of colour of this shell is more ornamental than the true mother-of-pearl.

P. L. SIMMONDS.

## BUBBLES.

T. LOBRICHON, Painter.

A. and E. VARTS, Engravers.

As a painter of children, M. Lobrichon must be placed in the same class as M. Anker, whose "Toy-Rattle" was engraved in the last number of our Journal. The pictures of the former artist are not familiar to us, though we remember a small painting, which in the catalogue was said to be by E. Lobrichon, exhibited at the French Gallery, Pall Mall, in 1868, and bearing the title of "A Careful Little Woman;" the initial of the Christian name here we take to be a mistake, inasmuch as the style of the work was very similar to that we have engraved: and there was also a picture entitled "Children," accredited to T. Lobrichon, exhibited at the International Exhibition of 1871.

The little fellow depicted in the engraving before us is a veritable infant Hercules. He seems to have located himself on the floor, with some thick carpeting rolled up about him, and is forestalling

his usual morning ablutions, ere the appearance of his nurse, or putting the finishing-touch to them during her temporary absence from the room, by raising a mimic tempest of soapsuds in the basin and contemplating the many-coloured bubbles as they rise and fall under the storm he creates. He is not old enough yet to be studying the laws of pneumatics or the properties of light, as the boy Watt watched the steam issuing from the family tea-kettle, from which study the world derived such a mighty revolution in its social state; but Lobrichon's young child, half-nude to show his well-rounded limbs—well and firmly modelled, by the way—is simply developing a juvenile taste for mischief by paddling with his chubby hand in the soapy water, regardless of all consequences. Pictures of this kind, though they do not aspire to high Art, are pleasing, and generally popular as a phase of domestic life.





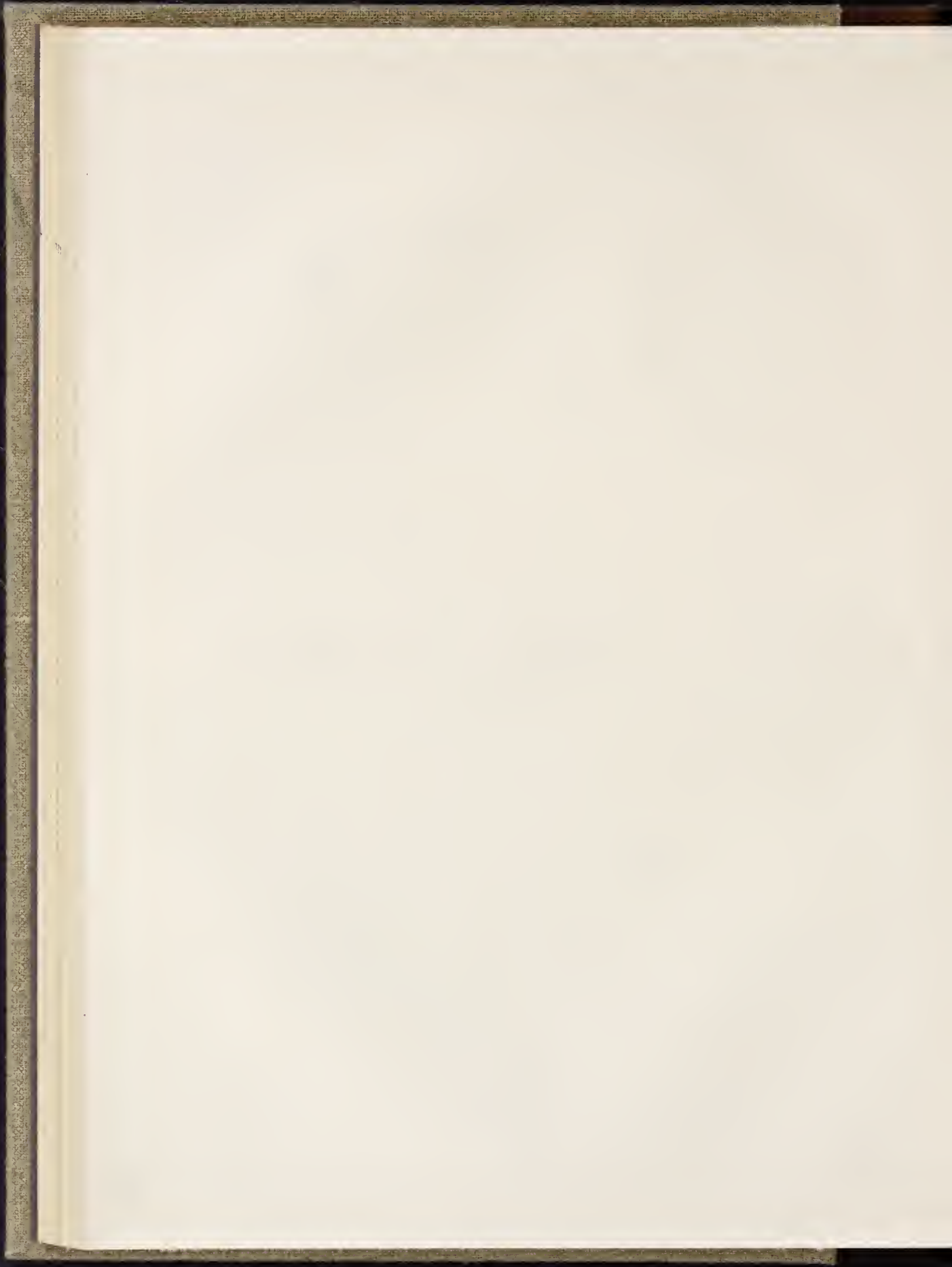


A. AND E. VARIN, SCULPT.

T. LOERLICHON, PINX.

BUBBLES.

LONDON: T. AGUE & CO.





## THE WORKS OF SIR E. LANDSEER AT BURLINGTON HOUSE.

THE fame of Sir Edwin Landseer rests upon a basis partly artistic and partly popular. His work made always a double appeal, attracting the interest of students and the applause of the crowd. It is unfortunately true to say that in England, at least, there have been popular painters with but small title to be ranked as artists, whose work has been powerful from causes that had little to do with a deep knowledge of their craft, and whose fame has been made by the praise of persons who do not seek for artistic excellence. Landseer's achievement in Art was of a different order. He understood as surely as any man of his time how to make his work acceptable to the masses, but he also took heed to gain the just appreciation of cultivated taste. Every picture from his hand contains evidence of true and patient study, the effect of which could not quite be lost however popular the motive of the design. If we were to seek for the special quality that kept Landseer's work always safe from mediocrity, we should probably find that it lay in his enduring love of portraiture. A desire to realise the separate characteristics of his brute models gave a thoroughness to his work that was in its essence artistic. Landseer's treatment of animals was not merely a record of the outer typical qualities of the brute nature. His artistic insight penetrated deeply beneath the surface, seizing with a highly-trained power of observation upon the more subtle distinctions of individual character. In the exhibition at Burlington House we find very complete illustration of this gift of portraiture. In one room devoted to sketches and drawings, many of which are among the least familiar of the painter's works, it is specially apparent: for here we have a series of efforts that do not seek for any dramatic or pathetic effect. Simple and direct studies of single animals reveal the artistic power unfettered by any sentimental motive, and it is therefore in this room that serious students of Art will find a special delight. We may notice in particular 'The Hunted Deer' in chalk (29), lent by Lord Cosmo Russell, where the sense of keen pursuit is finely and truly given. Here, too, are to be found the 'Stag and Deerhound' (47), an admirable drawing lent by Mr. E. J. Coleman, and a 'Scene in the Marquis of Breadalbane's Deer-Forest' (82), showing a group of stags boldly designed.

This gift of animal-portraiture which forms the chief element in the early work of Landseer, is also to be traced in his most sentimental and fanciful compositions. For it must be confessed that the career of the painter gradually drew him more and more into the study of popular effect; and if it had not been for this cultivated knowledge lying always at the root of his work his fame would have brought small honour to the cause of Art. In some even of the smaller designs there is a perceptible inclination towards a grotesque treatment of animal-subjects. Their attitudes and expressions are assimilated too closely to what is human; sometimes with an effect that is only humorous, but sometimes, also, with a distinctly grotesque result. In the larger and later compositions this tendency towards exaggeration took a somewhat remarkable development. It became gradually employed less often in the cause of humorous representation, and finally took a wholly serious and deeply sentimental direction. The painter devoted himself to the task of depicting animal-affections. He endowed dogs and horses, and monkeys and cats, with human and homely natures, compelling his models to adopt an exaggerated tone of domestic decorum. In his hands animals almost ceased to be the wild things of the world, with a nature untamable and impatient of control. That side of his subject the painter suffered gradually to fall into neglect. He inclined more to the realisation of the social traits discoverable in brute-nature, and in depicting the manners of the animal-kingdom sought to impress a lesson of kindness and pathos upon humanity. It cannot be said that this ambition belonged to the region of ideal Art, but it must be remembered that Landseer did not possess those qualities of genius which alone could make the highest victories possible. As a painter he lacked colour, and as a draughtsman he was without the highest

power of design. His hand was skilful to imitate with extraordinary effect the texture of fur, or the sleek coating of a horse's skin. The little white rabbits in the picture of 'Titania and Bottom,' and the rare realisation of a tiger's fur in a large but somewhat vulgarly-conceived design, wherein the name of the celebrated lion-tamer, Van Amburgh, is perpetuated, sufficiently and conclusively testify to his powers in this respect. But mere imitation of separate effects does not give to a painter the indispensable gift of colour. Landseer never perceived, or only imperfectly perceived, the meaning of harmony in painting. His colours are chosen with a shocking neglect of their united influence, and even in those pictures where nothing absolutely offends the eye, the tones are cold and lifeless. One of the chief and least satisfactory impressions to be gained from the present exhibition results from this most serious defect. The walls present an appearance which would be altogether monotonous and dull if it were not for occasional instances of positive and obtrusive fault. There are certain pictures here which in regard to colour could scarcely be more hopelessly defective. They testify conclusively to an imperfect artistic sense and to a training which, on this one point at least, had been consistently neglected. It is due to this cause that the works of Landseer have been always more effective and satisfactory in engraving than in themselves. The saddening influences of their colour is thus happily removed, and the smooth and lifeless manner in which the work was oftentimes executed is exchanged for the bright, clear lines of the engraver.

And if the highest triumphs of his art were denied to Landseer by reason of this defective sense of colour, another and equal limitation was no less surely implied in the matter of design. A sense of outline is as needful to pictorial art as a gift of harmonious colour; and there was as much room for its exercise in the department of painting selected by Landseer as in any other. There is a perfection in the form of animals which yields perpetual illustrations of nobility and grandeur and grace. In different ways, with remote significance, their forms associate themselves with human feelings, giving an abstract embodiment to qualities of mind. Landseer never rightly perceived the pictorial use that might be made of animal-form. His genius never penetrated the decorative resources of Art, and the beauty that he found in his models was a beauty rather of expression than of form. For this reason we do not find in Landseer's works that grandeur of effect which Rubens and Snyders knew how to throw into their pictures of animal-life. Mr. Ruskin may be right in his criticism of these masterpieces when he calls them "brutal" in their influence, but, whether brutal or not, in their choice of subject they possess an undoubted nobility of design, which gives them a high rank as works of Art. Those fierce pictures of boar-hunts, full of blood and struggle and death, could scarcely be other than brutal in their essence, and it is only by virtue of the mastery they reveal in the artist that their contemplation can be made to suggest any thought of beauty. But this mastery of design Landseer did not understand. When he handles a cruel subject the cruelty overpowers the Art, and the result is repelling, and nothing more. The fierce conflict between swans and eagles is an example to this effect. No picture of Snyder was ever more cruel in its subject, and certainly was ever less influential as a work of Art. There are a few productions of the modern master which deserve to be excepted from the general censure, and wherein the graceful forms of stags could not but attract a measure of grace in the design. The wild duel at night between two antlered antagonists, though somewhat theatrically conceived, has undoubted qualities of grace, showing even in the painter's own works how many opportunities he missed.

So far we have considered Landseer's genius from a severely artistic standard. We have found him richly endowed with the gift of portraiture, and we find also that he failed in attaining excellence either in colour or design. Mindful of these endowments, and of these defects, the ultimate direction of his talents is

not difficult to account for. Besides being a painter, Landseer was a humorist and a master of pathos. As he had perceived in animal-life something less than its possible beauty of form, so also he had perceived something more. His romantic and fanciful spirit had already found there the materials of many pathetic histories, and if his art could be made to tell these histories to the world, their influence would be not less than from a story told in words. Landseer's art, then, in its popular and most successful phase, was in its nature literary as well as pictorial. The gift of portraiture still insured a measure of artistic appreciation, and the power over tears and laughter kept fast the popular regard. Like every man of considerable genius, Landseer doubtless understood better than others the means whereby his talents could be best displayed. It is, therefore, vain to regret that the triumphs of his hand are not of a higher kind, for they are in all probability as high as he could under any circumstances have made them. He chose to be the interpreter of a certain side of animal-character; and for this task his defects were no hindrance, and his one important artistic gift was of invaluable service. If the main point of a picture is the interest of the story it has to tell, qualities of colour or design are obviously of little moment. The pathos or

the laughter is adequately presented in the expression, and for the perfecting of expression Landseer had his gift of portraiture at command. We find the painter thus furnished appropriately for the task he had undertaken, and it is therefore only left to consider the particular kind of character which he best loved to interpret: Landseer was not so much the painter of animals generally, as of domestic animals. He chose instinctively that side of their nature which approaches most nearly to humanity, and wherein dogs and horses become partly the companions of men. This is not the most robust or vigorous view of the subject, but it is one that peculiarly suited the painter's genius. He thus found ready to hand the materials for many little domestic dramas of animal-life as full of smiles and tears as the relations of men and women. With an artist of Landseer's popularity it would be absurd to criticise anew and in detail pictures of fixed reputation. We need only say that the collection is tolerably complete, though we miss at once the two most pathetic of all the painter's works—'The Shepherd's Grave' and 'The Shepherd's Chief Mourner.' But, with these exceptions, the Gallery must be pronounced singularly rich in works of one of the most justly popular of English painters.

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### ENGRAVINGS AFTER PICTURES BY SIR E. LANDSEER, BURLINGTON GALLERY.

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THERE are certain painters whose works lend themselves naturally to the process of engraving. The merit that is in them gains rather than loses by the transfer to a new material, and certain defects of style and technical method cease to injure the higher influences of the work. When the chief value of a picture lies in its grasp of character or in its skillful presentation of some incident of pathos or humour, it suffers but little at the hands of the engraver, for these qualities can be retained without the presence of colour. It is for this reason chiefly that the works of Landseer show to such marked advantage by means of engraving; and, as the great merits of the painter remain unspoiled, so also his chief defects become less apparent.

And because engraving gives the best witness to Landseer's power, it is necessary to recognise warmly the energy which has served to bring together in this form a collection of the artist's works. Mr. Graves deserves the heartiest thanks of Art-students for the opportunity he has afforded them of studying Landseer's progress through this means. His exhibition in Piccadilly has been arranged with intelligence and care, and no effort has been spared to render it complete. We may specially notice the excellent system upon which the catalogue has been compiled. At Burlington House the grouping of the different works is purely fortuitous, and the catalogue gives little assistance in referring them to the different periods of the painter's career. This is a serious fault: one chief point of

interest in a view of the pictures of a single painter lies in the opportunity given for distinguishing the different elements of progress. Mr. Graves has rightly perceived and has fully satisfied this want. The drawings in his collection are arranged in their proper order, and the catalogue gives the dates at which they were executed.

But apart from the engravings, in themselves affording a more complete record of Landseer's efforts than is to be found in the Academy, the exhibition contains a number of etchings of the highest interest and value. It shows the enterprise that has been devoted to the task, that many of these etchings have hitherto been only privately circulated. Certain of them are executed by her Majesty the Queen, the late Prince Consort, and the Duchess of Bedford, and from all we have valuable help to the understanding of Landseer's talents. It is not possible to give by description any idea of the power and merit of these little studies. They represent single figures of different animals, or in certain cases only portrait sketches of animal-heads. Some of them are referred to a very early age, bearing proof of Landseer's precocious talent for animal-portraiture. All are interesting, and from a close observation of their merits we gain a higher estimate of Landseer's genius than is supplied even from his most important paintings. This collection must in truth be regarded as the necessary supplement to the exhibition at Burlington House, for without it the knowledge of Landseer's works would be incomplete.

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### ALBERT MEMORIAL.

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SCULPTURES ON THE WEST FRONT OF THE PODIUM BY J. B. PHILIP.

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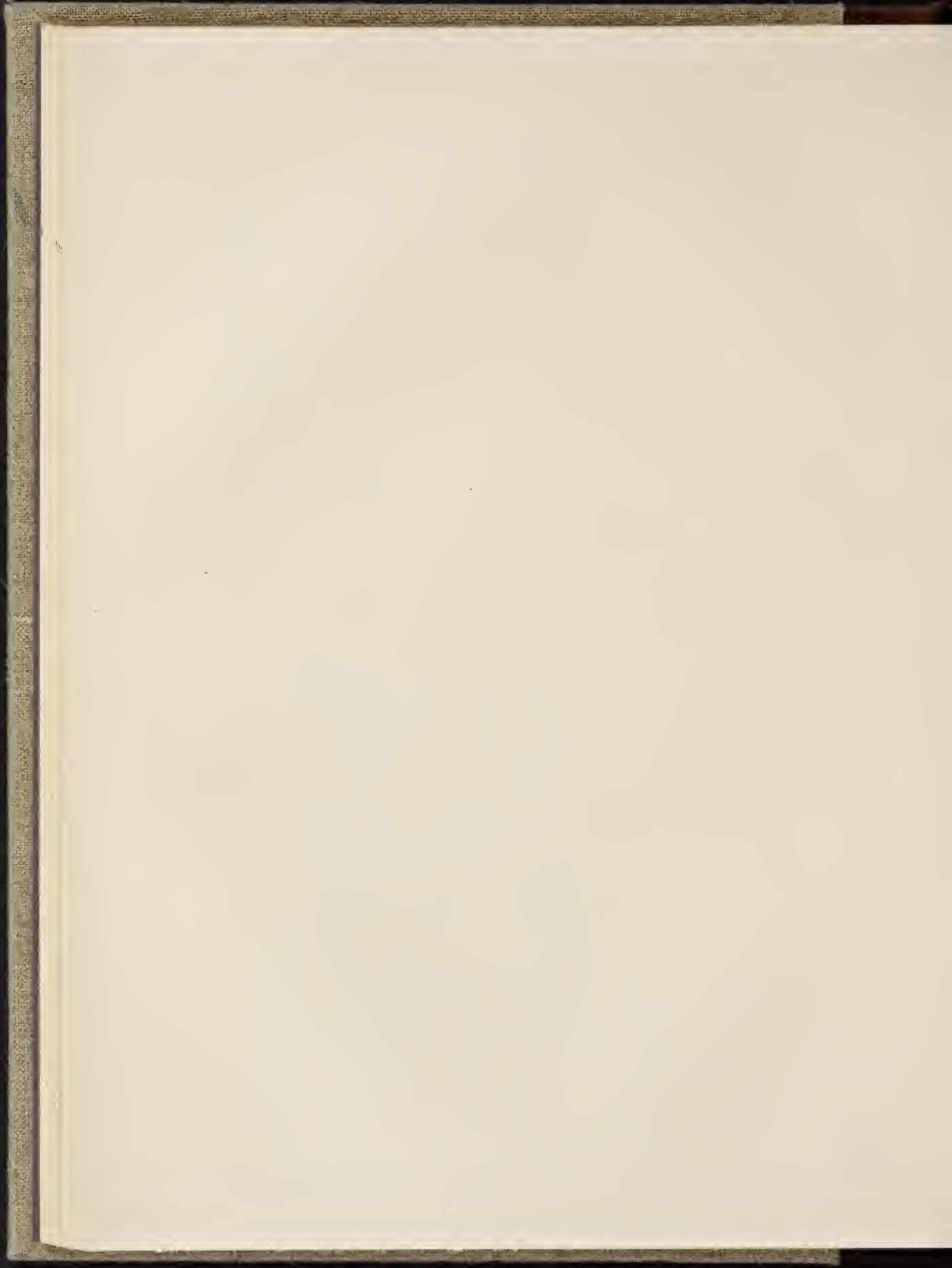
IN former numbers of the *Art-Journal* we have presented to our subscribers engravings from the principal figures, both single and in groups, which adorn the National Monument to the late Prince Consort in Hyde Park. We now propose to introduce, in several plates, the sculptural decorations which, as accessories, enrich the beautiful architectural structure: these take the form of friezes, of which there are four, illustrating the history of Art from the earliest period. The works were assigned respectively to Mr. J. B. Philip and Mr. H. H. Armstead, each of whom undertook to execute two of these *alti-relievi*. The frieze on the west front, here engraved, represents the foremost sculptors of the world, whose names are indicated throughout. Commencing from the left side of the upper group, are ideal figures of an Egyptian and Assyrian sculptor respectively, these nations being the cradle of all the Arts which have come down to us. Then follow Greek sculptors, among whom Phidias is conspicuous, with Scopas seated at his left hand.

The central series begins with one Greek sculptor, Chares. Then follow the most eminent men of the Christian era, beginning with Giuliano di Ravenna, who lived in the sixth century, and concluding with Bontemps, a French sculptor in the early part of the sixteenth century. In the middle of the long group sits Michael Angelo, behind whom is an indication of his design for the tomb of Lorenzo di Medici.

The lowermost group commences with Germain Pilon, a French sculptor of the latter part of the sixteenth century, and terminates with the leaders of the art up to a somewhat recent period.

In following the chronological order of these famous men, Mr. Philip has been enabled to give infinite variety to his design by the costumes of the respective periods; but, independent of this, he has so arranged the figures as to present a series of distinct groups, yet all forming one harmonious whole; there is not a single figure which will not repay close examination, while each leads the eye to a given point of special interest.





## THE TRANSFORMATION OF THE BRITISH FACE.

By G. A. SIMCOX, M.A.



RISH Art, with its rich intricacy of decoration, has sufficient originality to make us pretty sure that such testimony as it gives is to be trusted; unfortunately, even if the evidence were copious, it would be hardly relevant, because, upon the whole, it would be testimony to the physiognomy of the Gael, and what we want is testimony to the physiognomy of the Cymry. And the evidence is very scanty, the human face divine did not commend itself as a subject to be treated for its own sake to the artists who carried interlacing ornament to a point which others have never reached before or since; one half fancies that they were too busy inventing to look at what they saw, and they turned what they saw without seeing into a pattern that was too abstract to be hideous, and might have been so ape-like as to be profane. One could hardly infer anything from such work if the descendants of the man who did it had not survived; and the Book of Kells, and the gospels of MacRegol, and Cassiodorus's Commentary on the Psalter,—which is so unmistakably Celtic in the character of its decoration, though it professes to be written by the hand of the Venerable Bede,—after all hardly tell us more than that the bushy mat, like a natural wig, of blue, black, or yellow curls, which struck the contemporaries of Spenser, crowned the heads of Hibernian chiefs and scholars eleven hundred years ago; and that their rolling glances were capable of being caricatured into downright goggle-eyes; that their noses were fleshy and larger at the tip than at the bridge, and for the most part varied between turnip and button, and pug and snub; while the long upper lip was always well marked by a dimple, generally repeated on the chin. Dimples are seldom marked at the corners of the mouth; perhaps this may be due to the fact that man, though essentially risible, because he is essentially rational, cannot manifest the first property actually till the actual manifestation of reason has attained some respectable development; that, in other words, the Erse of the seventh and eighth centuries were not yet intelligent enough to grin at a joke, or that they had not many jokes to grin at. The oval of the face is generally traced with a feeling for suavity that we might think misleading, if the oval were not always swollen towards the bottom into a kind of double curve, like an egg with two yolks in it; and there is another guarantee that realism was not exactly alien to the artist's intention in the elaborate treatment of the beard, which is arranged into locks neatly rolled up at the tips, but otherwise straight, of about the same size as the moustaches, which are likewise carefully smoothed and rolled up in the same way at the end. This coiffure is represented with an exactness not unworthy of the artists who designed the lattice-work embellishments, and whom we should have thought incapable, *à priori*, of the feebleness and incompetence of the rest of the face. A little reflection will, of course, suggest the reason for the distinction—the beard had to be elaborately arranged for the comfort and dignity of the wearer; and this required so much thought to be given to the subject as to direct general attention to the result, while there was nothing to make people think of the rest of the face or notice it, till the general state of mental progress had made the attention so active, that it could deal with what never had to be handled, except to splash water over it at intervals, for the most part distressingly rare. We find the same exactness of representation when the hair and beard are, as sometimes happens, cropped close, and brushed smooth with ecclesiastical severity; and the same principle applies to the dresses, which are never so feebly treated as the faces, exactly because they had to be put on.

The illuminated manuscripts are the most durable memorials of Anglo-Saxon Art; though from the days of Benedict Biscop 1874.

onwards there was a good deal of building, it has not been permanent, and there is no reason to suppose that the edifices themselves were so original in construction as the Irish round towers, or so rich in ornamentation as the Irish crosses. If the Anglo-Saxon illustrations had been as original as the Irish, we should have found in them ample authority for the development of the Anglo-Saxon and Anglo-Danish types of face until the Norman conquest; or, at all events, we should have found a proof that the types had been fixed from the beginning of our history, and had persisted without appreciable modification. In fact, however, we find that the English artists never asserted their independence until the Middle Age had well set in; that, during the whole period before the Conquest, they balanced themselves between two impulses, each unfavourable to exactness of portraiture: one was the influence of the Irish scribes in the north; the other was the influence of the imported Roman manuscripts, of which the copyists tried to reproduce the ornamentation, with such changes as their taste suggested or their skill imposed. Sometimes, as in the Cassiodorus referred to above, the Irish influence reigns with little or no intermixture; sometimes, as in the Cotton and the Tension Prudentius, the classical influence maintains itself with very little intermixture, and that little English; sometimes we have a book, like the magnificent Gospels of Lindisfarne, in which both systems of decoration are combined, and classical miniatures alternate with decorative patterns which are thoroughly Celtic in character, and only second in intricacy to the Book of Kells itself.

It is to be regretted that Anglo-Saxon monks and scholars did not copy their contemporaries, instead of the drawings of their predecessors; for, by all accounts, the Anglo-Saxons were a handsome race—or, perhaps we ought to say, both the Angles and the Saxons were handsome races; though it is probable that their beauty was mostly an affair of complexion—blue eyes and ruddy cheeks, and bright gold or auburn hair. Indeed, colour seems always to strike the eye sooner and more forcibly than form; it is not merely that language lends itself more easily to the description of colour, and that a romancer could go on for pages explaining the exact shade of Sir Lancelot's hair and eyes, while he leaves us no more precise information as to the rest of his features than that none of them were too large or too small. The truth is, that while language is plastic, it is determined by the strongest impressions; and the impressions of colour which appeal directly to the eye are much stronger at first, because they are more obvious, than the impressions of form, which only come quite into consciousness when the hand endeavours to reproduce them; because, as we vary the point of view, one outline effaces the impression which another had left, while the general impression of colour is deepened by repetition. And apart from this, there is reason to think that in primitive races varieties in complexion are not only more noticeable than varieties in profile, but actually more strongly marked; because there is a time when the faces of barbarians are vague and plastic like the faces of children, before the passage of emotions has worn definite channels for itself, which remain when the current has shrunk away from them. Still, after all allowance, it is possible, perhaps, to recover even now some traces of the characteristic types which were supposed, from the first, to distinguish the race of earls and the race of churls. We can infer nothing from the degenerate reproductions of the classical type, with curly hair and deep-set eyes and splotchy shadows, such as the St. John of the Lindisfarne Gospels, which look like a coarse adumbration of the cartoons, and are so unlike all classical sculpture, that one is tempted to suspect the Italian type of face had already been, in the fourth century, largely altered by barbaric admixture. But, apart from these, we find two other types well characterised, of which one may fairly be-

called noble, and the other plebeian. The noble type, of which the Saviour in the Trinity College Gospels is one of the best representatives, seems at first sight to be a mere expression of the familiar Aryan ideal. It is a long symmetrical oval, and the features are regular and noble, with a somewhat conventional nobility; but, on a closer inspection, we see several variations which give it individuality: there is less forehead, not because the hair comes lower, but because the eyes are higher, and the upper lip is longer; then the corners of the mouth hang a little, and the chin is hardly marked; the forehead retreats a little, and the width across the temples is remarkably great; and the beard does not come up to the hair of the head, but thins away below the ear, so that the breadth of the cheek is more conspicuous; and throughout there is an undefinable looseness, and one might almost say flaccidity, which is of a piece with the long clear watery eye with its lids that never open very far. If one were in search of depreciatory epithets for the ideal type in Byzantine Art, the first that would present themselves would be hard, wooden, angular, and sometimes leathery; whereas, if we were seeking epithets to depreciate the ideal type in Anglo-Saxon Art, the first epithet would be flat, and the next would be fishy; perhaps one might say that the manuscripts create an impression that highbred Saxons were of a somewhat lymphatic temperament, which is of a piece with their political history.

The plebeian face is, perhaps, less clearly characterised; and this is what we should expect, for the noble race would endeavour to keep itself comparatively pure, or, at least, would only mingle with other nobles, while the plebeians of all races would be mingled. One cannot be sure, whether the beetle brows and hanging cheeks of the officers and servants who surround Christ in a picture of the betrayal in one of the Cotton MSS. are exclusively English, but the type must be genuine, for it reappears so often with little modification in work where the classical tendency is evidently vanishing, and has so much in common with the type that one finds now among the classes whose development has been arrested—burglars and garroters and ratcatchers and coalheavers. The face is square, or rather oblong, and, if anything, narrower than in the noble; and the hair is short, while the hair of dignified persons in Saxon work is long, as we know that it was the privilege of nobles to wear it; the nose is shapeless, and the eyebrows are square like the jaws, while in the noble face they are arched. Intermediate between these types we find another type, of which, perhaps, the best illustrations are to be found in the Cotton Prudentius, where the work of the Roman illuminator has been reproduced with more freedom, though, on the whole, with less skill, than in the copy which belonged to Archbishop Tenison; we may fairly conclude, that, where the dress has been so much Anglicised, the faces have been Anglicised too. The type is what we might call horse-faced; the bones are not so prominent as in the wolfish face of the bands who accompany Judas, the under-lip is not so prominent, the mouth does not protrude in the same way, the nose is a proboscis tending perhaps to be aquiline. The attitudes are perhaps more remarkable than the faces, they are exaggerated beyond anything even in Pompeian Art; and this is, perhaps, a proof that the Anglo-Saxons were, what we should hardly expect, a very supple race, and also that they dressed themselves in fine thin stuffs that fell naturally into narrow folds and fluttered in the keen air, an effect which one class of Anglo-Saxon artists were never weary of reproducing. We know, in fact, that the Saxons were a rich and luxurious people; that they had manufactures of fine stuff and jewellery which they exported to the Continent; and barbarians and children are naturally loose-jointed, and only stiffen with time and monotonous action. We find the same peculiarities as to drapery and attitude very clearly marked in the Harleian Psalter, which, no doubt, represents, with more or less modification, a distinct school of Roman Art—the school of calligraphy, which endeavoured to get as much expression and definition of fact as possible into flourishes of the pen. The school, even in its latest off-shoot, was a vigorous and interesting one. More than one of the outlines of the Harleian Psalter have the truth and spirit of good Japanese work; and what is probably only a technical accident seems a foundation for inferring a positive resemblance: the flourishing way of drawing

gives the eyebrows and eyelashes an exaggerated importance which seems really characteristic of the Japanese face, and the retreating brow, which we find with scarcely an exception in Anglo-Saxon work, emphasises this feature. Another accident is more significant: the hair and the back of the head are never sufficiently brought out; one might think that this was merely because the penman wished to spend as few strokes as possible on it, but we see the same characteristic in a good deal of the painted work, and in the Bayeux tapestry, and one does not find it to anything like the same extent in the rude Irish work, and perhaps it would be legitimate to infer that the Anglo-Saxon face was really large.

The Bayeux tapestry marks the distinction—between Saxon and Norman, as people say now; between English and French, as people said then—in armour, and more faintly in dress, but it does not mark any distinction in face; and this is really natural enough, for the Normans were only Latinised Danes, and Harold's body-guard was Danish, and if William had many Flemish mercenaries, the English aristocracy had already begun to connect itself with Flanders. The Danish type seems characterized by higher cheek-bones, and by a nose that is generally higher; sometimes both Danes and Saxons had their fair proportion of snub noses and pug noses, but when they escaped that catastrophe the Danish nose tended to be a beak (rather a hawk's beak than an eagle's), while the Saxon nose tends, as we said, to be a proboscis.

When we come to MSS. of the twelfth and thirteenth centuries, like the Harleian Gospels and Maccabees, we are sure that the artist at last has emancipated himself from any lingering classical tradition, and it is only in this sense that we can talk of emancipation. Instead of the little gregarious crowds of the psalter or the bevy of double-chinned nuns receiving their rule from St. Aldhelm, we have short thickset figures, mostly with the long square horsey face, moving stiffly in small groups, in heavy dresses, and even the daughter of Herodias dances upon her head in a gown that might have stood alone. On the other hand the faces are more set, more articulate, less flabby, though they are all mean, or almost all, and look askance out of the corners of their eyes. We think of the twelfth and thirteenth centuries as one of the most romantic periods of history; they are the period of the Crusades, and of the troubadours, and of the earliest, loveliest, most spiritual development of Pointed architecture, and we fancy



that these are fair samples of the general life of the time. It would be as reasonable to take a spray of blackthorn for a sample of an April landscape in Essex. It is disenchanting to see in such a manuscript what manner of men they were who performed those great deeds, who imagined that exquisite architecture, and, for that matter, the beautiful floral fretwork in which the ugly effigies are framed. It is more disenchanting to turn to contemporary literature; there we see the half-brutal impulses, the dull interests, the confused perplexities, the inarticulate prudence, the everlasting jealousy and suspicion that made up the staple of their lives, till we are half tempted to regret the days of good King Edward, with their sluggish plenty, when turbulence stopped short of conflict, and

authority had neither eyes nor hands enough to make denunciation one of the terrors of life.

Still, as has been said, the face is growing more articulate, and we come for the first time to a comparatively distinguished type, that is shorter and squarer, and owes all its comeliness to its clearness. There is a sort of refinement about the way the face is finished, though none of the features are beautiful; they do not promise depth of feeling, but they have delicacy enough for sentiment. One can fancy that it was a fashionable sign of true love among such women to turn pale, and to drink vinegar, and plaster their cheeks with whitening. In many MSS. the ideal type is kept exclusively for Jesus Christ and St. Mary, and the holy angels, but it appears with modifications which show that it is not exclusively traditional, but reflects the variations in the highest type of face the artist saw among his contemporaries. The chin is shorter and more pointed, the forehead is straighter and higher, the nose is slightly arched; the cheeks seem fuller, and yet they are not so broad; even the hair is animated, it rises in stiff curls from the brow instead of lying flat like a mermaid's. Perhaps the most trustworthy representation of the thirteenth-century face at its best is the well-known and lovely effigy of Queen Eleanor of Castile, though one can scarcely be sure that her type of beauty was distinctly English, or that the type was common anywhere. So far as the type of the Norman and Angevin kings can be traced on their monuments, most of which have been smothered in whitewash and mutilated by violence, and on their seals, where one suspects the quality of the wax and the skill of the engraver, we seem to find that the ruling caste had reached about the same stage of evolution as agricultural labourers now, and varied within about the same limits. It is fortunate that the features of Fulk of Anjou have been preserved upon an enamel which shows us all that his contemporaries could represent, probably all that his contemporaries could see, of the soft, fleshy, florid comeliness of the founder of a race afterwards conspicuous for grim strength. Among his descendants Richard I., and John, and Henry II., have all a strong family likeness, and yet there are as great variations—Richard's face is strong and eager, and John's is flabby and mobile, like an overgrown schoolboy who wished his reign to be a series of practical jokes, too cruel to be insipid. Henry's has an expression of puzzled, fastidious nobility, which makes one think that after all the builder of Westminster Abbey did as much for England as if he had had the energy to do what his great son attempted when it was too late, and nullify Magna Charta without violating it. It is really the superiority of the kings that makes them seem so modern; even Henry III. is modern although he is statuesque, and looks as if he had walked off the *façade* at Wells to lie down in Westminster Abbey. The long series of the Berkeleys shows that in the aristocracy of the Welsh Marches there was something of the same mobility of type; the face of that period was often a mere rough draught of the face of this, only the finer lines and shades had not been put in.

But along with these prophecies of types that have survived, we find specimens of a type that has disappeared; the grim face of



Geoffrey de Magnaville, afterwards corrupted into Mandeville, is really more representative of the normal Anglo-Norman baron of the period of the Crusades, as he grins at us from a hundred

tombs in the Temple and less famous churches. The whole face is grim and set, as if the owner had never seen the world except from under a steel cap; and this is likely enough, for feudal society in England was anything but sociable, the roads were bad and unsafe, and there was little to tempt a landowner to leave his domain, where he lived, very like a farmer, except that he had probably the right of killing some of his game, and got his farm-work done by his villeins, whom he had not to pay. The high narrow forehead is clearly marked off from the long firm nose, and the cheeks seem pressed forward by the helmet; and there is a steadfast stare in the eyes, and the jaws are set like those of a man who spoke little, and never hesitated.

In the fourteenth century the ideals which had been seen by glimpses throughout the thirteenth had worked themselves into the imagination of the upper classes, and the general tone of feeling was far more romantic and chivalrous than it had been when it was less impossible to make chivalrous romances a reality. There are many monuments like that of the Black Prince, with the clear, unruffled, regular face going back into the helmet, with nothing that a spectator can lay hold of in the deep-set steadfast eye on each side of the long straight nose, with the sleek twisted moustache underneath: and in MSS. of the period one sees exactly the same kind of knight riding about the world with a set simper of condescension on his face, with his eyes half shut (this would be due to the pressure of the helmet) blinking benevolently at the world whose wrongs he was under a vow to redress.

The wars of the Roses probably gave this type its *coup de grace*, and it had been much shaken before by the cruel and disastrous wars in France, during the minorities of Richard II. and Henry VI. The depression of uncertainty and defeat has



left its mark upon the hanging under-jaw of the great Talbot, and the father of the King-Maker; both faces give us an unmistakable impression of power amounting almost to nobility, and both have the tone of chastened sobriety, which implies that they had not lost the sense of a supreme temporal and spiritual hierarchy in which they had a place. The same type appears in the monuments of Fitzalan and De la Pole, only with less apparent decision and strength of character; the eyelids droop as well as the jaw, as if perplexity had generally ended in irresolution, or at least in the adoption of a *pis-aller*. To judge by the monuments and manuscripts the smaller gentry were happier than their superiors, though their life was dull enough. In a face like that of John Wantley there is a sort of grave, depressed attentiveness, a look of blank, kindly expectation of nothing in particular. In many instances the forehead is lower than in the fourteenth century, and looks lower still because

the hair is combed straight down over it, so that one thinks the contemporaries of Edward IV. had a better right to the title of Roundhead than the contemporaries of Prynne; the chin is very often retreating among men, almost always among women, though we come not unfrequently upon a firmer, though not a nobler type, when the jaws seem used to snapping at what they can get, without having a really powerful grip.

Even when we have made allowance for the difficulties which artists who knew little perspective found in making an incised outline on brass as suggestive as possible, it still seems that the face of the period must have been long and narrow; and it is far from improbable that this is due to the fact that not a few of the gentry were ennobled yeomen, and that the rude plenty for which England was famous did not become general, or at least universal, till after the black death. This would be quite consistent with the fact, that in Late Perpendicular work, *enbonpoint* seems almost to be part of the ideal of beauty, and that the angels in the clerestory of St. Mary's, at Oxford, have cheeks and chins worthy of George III.; though it is possible, also, that the full florid type, of which Chaucer may be accepted as the culminating example, increased in the fourteenth century, and flourished and abounded in the fifteenth, till it was gradually transformed into the type that we meet so often in Holbein, by losing all its ideality and subtlety, and *bonhomme*, while its strong sense and shrewdness became more apparent.

The ladies of the period were better than the men, because they escaped part of the agitations of practical life, partly because they had not yet discovered a higher mission than to be beautiful.



Perhaps the illumination of virtues and vices (both equally attractive) at the head of the "Breviaire de la Noblesse" is as fair a specimen as can be found of the beauty, over which it was still etiquette to rhapsodise; and yet, with the exception of the mouth and the chin, which are always pretty when the outline is defined, and they are not too large, not a single feature is beautiful; the forehead and cheek are too much for the face, the eyes, at least the eyebrows, are distorted by the custom of drawing the hair tight off the forehead. The charm is very like the charm of Van Eyck's women, perfect precision in the undelightful lines, and a glow of serious glee and pure self-consciousness which lights up the surfaces till we forget they are shapeless. If we wish to see what a fifteenth-century lady was like when these separable charms had disappeared, the lantern-faced effigy of lady Felbrigge will show us she is not the less suitable as a representative of the wives of English knights, because she was the daughter of a Silerian prince. Towards the close of the Middle Age the English aristocracy had become very cosmopolitan in all its ranks.

The House of York owed its victory largely to the support of London, and we are fortunate in possessing the portrait of a typical Londoner, Sir John Crosby, a knighted grocer, who is

grievously suspected of beginning the fortune that enabled him to build the palace, of which the hall has been smartened up as a *restaurant*, by bullying an heiress into marrying him after getting her assigned to his lordship by the crown. Even in stone we can see how leathery the face had been; perhaps it is related to the face of modern men of business, as the face of the Plantagenet kings is



related to the face of modern squires and peasants. It is moulded exclusively by positive and serious thoughts and emotions, as if we regard the mind as the artist who had fashioned the face. We might say that it had been hammered into shape rather than pressed gradually, or that it had been fashioned by the chisel rather than the file.



With this example we may take leave of the largest and most perplexing division of our subject; henceforward we shall have authentic portraits by competent artists to guide us in tracing the development of types, which we have had to guess at hitherto in work where the artist had often other objects than to represent what he saw, where his hand often failed his eye, and time has often done injustice to his hand.



## ART NOTES AND MINOR TOPICS.

MR. JOHN PETTIE has been elected a member of the Royal Academy, the vacancy having been caused by the death of Sir Edwin Landseer. If a painter was to be chosen, there is not one who has established a more universally admitted right to the distinction. But we are bound to ask why a painter was preferred to a sculptor? Of the forty Academicians there are but three sculptors, J. H. Foley, Calder Marshall, and Henry Weekes. There have been three vacancies created in ten years by the decease of sculptors since one was elected—Marochetti, Westmacott, and MacDowell; and surely it is high time to promote a sculptor, if the Royal Academy does not aim to manifest indifference to that branch of Art.

HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH is accompanied on his visit to St. Petersburg by the artist, Mr. N. Chevalier, who has been commissioned by her Majesty the Queen to make for her a series of drawings of incidents connected with the marriage-ceremonies. This interesting and important task could not have been placed in better hands.

ROYAL DUBLIN SOCIETY.—His Excellency the Lord Lieutenant and the Countess Spencer have opened at the Royal Dublin Society a display of works of Art-study, remarkable as being the largest and most successful of the kind that has yet been seen in the sister-country. In the many displays of the production of these celebrated schools in the Great Exhibitions of London, &c., their high artistic qualities have been universally admitted. The Art-students of the Royal Society have, under Mr. Lyne's management, been eminently successful, and their teachings have been such, that the entire community has advanced in taste, and the manufactures of the country, susceptible of the application of Art, have been largely benefited.

THE SOCIETY OF LADY ARTISTS.—The exhibition of this Society will be opened to the public, at No. 48, Great Marlborough Street, on the 2nd of March. Paintings and drawings will be received on the 13th and 14th of February. The situation may not be so desirable as Conduit Street; but the rooms are spacious; there are good "top-lights," and in many ways the galleries are more effective for the purpose than those the Society has hitherto occupied. It deserves, and no doubt will receive, the zealous and generous aid of ladies who are artists by profession: there are some who do not require its assistance, but who are none the less bound to give aid. The higher the rank of the painter, the stronger is the claim for co-operation. The Society has existed now for some twelve or fifteen years: it was "re-organised" in 1865. Its exhibitions are always pleasant, and certainly useful; and upon all lovers of Art devolves the duty of supporting it. Information may be obtained by application to the Secretary, Miss M. Atkinson, 48, Great Marlborough Street.

SIR EDWIN LANDSEER, R.A.—A portrait of this great painter has been published by Mr. Cartwright, of Chancery Lane: it is in lithography (and a very satisfactory specimen of the art), from a photograph taken by Mr. J. Watkins when the artist was in his prime, some fifteen, or it may be twenty, years ago. It is certainly a good likeness: it will be at once recognised by all who knew or saw Sir Edwin "when at his best," and is just the memory his friends and admirers will desire to keep of the "outer man." We believe the photograph by Mr. Watkins is the only one for which the painter sat. It is, therefore, of much interest, and this enlarged copy of it (by Mr. A. Rimanozy) is an acquisition of great value, as an important addition to the published works of the artist.

A MADONNA BY RAFFAELLE.—A recent number of the *Builder* publishes the following characteristic letter from Mr. Ruskin, addressed to a gentleman in Liverpool:—"Yesterday I saw, and not for the first time, and with confirmed conviction of its worth, 1874.

the Raffaele Madonna which is at present offered to England, if she chooses to have any old Art still among her modern French or English splendours. The price is exorbitant; so are all prices just now. When I was a boy you might have bought a Turner any day for £50; you must now give £1,000. You might have bought such a Raffaele as this—if buyable at all—for perhaps £4,000 or £5,000; now you are asked £40,000. My own impression is, you might get it for less. But what is £40,000 to Liverpool? The picture has no price. There has been no such Raffaele in the market in my lifetime; and unless the mob sack Rome there is little chance of there being another in anybody's lifetime. I do not myself care supremely for Raffaele—never did. But some people do, I believe; and if Liverpool cares for a Raffaele, here is one, intensely characteristic and precious, in good state on the whole, and worth I will not say what in money, but, in Art, the whole exhibition of the Royal Academy two years running. I do no more than my duty in letting the merchants of Liverpool know of this picture. I have heard of the generosity of their mayor about the new gallery, and it occurred to me they might like a Raffaele to put at the high end of it. I need not say that I have no interest in the matter. I do not even know to whom the picture belongs. But I do very gravely think it would be well for it to belong to the merchants of Liverpool."

THE EQUESTRIAN STATUE OF THE PRINCE CONSORT, at the Holborn Circus, was "unveiled" on the 9th of January, his Royal Highness the Prince of Wales presiding at the ceremony. It is the work of Mr. Charles Bacon, and is somewhat over life-size. The pedestal is about 15 feet high, of granite, and has on the sides two bronze bas-reliefs, one representing the Prince Consort laying the first stone of the Royal Exchange, the other Britannia distributing awards to all nations. At each end is a life-size figure—one of Peace and the other of History. The pedestal was contributed by the City of London; the statue was presented by a "benefactor," whose name does not transpire. On the principle that one must not too narrowly examine a "gift horse," we abjure criticism.

THE CRYSTAL PALACE PICTURE-GALLERY.—Artists should be reminded that paintings and drawings for this exhibition will be received by the curator at the Hanover Square Rooms on the 17th and 18th of February. They are aware that the directors award four gold medals, twenty silver medals, and fifteen bronze medals, for such pictures as (being contributed directly by the artists and for sale) the adjudicators shall deem the best. Hitherto we believe the awards have been entirely satisfactory; and it is a significant fact that, of the works (forty-two) which obtained prizes in 1873, no fewer than twenty-two were sold in the gallery. Certainly, artists will do well to aid this useful and liberal institution; their productions will be seen by tens of thousands; they may obtain a medal that will be an honourable tribute to merit; and they may find purchasers for their works. Also, a prize of twenty-five guineas, or a medal of that value, will be awarded "for the best picture exhibited, without regard to school, style, or subject, painted by a living artist since 1868," no matter by whom contributed.

A SERIES OF DRAWINGS has been submitted to us which not only merits, but demands, notice. They are the productions of Miss Julia Pocock, a young lady who has obtained medals and other distinctions at several Art-institutions, and who is, we believe, the daughter of the estimable honorary secretary of the Art-Union of London. They are intended to illustrate "a selection of ballads," chiefly from the German, translated and rendered into English verse, by Charles Freshfield, Esq., but as yet printed only for private circulation. Many of them are old friends, such as Burger's "Leonora," Schiller's "Fridolin," Uhland's "Black Night," &c. &c.; others are less known, and some appear for the first time in English dress. The translations

are very faithful; little of the spirit of the original is, at any time, lost; they are graceful and facile as compositions, yet vigorous and forcible as renderings of great masters in verse. Several of these ballads Miss Pocock has admirably illustrated; so well, indeed, and with so much thoughtful study, as to bear comparison with the renowned "Niebelungen," the style of which is in a great measure followed.

THE PLASTERERS' COMPANY offers prizes to be competed for by students in metropolitan and provincial Schools of Art in connection with the Science and Art Department. For the best model of a group of flowers, foliage, or fruit, in plaster, £7 7s. will be given, and for the second best, £4. For the best original design drawn in pencil or monochrome, and capable of being executed in plaster, in low relief, for the decoration of one panel forming a portion of the side of a room 18 feet in height, £8 8s.; and for the second best, £5 5s. The designs must be sent to the Science and Art Department in April.

MESSRS. MYERS AND SON, the eminent "dealers" in Old Bond Street, have recently exhibited two pictures—small, but of wonderful merit—painted by Señor Domingo, the great Art-master of modern Spain. They are marvellously minute, painted with exceeding nicety, "stippled up" to the extreme; yet such elaboration is apparent only when the several parts are carefully examined, for the effect is the very opposite of petty. Those who esteem the productions of Meissonnier, and artists of his school, will estimate those of a rival, Domingo.

THE ROYAL ACADEMY.—In our last number we were able to record only the names of the students to whom prizes were awarded:—the following list shows in what special departments of Art the successful competitors acquired honours:—The Gold Medal and a Scholarship of £25 for two years, were awarded to Frederick George Cotman and William White—to the former for the best historical painting, and to the latter for the best historical sculpture. Ernest Albert Waterlow, nephew, we hear, of Alderman Sir Sydney Waterlow, received the gold (Turner) medal for the best landscape. Silver medals were given to Joseph Mordecai for the best painting from the life and the best copy in the school of painting; to William Daffam for the best drawing from the life; to Michael Hanhart for the second best drawing from the life; to William H. Thornycroft for the third best drawing from the life; to William G. S. Webber for the best model from the life; to Elizabeth Smith Guinness for the best drawing from the antique; to H. A. Bone for the second best drawing from the antique; to Janet Archer for the third best drawing from the antique; to William S. Frith for the best model from the antique; to William Charles May for the second best model from the antique; to Caroline Nottidge for the best restoration of the 'Venus de Milo'; to Edward Clarke for the best architectural drawing; to George L. Luker for the second best architectural drawing; and to Phillip J. Marvin for the best perspective drawing. The premium of £10 was awarded to William R. Symonds for a drawing executed in the antique style.

A BUST OF THE LATE SIR CHARLES BARRY, by Mr. J. Foley, R.A., has been presented to the Institute of British Architects by Mr. J. L. Wolfe, an old and intimate friend of the distinguished architect.

JOHN STUART MILL.—It is proposed by his friends and admirers to erect a memorial statue of this distinguished writer. Mr. Foley, R.A., is entrusted to execute the work.

THE RESTORATION of the parish church of Newcastle-on-Tyne, which has been commenced with a fair promise of being carried out in a satisfactory manner, has already led to the discovery of a singularly interesting early monumental slab in the course of certain excavations adjoining St. George's porch. This stone, about 7 feet in length, originally, without doubt, the lid of a stone-coffin, is in excellent preservation, and on its surface are carved, with a floriated cross, a sword, a hammer, and an implement resembling a pick, which devices occupy the part of the slab that may be supposed to cover a human figure, with the exception of the head and feet, which alone are introduced. This

partial representation of the human figure in monumental commemorative slabs is of comparatively rare occurrence; and the Newcastle example adds to the series already known to exist, one which has accessory devices such as have previously been observed on no other early work of the same class.

PHOTOGRAPHIC NEGATIVES.—A correspondence has been carried on in the *Times* as to the right of photographers to retain possession of negatives after the disposal of impressions. Surely no such right can exist. The Autotype Company is no more justified in claiming it than an engraver on steel would be in claiming the plate after the prints had been worked off from it; at least the photographer can take no copies without the sanction of the party who gave the order; and the negative, if it remain in his custody, as a trustee, cannot be used. That is no doubt law; it is certainly justice. The difficulty might be met by the sifter requiring the negative; but that is not so easy as it appears. After the sitting, some days must pass before impressions can be taken, and the negative of glass cannot be always conveniently sent. Besides which, when the negative is delivered up, any printer might print from it, and that would not be fair to the photographer who had all the trouble of the *pose* and the other conditions which make the difference between good photographers and bad. The only safe course is to sell and buy the negative with the impressions.

MR. VALENTINE W. BROMLEY, whose picture, 'Troilus and Cressida,' was engraved in the December number of this Journal, was married on the 17th of December last. The bride, Miss Alna Atkinson, is the daughter of T. L. Atkinson, the well-known engraver of many of Sir Edwin Landseer's most celebrated pictures, and only pupil of Samuel Cousins, R.A., so that we may regard this alliance as an Art-union in the best and truest sense. The ceremony took place in St. Mark's Church, Hamilton Terrace, St. John's Wood, and the Rev. Robinson Duckworth, chaplain in ordinary to the Queen, conducted the service. We heartily unite with Mr. Bromley's many friends in wishing him a full share of happiness and prosperity. This notice reached us too late for insertion in our January number, which was published before Christmas.

THE OFFICIALS OF THE GENERAL POST OFFICE inaugurated their new galleries and offices at Aldersgate Street, on the first day of the new year, by a *Conversazione*. Among the numerous objects of interest provided for the entertainment of the company were rich and rare examples of Art and Art-manufacture, ancient and modern; and several of the City Companies lent their treasures. The chief attraction, however, consisted in illustrations of the telegraphic processes, which, under the wise management of Mr. Scudamore, have conferred such benefits on the community. The only speaker was the Right Hon. Lyon Playfair; and his speech, though eloquent and full of matter, was brief.

MR. W. P. FRITH, R.A.—In addition to the honours bestowed on this popular painter by the Academies of Vienna and Antwerp, Mr. Frith has more recently been elected honorary member of the Royal Swedish Academy of Fine Arts.

GIGANTIC STATUE.—At the meeting, last year, at Bradford, of the British Association, a paper was read by Mr. Phené referring to the great Celtic deities still existing in this country, one of which is known to be on an estate of the Duke of Devonshire, near Eastbourne, and is said to be the largest effigy of the human figure in the world, being no less than 240 feet in height. Subscriptions are being made with the object of disinterring it, and the work is already commenced, Mr. Phené having turned the first sod a short time since. The treasurer of the fund is the Rev. W. de St. Croix, Vicar of Glynde, Sussex.

THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS commenced the session of the present year by holding a *Conversazione*—the first of a series of four—in the galleries of the Society of British Artists, Suffolk Street, on the 15th of January. Several lectures will be delivered during the season by Dr. Zerffi, Messrs. J. Saddler, T. H. Wright, T. H. Thomas, Dr. Leitner, and others.

## REVIEWS.

THE GOSPEL OF ST. JOHN. Illustrated by BIDA. Published by  
SAMPSON LOW, MARSTON & CO.

TRAINED in the school of Eugène Delacroix, where he gave abundant promise of future excellence, Alexander Bida has for many years held a high position in his own country among French painters, and especially for his illustrations of Eastern life, to which he appears to have devoted his pencil almost exclusively, both in oils and water-colours. Some of these works have been seen in England, and noticed most commendably in our Journal, for he was a contributor to the International Exhibition of 1862, and also to that of 1871. A long residence at Constantinople and other places in the East, during the earlier part of his career, afforded M. Bida ample opportunity of studying the class of subjects with which his name has generally been associated: and to this also may be attributed, as we presume, the series of illustrations embodying many of the principal events in the life of Christ, as related by the evangelist St. John. Including a portrait of the sacred writer, which forms the frontispiece to the volume, there are twenty-seven etched plates in all; while so uniform is their general excellence, that it is not easy to allege a preference for even a few of their number over the others. To his skill as a designer the artist has brought to bear a reverential spirit, reminding us of the works of some of the old painters of Christian Art. With studied simplicity of treatment, and with unaffected grace, we have here the Gospel narratives depicted by a masterly hand: any one who carefully examines, among others that could be pointed out, such plates as the following, must concur with the estimate we have formed of the whole series:—'Nicodemus coming to Jesus;' 'The Impotent Man at the Pool of Bethesda;' 'The Officers of the Chief Priests,' remarkable for its facial expressions, and a composition rich as one from the hand of Titian or Giorgione; 'The Woman taken in Adultery,' the sin-stricken woman and the self-righteous Pharisees, all strikingly showing their own characters in the scene; 'Jesus entering Jerusalem;' 'Jesus washing the Disciples' Feet,' a grand composition; 'Judas betraying Jesus;' 'Jesus before Pilate,' and 'Behold the Man!' There is not, however, a single plate that has not qualities most attractive; and especially so, as a rule, is that of originality of design. These old and familiar subjects, which for centuries artists of all countries have painted, come before us here in a new and most alluring aspect. The etchings are by different engravers, all of whom are evidently masters of their art.

In every way this is a beautiful volume; the text is carefully printed, in large and bold type, while its external appearance is in perfect harmony with the simplicity and gravity of the contents, both literary and pictorial.

ETCHINGS ON THE MOSEL. With Descriptive Letterpress. By ERNEST GEORGE, Architect. Published by JOHN MURRAY.

Mr. George says in his few prefatory remarks to this volume, "I have found Etching the most fascinating work to which I have set my hand;" and we can as truly affirm that, of all the various processes adopted for the reproduction of pictures by the aid of printing, etching is, in our esteem, "the most fascinating," when well executed. The needle and the acid sometimes result in effects so masterly and beautiful that the subsequent work of the engraver's *burin*, when the steel or copper is subjected to it in order to produce a finished plate, often seems in our eyes to add nothing to its excellence, but rather the contrary: the spirit of the primary operations is too frequently lost by what the engraver has to do in working up his plate to completion: many an "etching-proof" have we seen which we would rather retain in our portfolio than the best proof taken from the same plate after the engraver has laboured upon it for months, perhaps, to render it suitable for publication; or rather to adapt it to the taste of the public.

Within the last few years great attention has been given to this description of Art-work, which has resulted in the production of very numerous examples; many of these show merit of no common order: but for a series of plates from the hand of one artist, we do not remember seeing anything at all comparable with the twenty specimens contained in Mr. George's handsome volume, which deserves to find a place in every library or book-collection, where illustrated literature of the best order has admission. The borders of the Mosel, as all who have travelled along the river can testify, abound with a multitude of subjects admirably adapted to the purposes of any artist who knows how to use them, as Mr. George evidently did. He has selected some of the most picturesque bits—castles, streets, churches, bridges, cottages, &c., and

with a facile and delicate hand, directed by an adequate knowledge of the value of light and shade, has produced a series of most beautiful and attractive plates. Among them may be singled out as specially worthy of notice:—'Metz: View of the Cathedral from the Mosel;' 'Interior of Metz Cathedral,' signalised for its refined handling and agreeable arrangement of *chiar-oscuro*; 'Church and School, Berncastle,' a most picturesque composition, truthful in texture of architecture, and most delicate in execution. 'Ediger' is a beautiful study of old and quaint buildings, sunny in effect; 'Carden,' a somewhat similar subject, with strong light and shade; 'Remains of the Electoral Palace, Coblenz,' the last of the series, is comparatively slight, but a right good example of free yet careful etching. Mr. George's volume is one that must, and will be, treasured up among books of real Art-value.

SCENES OF SCOTTISH STORY. By WILLIAM BALLINGALL. Published by EDMONSTON AND DOUGLAS.

Although the literary contents of this graceful and beautiful volume are but gatherings from the many great authors of whom Scotland is justly, and will be for ever, proud, the illustrations are all original, from drawings by Walter Paton, Sam Bough, and other artists, engraved in a very masterly manner by William Ballingall, to whose great ability in his profession we have accorded justice heretofore. There is no engraver who surpasses him in refined delicacy; in this volume there are "bits" that may vie with aught the *burin* has ever produced in this country. The pictures are facts and not fancies: such facts as the old bridge of Stirling, Doune Castle, Ellen's Isle, Aberfeldy, Loch Lomond, Iona, Fingal's Cave, Melrose, Holyrood, and Abbotsford. Each pictured fact serves to give additional light to the lines, prose or poetry, by which it has been perpetuated in the annals of the country. The book is one of singular elegance, "got up" with great taste, and is more than creditable to the press of Scotland.

A MIDSUMMER NIGHT'S DREAM. Illustrated by ALFRED FREDERICKS. Published by BICKERS AND SON.

None of the plays of Shakspeare have been so often under the hands of artists as this; it is so full of subject, the themes are so varied, the characters so diversified, and the costumes so picturesque. It has been illustrated a hundred times, and cannot be treated too often. Mr. Fredericks—an American artist, we believe—has done his work thoroughly well; he draws skilfully: indeed, his hand is that of a master, and he is obviously a student who does not grudge labour to attain accuracy, while he gives continual thought to enrich truth by fancy. In the scenes where humour predominates he is also very effective. The gems of the book are the fairies; some of these are so admirable that it is not too much to say no living artist can surpass them. The printer ought to have his share of praise; so indeed ought the binder; altogether there has seldom been a play of Shakspeare so beautifully sent forth from the press: it cannot fail to find favour with all who covet good Art.

WOMAN IN SACRED HISTORY. A Series of Sketches drawn from Scriptural, Historical, and Legendary Sources. By HARRIET BEECHER STOWE. Published by SAMPSON LOW, MARSTON & CO.

Among gift-books, not for one especial season only, but for any season, this volume is certain of finding many friends. The women of the Bible were remarkable characters, and Mrs. Stowe has worked out the stories of the principal of them, as narrated in the Scriptures, with judgment and discrimination, drawing from their histories teachings that are applicable to females in all ages: neither is the lesson to be learned from their lives restricted to woman; man may derive instruction and benefit from it. "After all that Christianity has done for us," writes Mrs. Stowe, "after all the world's growth and progress, we find no pictures of love in family life more delicate and tender than are given in the patriarchal stories. No husband could be more loyally devoted to a wife than Abraham; no lover exhibit less of the eagerness of unselfish passion and more of enduring devotion than Jacob, who counted seven years of servitude as nothing for the love he bare his Rachel; and for a picture of parental tenderness, the story of Joseph stands alone and unequalled in modern literature." These are examples held out to sons and fathers of our own day for imitation.

Fifteen prints in chromo-lithography, from pictures by famous painters,

ancient and modern, introduce the reader to an ideal portrait of these famous historical women. These are for the most part executed with unusual excellence: brilliant in tone, yet harmonious, and free from the hardness of outline and patchiness of colour which generally distinguish chromo-lithography when applied to figure-subjects.

A PRACTICAL TREATISE ON THE ART OF ILLUMINATING. Published by MARCUS WARD & Co.

This book cannot fail to be very useful to all students of the art: to those who are learning and also to those who are advanced in the art, for it is prefaced by a succinct and comprehensive history, compiled with skill and written with ability. The "practical instructions" are all sound and good: the want of such a work has never been so well supplied: it deals with every topic that demands explanation and elucidation. The "plates," chromo-lithographic and plain for filling in, are numerous, selected from the best examples to be found in rare and costly tomes.

ILLUSTRATED BOOKS FOR THE YOUNG. Published by MARCUS WARD & Co.

Marcus Ward & Co. have issued several juvenile books illuminated and printed at Belfast. They may rank among the very best productions of their class. The most attractive in illumination is "The little Flower-Seekers: the Adventures of Trot and Daisy," by Rosa Mulholland. The chromographs are from original water-colour drawings, faithful and beautiful. The story, if so it may be called, is divided into two parts—Midsummer Eve and Midsummer Night—and is filled with all in which the young lovers of fairy lore delight.

Miss Yonge, always a useful caterer for little ones, has written "Stories of English History." The lady says she has made the narrative as easy as the nature of things would permit; but the simplest histories present terrible stumbling-blocks to young children. The volume contains a number of illustrations, which greatly assist the letterpress. It is a valuable gift-book. "The Garland of the Year" is a charming little volume. The letterpress, whether prose or poetry, is graceful and well chosen, and the twelve chromos, although they remind us of some of the cards Messrs. Ward have familiarised us with at Christmas time, are exceedingly beautiful and appropriate to the several months.

Whoever remembers "Tappy's Chicks" will rejoice to form the acquaintance of Mrs. George Cupples's little friend "Katty Lester," whose stories and adventures have the advantage of being illustrated by chromographs after Harrison Weir. Let our readers imagine the delight of forming the acquaintance of that good dog "Alp" extricating the equally good Uncle Peters from the snow, and Nancy milking that sly-looking cow, and the well-stocked farm-yard. But good as the illustrations are, Katty Lester's adventures and observations are even better. We recommend "Katty Lester" to all gift-loving relatives, and hope to meet Mrs. George Cupples again and again.

AUSTRALIA. By EDWIN CARTON BOOTH, F.R.C.I. Illustrated from Drawings by SKINNER PROUT, N. CHEVALIER, O. BRIERLY, &c. Nos. 8 and 9. Published by VIRTUE & Co.

This work grows in interest and attraction as it progresses in publication. The nine parts now before us contain some specimens of beautiful Australian scenery admirably engraved. Among these may be pointed out 'The Source of the Derwent, Tasmania,' a rapid stream rushing amid large boulders between banks lined with lofty trees: it is from a drawing by S. Prout. This artist gives us also another very charming subject, 'Waterfall near Adelaide,' treated very picturesquely; and 'Launceston, Tasmania,' sketched from a high road at some distance from the town. Mr. Baines presents us with a 'Stampede of Pack-Horses,' which have been alarmed at the firing of a gun from a vessel lying at anchor in the river close by. These topographical illustrations are certainly of a superior order of merit; while Mr. Booth's account of the country and its inhabitants is pleasant and instructive reading.

MAP AND GUIDE TO THE THAMES. Illustrated. Published by HENRY W. TAUNT, Oxford.

There are in this "handy" volume no fewer than eighty small photographs, picturing the principal scenery between Oxford and London. The author does not go higher up or lower down. Very few points of interest *en route* are omitted. The photographs are judiciously selected, and remarkably good. They cannot fail as invitations to visit and enjoy the glorious river, with its many rich landscapes and grand history; not a single yard of the distance being without some attraction to eye and to mind. But the value of the book is not limited to its pictorial illustra-

tions; it is full of letterpress information upon every topic concerning which the tourist desires to know something; the guide-books, the inns, the distances, the fishermen, the natural productions of the river and the banks, and, indeed, every matter of which note ought to be taken. A better companion to a locality has seldom been produced.

A DICTIONARY OF ARTISTS OF THE ENGLISH SCHOOL: Painters, Sculptors, Architects, Engravers, and Ornamentists. With Notices of their Lives and Works. By SAMUEL REDGRAVE, Joint-Author of "A Century of Painters of the English School." Published by LONGMANS, GREEN & Co.

A work of this comprehensive kind has long been required by all who take any interest in British Art, and especially so by those whose duty it is to write about it. Bryan's Dictionary, and Otley's Supplement to it, include only the painters and engravers of our country, among those of foreign lands. Mr. Redgrave's book takes the widest range that can be given to the word "artist," and that is just what is wanted; it displays a vast amount of diligent research, as the long list of names abundantly testifies, filling as it does nearly five hundred pages of closely-printed type in double columns. Of course this list includes a very large class of artists whose names even are totally forgotten; but, as the compiler justly says, it is of these especially "of whom information is desired, and frequently sought in vain"—the records of great men are ample. We find here, however, very many foreigners who executed works in England, but can scarcely come under the denomination of "Artists of the English School;" still they are not quite out of place where they now are.

With the exception of the men who attained high distinction, the record of each artist is very brief; yet in all cases we learn something of all which it is desirable to know. Mr. Redgrave makes only a general acknowledgment of the sources whence he derived much, at least, of his information; and it is quite evident that the pages of the *Art-Journal* have been of no small use to him; for there is scarcely an artist of any repute within the last thirty-five years whose death has not been noticed in our columns with biographical remarks.

THE CHILD'S HISTORY OF JERUSALEM; from the Earliest Historic Notice to the Present Time. By F. ROUHLIAC CONDER, C.E., Author of "Elements of Catholic Philosophy," "The Trinity of Italy," &c., &c. With Fifteen Illustrations, engraved on Wood by J. W. WHYMPER. Published by W. ISESTER & Co.

It is not an easy task for a young boy or girl, when reading the records of the Old Testament writers, to follow the annals of the Hebrew nation, especially after the tribes had been separated, and Israel and Judah had each its king. Mr. Conder has set himself to make these histories intelligible, and continues the narrative through the successive periods, when Jerusalem had fallen under the yoke of heathen nations, and the prophecies concerning her were accomplished, till he arrives at her present condition. The book is, as the author describes it, "a brief general outline of the history of Palestine for four thousand years; connecting, in an unbroken thread, the record of Nehemiah with those of the evangelists, and the account given by Josephus with that of the Sieur de Joinville," and intended "to throw upon the story the full light of the latest discoveries." To compress so vast a narrative within the compass of a child's book required no small ingenuity; but the author has done this, and, moreover, in a way that an intelligent young mind would readily understand, while tempted to read on by the very attractive manner in which the history is written. A more useful and interesting book could not be placed in the hands of the young.

THE TOY-KINGDOM. By W. H. CREMER, Junior. Published by CREMER, Regent Street.

Honour to him who circulates such toys as may teach children things they will not need to forget, who gives lessons with play, and instructs while he amuses. That great object has been certainly attained by Mr. Cremer: his importations have been from all the toy-factories of the world, and recently he seems to have ransacked Japan for novelties that may delight the eyes and minds of the little ones for whose feasts he is the indefatigable caterer. This little book is full of good engravings; each page (and there are thirty-six pages) has one. The subjects are very varied, but they will bear scrutiny, while, although sometimes funny, they are never vulgar. We should much like to look over the shoulders of such a group as one can imagine examining this pleasant and pretty picture-book. It is not, however, merely that; it contains a vast deal of information that either young or old may read with pleasure and profit.



## THE NUDE IN MODERN ART AND SOCIETY.



It is plain to every observer that modern Art—to wit, the Art of the nineteenth century—is striving to do without the nude in its compositions; to rely less and less on pure human form as its basis of life and character, and to lay its stress chiefly on clothing and like tangible evidences of our complicated, materialised civilisation. I do not mean to assert that there is no nakedness in modern Art. On the contrary, a prolific branch of the chief school of Europe, the most advanced in technical power and fertile in invention, bases its popularity largely on prurient nudity, licentious meaning, and seductive corruption; it is as avowedly sensual and lascivious as is its companion-art, the French Drama: and, indeed, not a little of what passes under the name of “best society,” in which the female figure is so denuded and decorated as to seem an *ex voto* offering on a joint altar to Mars and Venus, without even their charitable net to mystify the salient features. This style of exhibition is no virtuous tribute to the perfection of the human form, as the highest evidence to our outward senses of a divine Creator, and the nearest approach to His image we are capable of conceiving, as were the motive and aim of all noble Greek Art; but is simply a low, mischievous, and demoralising estimate of our incarnated senses and their grosser uses. Any tendency of this sort, whether in society, painting, sculpture, or the theatre, is an abomination. To the degraded in mind, therefore, I leave all things degraded in their material expression, and confine my remarks to the undefiling uses of the pure nude, as it was regarded in the best days of Grecian Art.

To suppose, however, that to the pure all things must be for ever pure is a grave mistake. Perpetual contact with impurity, even if only of the eye, will in time impair the cleanliness of the most virginal discernment. The mind, imperceptibly adapting itself to the baser habits of the sight, finally becomes a partner in its sensations. As the average artist never rises above the level of the thought and desire of his audience, so he fittingly represents in his works the prevailing taste and disposition. Therefore it is essential to the public, if it would possess a decorous and noble Art, that it should itself have decorous and noble ideas, as well as a just appreciation of the æsthetic limitations and technical scope of Art itself.

At first suggestion, nothing seems easier than to know what is right and wrong in Art. But ask a spinster of Scotland or New England what is her unsophisticated impression of the first nude statue or picture she sees, be it the Theseus of the Parthenon or the Apollo of the Vatican, and she would tell you all are shameless creatures. The Venus of Titian would offend her sight as something worse than mere indecency, while the liveliest cupids and *amorini*, and perhaps the angels of a Sodoma and a Raphael, would seem like little monsters of immodesty. Yet the maiden of Latin birth, equally as virtuous at heart as her northern sister, sees in the same objects manifestations of divine truth and beauty, and enjoys them as the artist intended, without harm to her innocence or modesty, and most likely with absolute edification as to her creed. In their æsthetic sense, she accepts them as the artist's creative tribute to the all-creating omnipotence of the Author of all life. While, therefore, one excellent woman is shocked and self-abased, another is exalted in her estimate of humanity and divinity.

MARCH, 1874.

So long as civilisation was mainly confined to the Latin and Greek races, Art had no moral obstacle in its way to using the nude as its supreme manifestation of its loftiest ideas, abstract or otherwise. Hence its most emphatic triumphs, whether under Catholic or classical inspiration, have been wise in the use of the human form as typical of divine attributes. But the tendency of Art in the northern people has been steadily in the opposite direction, relying less on human idealism and more on external nature in its every-day material aspects, until a sturdy, unpoetic realism and the *genre* type of motives have become dominant, both in sculpture and painting. Our model is the superabundantly clothed human being employed in the ordinary avocations of a frivolous or laborious existence; our *ideal*, the common-place, or “natural,” as we distinctively term any motive which is not absolutely heroic, abstract, poetic, or spiritual. This demand for the familiar in Art compels the artist to resort to the things most familiar and intelligible in the external life around him. He must choose the varying fashions, customs, and facts of the fleeting hour, and correspondingly neglect those permanent types and forms which belong to all men for all time.

Two causes make him drift in this direction. Northern climates require plentiful clothing, so that the human figure is virtually a lost and unrecognised force and fact as regards its inherent beauty, both in popular knowledge and Art. Æsthetic movement and character are now associated with redundant costume. Any transient disclosure of muscle and outline, unless in the license of high life or the stage, is held to be an infringement of sound morals and offensive to the sight. But the most cogent opposition to the nude in Art is born of religious scruples. Since the Reformation everything of this nature has been put under ban because of its connection with an anathematised paganism or papal idolatry. Thus it has been brought about that the purest principles, loftiest ideas, and noblest types of Art, have become associated in the minds of the now dominant Protestant nations with impiety and indelicacy, to the absolute hindrance of the re-development of a pure and beneficial use of nude in Art, which really has been subtly degraded into the service of the devil, by leaving it to pander to the cravings of disordered imaginations in shapes of absolute sensuality; meretricious and witty, as in the æsthetic Art of France; brutal and vulgar, as in that of old Holland. Setting aside, however, unmistakably vile Art as alike offensive to the taste of all right-minded peoples, there still remains the moral phenomenon of the antagonistic reception or perception, by the types of the two civilisations above mentioned, of Art in itself pure and noble—the one class of mind receiving it as organically good and wholesome, and the other as radically bad and corruptible; whilst both of them are equally sincere and virtuous in themselves. Because our southern brothers are profoundly moved by beauty in the human form, whether found in nature or Art, and accustom themselves to a more free exhibition of it than our habits of life lead us to tolerate, shall we pronounce the verdict of a lower social morality in them? Doubtless, this is the first impulsive inference; but experience teaches me it is superficial and unjust. In the more southern climates the best traditions and examples of high Art have come from the nude. In the popular mind it is linked with ideas of consummate beauty, lofty idealisms, and spiritual apprehensions, that form a ladder of faith on which superhuman beings descend from heaven to

earth. Hence it brings intense satisfaction to souls receptive both from ancestral blood and actual training. Even in its lower sense the intent is to ennoble the physical man. To the average Protestant mind, trained for generations to receive contrary impressions, this phase of the beautiful is absolutely a "stumbling-block of offence." And what is true with them of the painted or carved human figure is worse as regards the natural man. The degree of nudity tolerated by an Italian woman in public, not to speak of dubious personal habits, viewed either with the same apathy of feeling as would be those of a quadruped, or else even commented upon for the good points with like sexual unconcern, simply as abstract form, without the slightest consciousness of any impropriety; such displays, I need not add, would elicit from English or American spectators sentiments of an entirely opposite nature. I passed the last summer at a much-frequented sea-bathing resort in the Mediterranean, which, as regards its public morals and general decorum, compares favourably with the most fashionable watering-places of any country. In some points the Anglo-Saxon might fancy it dull. I am sure our pruders would pronounce it to be an immodest one, because, along the loveliest of beaches, at all hours, might be seen the male sex of all ages and conditions, with only a narrow strip of covering for their loins, sporting in the surf; while on the shore the human form, ungainly or otherwise, was lavishly displayed in the hot sunlight to wives, daughters, sisters, friends, or strangers even, who unconcernedly walked amidst the naked groups, chatting with them, and often assisting in heaping the warm sand over those recumbent bathers who had come out of the salt-water to complete their amphibious baths by the luxurious process of rolling in the sands or baking in them—for these hot sand-baths are in great repute here as a tonic for weakened constitutions. Ladies in their more ample and dainty bathing-suits also indulged in these hot sand-baths, thus adding to the variety of form and colour with which the strand was enlivened.

Undoubtedly all this is free and promiscuous; but that it is immodest in a moral sense no one seems to conceive. Here the flesh and blood nude has a kindred effect to that of the marble or canvas. Those who are not interested in it by family or

friendly ties pass it by with entire unconcern, or treat it with the same polite, cold-blooded emotion as if it were clad in its usual habiliments. For a time I was disposed to fall in with the snap-judgments of the fresh visitor from northern shores, and put an unfavourable construction on the hearty scrutinies and spontaneous compliments which so often offend or frighten foreign ladies on their first arrival in Italy. But I am really persuaded that they largely spring from the absolute devotion to the human-beautiful and the tasteful in dress, which is inborn in the Latin race. That which we by chance may feel as an exception or a surprise to the common current of our unæsthetic emotions is their involuntary, ever-abiding law of being. Extremely sensitive to all such aspects of the beautiful, they give free vent to the impulses of their quickened temperaments. Especially does this hold true of their enthusiasm for beauty in children, which attracts them even more than that of adults. The young ears are ever hearing praises of their good features; and yet they seem to be singularly free from personal vanity and affectations of any sort. Indeed, these little flatteries serve to stimulate them to become graceful and natural. At all events, the spontaneous vent to critical emotions, as practised in Italy, and elicited by personal charms, is, I believe, singularly clear of libidinous taint in the general, and has its origin in the long centuries of culture of the race in an art which had always been devoted to the beautiful in human form, but which now threatens to be lost in the materialistic pressure of northern ideas and example. If this should prove so, Art must necessarily lose much of its old power and loveliness. Cannot, however, a medium course be found by which the human form shall be made to combine with its infinite capacities of physical beauty those sentiments and idealisms of action and character which shall as suitably express whatever is heroic, spiritual, and beautiful of the nineteenth-century man as it has in past ages, and thus Art be kept in perpetual reverence and purity of being? I commend the solution of this problem to our northern schools of Art, after they shall have outgrown their gross realisms, their passions of notoriety and money-making, and shall seriously devote themselves to the development of a genuine high-Art.

*Florence.*

JAMES JACKSON JARVES.

## THE LAMBETH POTTERIES.

BY PROFESSOR ARCHER, F.R.S.E.,

PRESIDENT OF THE ROYAL SCOTTISH SOCIETY OF ARTS, DIRECTOR OF THE MUSEUM OF SCIENCE AND ART, EDINBURGH.

IT might well have been questioned, less than five years back, whether an article on the Lambeth Potteries had a right to a place in a journal devoted to Fine Art. Not from any suspicion that Art could not be found in that locality; for it is only, as it were, next door to Chelsea, where the glory of English porcelain was originated and for a long period sustained; but because it was generally known that the Potteries at Lambeth, founded in 1817, were until 1871 entirely occupied by the manufacture of those articles which come under the heads of Chemical and Sanitary wares, and common vessels such as bottles and jars for holding liquids, notably ginger-beer—that now almost forgotten beverage which at one time gave rise to an enormous manufacture of stoneware bottles.

At the time of their establishment in 1817 the works of Messrs. Doulton were very small, but from the first they have been conducted with that admirable skill and intelligence which keeps free from trammels, and is ever ready to meet the requirements of the age. Hence it is now the largest concern in the kingdom, and having occupied all the land obtainable in Lambeth, has established subsidiary works at St. Helen's, Lancashire, and at Smethwick and Rowley Regis in Staffordshire. Before coming to the question of the Art-Pottery now established in the parent works at Lambeth, it may be not uninteresting to devote a few lines to a description of the chief articles produced in these immense works, by which many thousands of tons of clay are yearly transformed into objects of utility, and chiefly of a class by which the moral and material interests of society are advanced. Simple as it is, and contemptible as it may appear to those who regard the Ceramic Art only from its æsthetic side,

there are few inventions of modern times of greater value than the *drain-pipe*, which has quite supplanted the old ill-constructed brick-drain, that was little better in our towns than a means of diffusing through the soil the elements of disease, and, even if tolerably well constructed, was constantly liable to obstruction and choking, necessitating constant watchfulness and expense. The drain-pipe, on the contrary, being glazed both inside and out, is impervious, and its smooth interior offers no obstructions, and in practice it is found scarcely more liable to breakage than brick-drains. At first the introduction of drain-pipes was difficult because they had to be thrown on the potter's-wheel, beginning with a small portion of the length, and building up by successive additions of clay to the length required. More complete machinery, however, soon superseded the venerable potter's-wheel, which, although at first not very perfect, has now become nearly so in the Lambeth Potteries, for the weekly production of drain-pipes of all diameters actually exceeds twenty-five miles of length. It would seem that this vast production of one article would be enough to tax the energies of the greatest firm; but Messrs. Doulton & Co. are remarkable people—for to this they add an equally enormous manufacture of chemical stonewares, such as stills and worms, receivers, retorts, connecting-pipes of various shapes, evaporating-pans, cocks for acid-receivers, jars, funnels, percolators, and a great variety of other articles, even pumps constructed entirely of stoneware, brown and salt-glazed, for using with strong acids. So greatly have they improved this class of useful manufactures that they have met the requirements of the manufacturing chemist, and have enabled them to expand their operations to an unprecedented extent. Another class of their manufacture is

in white stone-china called "Queen's-ware." In this they make an immense variety of important and useful articles chiefly for sanitary purposes, such as fittings for lavatories, &c., sinks, &c., also telegraph insulators, and a variety of other useful objects. Then, again, with their brown stoneware they meet the requirements of the agriculturist and supply him with an admirable system of surface-conduits for irrigation, which with little labour can be shifted to any part of the land where irrigation is necessary; a most valuable improvement in these days of sewage-irrigation. Lastly, we come to the chief object of the present article, the Art-Pottery of Messrs. Doulton & Co., which came upon us as a great surprise in the International Annual Exhibition of 1871, when it was first introduced. There is a little romance connected with the rise of this new phase in the history of the Lambeth Potteries, as in fact there generally is in all uprisings of real Art-tastes. The senior member of the firm, Mr. Henry Doulton, has long taken great interest in the welfare and progress of the Lambeth Art-School, with the head-master of which, Mr. Sparkes, he formed a close friendship. This led to various suggestions from Mr. Sparkes that some of his pupils who had exhibited indications of real talent should have an opportunity of displaying their talents on the brown stoneware, and see how far they could revive a style which had only gone out of fashion for want of good taste to appreciate it—a decadence in popular appreciation for the picturesque in pottery, which was not peculiar to the English, but which fell equally upon the German and Flemish people, amongst whom, in the sixteenth century, the production of Grès de Flandres and other varieties of stoneware was carried on with a truly artistic spirit, which is now fully appreciated, and has led to such a demand and such prices for their works as would greatly astonish the old potters if they could rise from their graves just to see the wild bidding at our great auction-sales.

In Germany the revival of a taste for the old stoneware, with its quaint emblems, heraldic emblazonments, harmonious colouring, its picturesque, quaint, and grotesque forms, has led to the not very reputable practice of copying even by taking casts from the best specimens; hence the market is flooded with spurious imitations, which, being properly coated with gelatine and dirt, are not always easily detected by the uninitiated, and consequently often realise high prices. The similar wares produced in England half a century later were distinct in style and not so artistic; nevertheless they were quaint and picturesque, and the shapes were usually extremely good, judging from the too small number which have been preserved to us. Fortunately no one has yet tried to copy them to any extent except in the instance of the Cambridge jug, which is and ever will be a favourite shape in a beer-drinking country. The workers who produced the old German, Flemish, and English stoneware were all possessed with an artistic feeling of the most genuine kind, which was modified and guided by the nature of the material; this they studied closely and never played tricks with it by trying to make it do more than it was capable of being made to do well; and it is particularly pleasing to see that the new school for this branch of the Ceramic Art in the works of Messrs. Doulton and Watts is actuated by the same sentiment and feeling, and is guided by a higher artistic taste than ever before prevailed amongst English workers in this material. The display of Lambeth Pottery at the International Exhibition of 1871, as we before said, excited much surprise. The efforts of that year have been far surpassed in the Vienna Exhibition of last year. Notwithstanding which, so rapid is the progress they are making that the writer has lately since seen a kiln drawn at the Lambeth Potteries which contained specimens surpassing in colour, decoration, form, and every other quality all that have been produced before. Indeed, a point has been reached which we can say without flattery is one that ought to be regarded with national pride.

And now for the romantic part of the subject before alluded to. The

chief artist who has conducted to this great success, Mr. Tinworth, a man of extreme modesty, received his whole Art-education in the Lambeth School of Art. He was the son of a wheelwright, and followed his father's trade. A love of Art, however, was inherent in him, and frequently found vent in rude sketches, which displeased his father as indicating a disposition to neglect his business. Whilst very young his father died, after which he and a companion had dreams of future success if they could but get the advantages of a little instruction in the night-classes of the Art-School. They determined to try, but when they reached the place they feared it was too grand for two poor boys, and they shrunk from applying. A night's sleep and a day of reflection brought their courage up again, and they made another and a successful attempt. Mr. Sparkes not only admitted them, but his excellent judgment soon showed him that Tinworth had a singularly original genius, which, after some training, he pointed out to Mr. Henry Doulton, who gave the fullest encouragement, the result is a success with which both parties have good reason to be satisfied. Some of his figure-subjects in full relief in panels, such as were shown on the large vase and pair of candlesticks in the Vienna Exhibition, and bought for the Edinburgh Museum of Science and Art, are exceedingly clever; and some even more important works which he has in hand, and which will be exhibited in London during the present year, are masterpieces in a really new art, with, however, an old smack about it. In his simply decorated vases, jugs, &c., there is a great beauty of form and never an exact repetition of ornament. The jewellery after the old style of the Grès de Flandres is perfect, and the colours which Messrs. Doulton & Co. have introduced are richer and more effective than any of the old varieties. Another artist whom the Lambeth Potteries have brought out is Miss Hannah Barlow, who, while the vases are still soft and unburned, scratches upon them the most spirited sketches of animals, &c. Colour is afterwards rubbed in, and *Sgraffiato* effects are produced, which have excited the admiration of all who have seen them. Her brother Arthur and two other artists are doing good work in this *Sgraffiato*. During the past year this little band of industrious artists has turned out nearly two thousand pieces, among which no two were alike, showing an amazing versatility of genius. Messrs. Doulton & Co. are now turning their attention to architectural ornaments, and have produced some excellent results in the brown stoneware with the beautifully rich manganese and cobalt colours, which have such a rich effect upon this ware. They have bosses, columns for windows, and other architectural ornaments which will look more beautiful than serpentine, jasper, or granite when similarly applied, and will be much more endurable and absolutely impervious to all atmospheric action, for they will resist the action of the strongest acids. Moreover, when our architects direct their attention to them it will be found that they contrast favourably in price with the other materials. Lastly, Messrs. Doulton & Co. have most successfully commenced working with white clays, and have produced mural tiles of great beauty, as well as dishes with figure-subjects. In some excellent specimens of mural tiles seen by the writer there is a boldness and vigour in design which was most effective and novel. It approached more nearly to those beautiful wall-papers Mr. Morris has designed, and which have excited the admiration of all lovers of true Art. Nearly twenty artists, male and female, are engaged in this new branch of the works under the superintendence of Mr. Sparkes, aided by Mr. Bennet, who directs the painting. Young as this firm is in the production of Art-Pottery, it shows a remarkable vigour and good taste, and ere long will take an important position in this respect. Moreover, Messrs. Doulton & Co. have the great satisfaction of aiding to a large extent the rising genius fostered in the Lambeth School of Art, where it is evident that good and careful training is the rule. It is hardly possible to overrate the advantages of such an establishment and such a school in so densely-populated an industrial neighbourhood.

## DUDLEY GALLERY.

THE present exhibition of the Dudley Gallery cannot be reckoned among its best. There has been a time when this gallery was one of the most interesting of the smaller picture-collections. There was then a freshness and vitality about the works exhibited, giving proof of earnest and intelligent effort after new designs of beauty. In the exhibition now under notice, the signs of originality are few, and the general character of the work is scarcely distinguishable from the commonplace product of the time. It may be that the system of presenting the public with so many small picture-collections acts injuriously upon the quality of the art to be displayed. There is no time for really great achievement, and the case

with which painters can dispose of their slight sketches and studies discourages more important effort.

However this may be, it is certain the quality of the present exhibition is exceptionally low. Many of the most eminent contributors are absent, and the painters who have been most industrious nevertheless lack the inspiration necessary to any achievement of high value. There is a prosaic impression about these drawings which is very rarely relieved, and which stamps the whole gallery with the seal of mediocrity. Indeed, it may be said that some of the best work exhibited is deliberately prosaic in its intention. Miss Thompson's clever drawing entitled 'The Ferry'

(151), has no suggestion of poetic fancy, but is without question a very noteworthy performance. The scene presents a number of French prisoners being ferried across a river, and in realising the different expressions of these beaten warriors, Miss Thompson has found a task exactly fitted to her peculiar power of quick insight, seizing truthfully, but not deeply, the features of her subject. In the group gathered in the boat we find every phase of feeling possible to the occasion. Here is a Zouave who, careless of the event, is drinking deeply; while a companion, gazing fixedly, and with feet dangling over the side of the boat, realises a perfect picture of dejection. This is as clever a piece of prose-painting as any to be found in the gallery. Perhaps the chief strength of the collection is to be found in landscape: English landscape is not now so sure of its purpose as once it was. A revolution of technical method has left the art in a somewhat disturbed state, so that young painters of the present time seem scarcely decided as to the way in which outward nature is to be interpreted. The attempt after a completely realistic landscape can only bring success to painters highly gifted with artistic sense, and who are thus kept safe from the dangers which beset the lesser followers of the school. There are too many men who strive after an elaborate presentation of scenery without the power to combine the different fragments of their work into one harmonious result. They can paint the separate flowers in the grass, or trace carefully the intricate curves of the dead branches of a leafless tree; but when so much has been done, they have no skill to carry their achievement further, and render it serviceable to the cause of Art. Thus it happens that we have now a number of landscapes wherein the general effect is inharmonious and incomplete. Different incidents of the chosen scene are carefully realised, but they are not combined under one governing artistic spirit, and so fail of the influence that a genuine work of Art should possess. In the present exhibitions we may find several works illustrative of this defect. 'The Mill at Rest' (330), Edward Fahey, reveals a very genuine talent carefully exercised. The drawing and painting of the mill itself, and the way in which it is set against the sky, form quite satisfactory evidence of true taste in the painter. But when we turn from the separate parts of the picture and try to combine the different elements into a single whole, there is more difficulty. The green colour of the grass strikes us as being out of tune with the rest of the picture; the choice of colour in the dress of the standing figure is also a little crude; and the evening sky is so cold and dry in its bright colours, that it seems impossible to suppose it was painted in the same atmosphere as that in which the buildings of the mill are set. Other examples of clever but imperfect achievement are to be found in the view of forest trees (104), T. J. Ellis, and in the two landscapes (115 and 314) by Arthur Severn.

We have hitherto only referred to works which illustrate the general character of the gallery, but there are a few deserving of notice for their own individual excellence, and wherein may be found more of beauty and suggestion. Mr. Walter Crane sends two drawings, of which one, entitled 'Winter and Spring' (262), takes easily a foremost place in the gallery. It is the only picture which has any pretence to the higher excellence possible to Art, where a thought of some worth and beauty has attracted the pictorial qualities of graceful design and harmonious colour. In this picture two symbolical figures of Winter and Spring are introduced, the first crouched with gathered cloak and saddened face at the base of a ruined

arch, through which we note the lowering clouds and heavy, cheerless sea. But on the right of the arch, with figure erect, clothed in glad green colour, stands Spring. Heedless of winter, she raises aloft a wreath to crown and deck the ruined arch; while behind her the grass has broken into flower, and an almond-tree by her side puts forth new blossom. The poetical fancy has been delicately handled, and its artistic treatment is marked by considerable cultivation and taste. Mr. Crane should labour unceasingly at drawing if he intends to pursue subjects needing so much power of design. He already possesses a very admirable gift of colour, exercised in this particular picture without any narrowness of manner. The second drawing, a little domestic picture entitled 'Mother and Child' (278), shows, we think, too great a disposition to accept the mechanical balance of a pattern in place of the higher order and harmony which the subject itself should suggest and supply. Next in importance must be placed the portraits of children by Mr. J. C. Moore. There is one, the likeness of Admiral Egerton's daughter (224), in which the painter has gained remarkable success, both in the realisation of child character and in the management of colour. Coming in the same class we must notice the portrait of Master Walter Hill (503), E. R. Hughes; and, as a study of a single figure full of force and the evidence of training, a word of praise is due to the drawing of a girl who has paused in reading (160), by Miss Ellen G. Hill.

Passing round the room in the order indicated by the catalogue, we find a true feeling for landscape, and a tenderness in the realisation of sunshine, in 'The Gentle Craft' (41), John Parker. Farther on, 'Field Labour in Upper Egypt' (60), Heywood Hardy, attracts notice by the clever drawing of the camel and the man who guides it, and by the suggestive realisation of a barren landscape. Miss Phillott's single contribution (144), shows us a gracefully drawn draped figure, set in a pleasant grove of trees, which may be compared with another lady's work (295), Edith Martineau, where the drapery has been most carefully drawn. Among other noticeable works we have (373) by Townley Green, (398) J. Macbeth, (429) by Joseph H. Wallis, and (586) Adrian Stokes, a charming piece of decorative colour. In the first two of this group we recognise clearly the teaching of Mr. Walker. Perhaps no other painter has exercised so strong an influence over younger students, and it must be admitted that in the main this influence has been for good. It has induced, among other things, a desire of stronger definition in the drawing of rustic objects, thus compelling the painter to consider more attentively the possibilities of graceful outline. Hitherto, the love of the picturesque has led to a wilfully ragged realisation of figures in landscape; they have been regarded too completely as subordinate incidents of the picture, and no grace of line has been lavished upon them. But the work of Mr. Walker, in company with that of the late Mr. Mason, presents a different ideal. Here rustic employment is made the occasion of revealing a more profound beauty; the common attitudes of labour are studied and observed till they yield an almost classic grace, and yet this grace is not felt to be forced into the picture, but is found in the subject itself. It must be confessed that neither Mr. Townley Green nor Mr. Macbeth has as yet gained much of their master's excellence. In their pictures is a pleasant feeling for colour, and a measure of careful drawing; the figures are carefully defined, yet without leaving a very graceful impression. Both pictures, however, deserve notice for the serious purpose displayed in them.

## THE DEATH OF CÆSAR.

J. L. GÉRÔME, Painter.

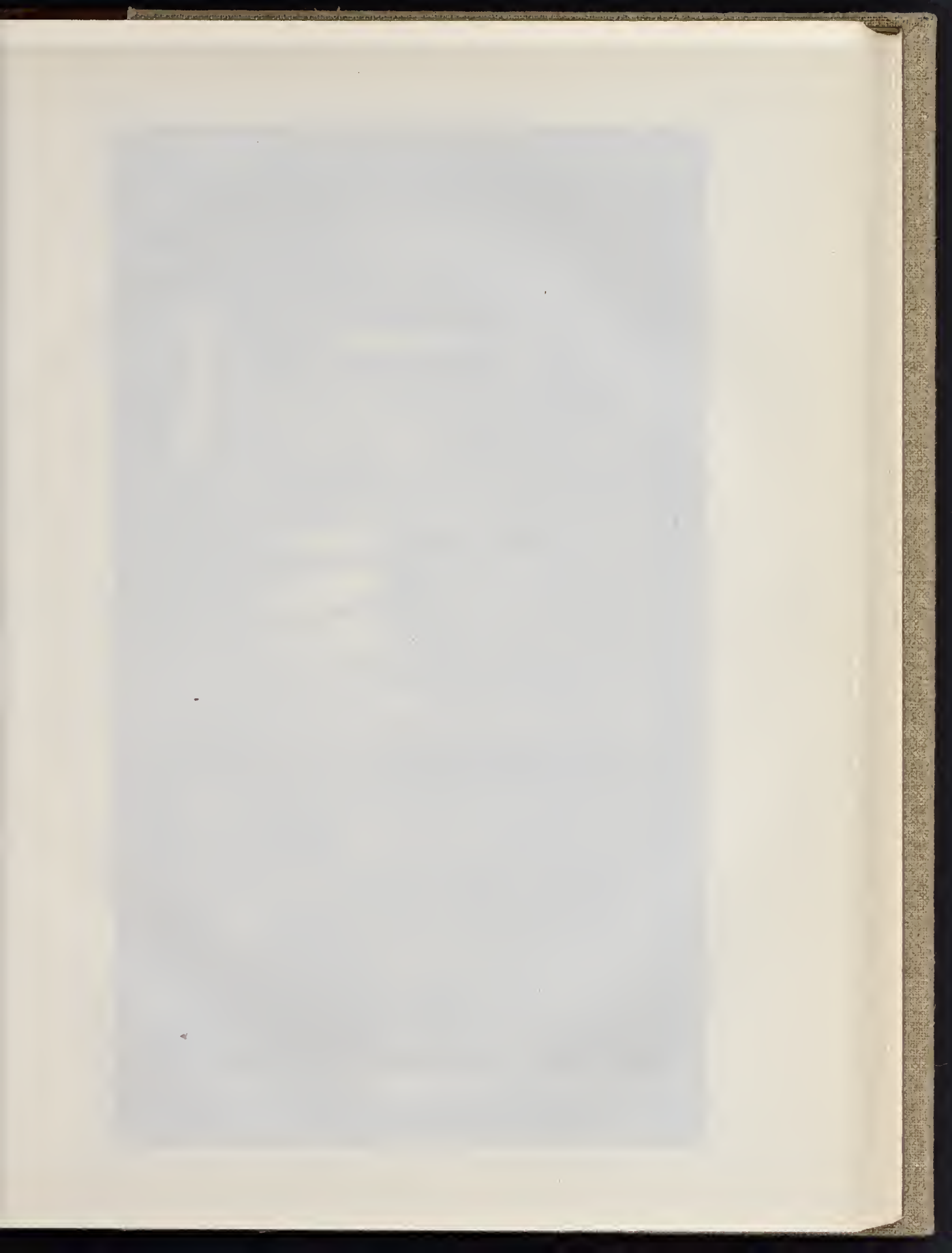
J. C. ARMYTAGE, Engraver.

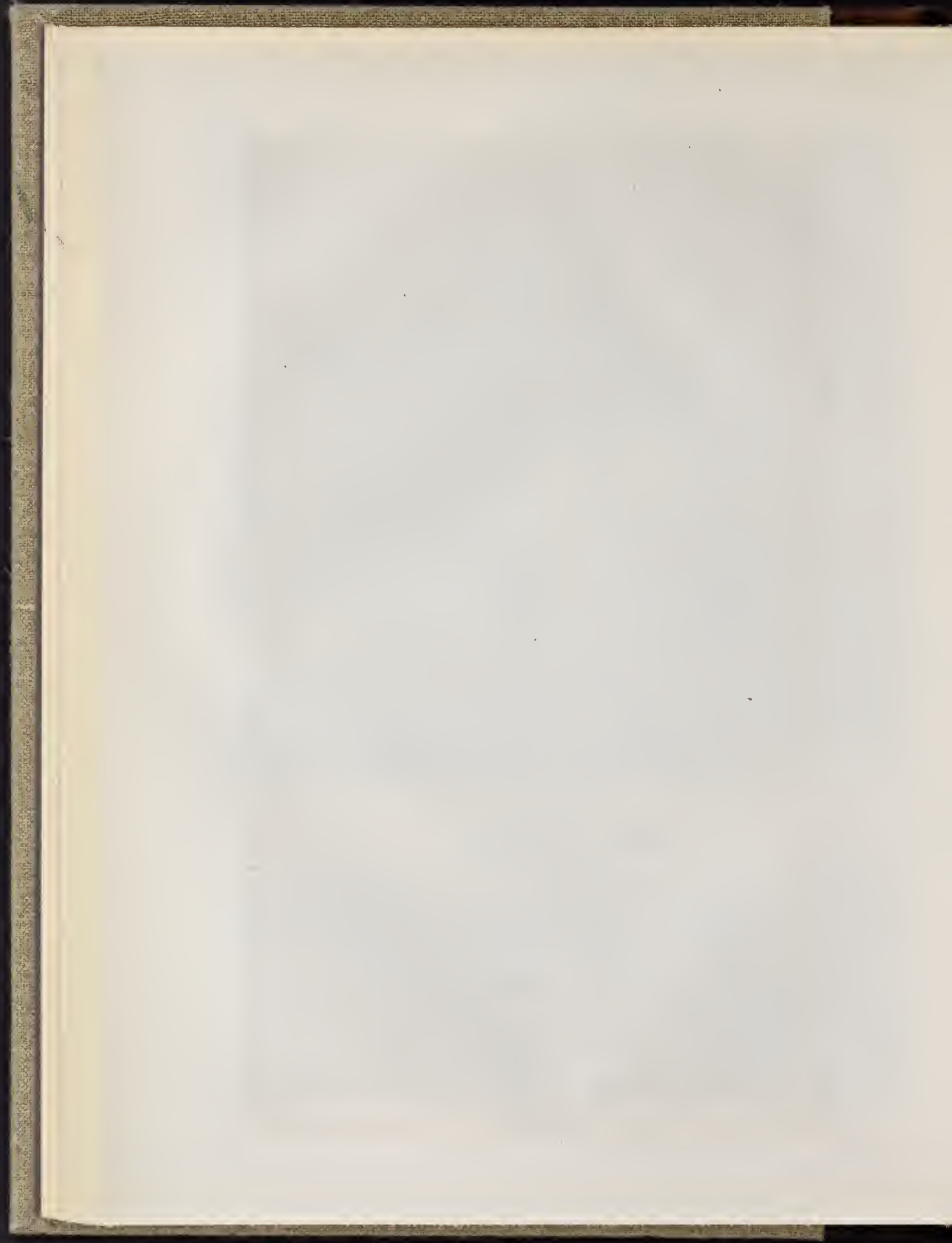
ONE of the most distinguished pupils in the school of Paul Delaroche, the works of M. Gérôme show but little indication of his great master's manner, either as regards subject or treatment. They may, as a general rule, be divided into two classes; those having their origin in modern Greek and Turkish life, and those drawn from ancient Roman history: and in both he too often shows a preference for what is painful to look at, or morally repulsive, notwithstanding the beauty of the workmanship and the richness of colour, especially in the former scenes. M. Gérôme enjoys as high a reputation in our country, where his pictures are frequently exhibited, as he does in France, his native land: he is one of the six foreign Honorary Members of our Royal Academy.

His 'Death of Cæsar,' a comparatively recent work, is an example of what we have termed his "painful" pictures, while his 'Phryne,' a well-known painting, is of those we denominate "morally repulsive." In these, as indeed in almost all his compositions of a like character, is a large area of space in which the figures occupy but proportionately little room; and in this way the artist succeeds in obtaining grandeur of design by superficial contents: and yet the interest of the work is, as it

should be, absorbed by the story told. In the annexed engraving the eye scarcely takes in the vacant senatorial seats and the deep recesses of lofty columns, nor even the statue of Pompey, at whose base "great Cæsar fell:" it rests upon the overthrown *solium*, the prostrate body of the murdered Dictator, and the band of conspirators hurrying out of the Capitol to proclaim, in the words of Brutus, their chief,— "ambition's debt is paid." Still, there is no sense of absolute vacancy throughout the entire composition, for even the mosaic flooring does its part in the way of enrichment; while the solitary senator, the sole occupant now of the empty chairs, and who appears to be riveted to the spot by the atrocity of the act just committed, is a judicious introduction, if only for no other purpose than to animate this portion of the picture, the whole of which exhibits no little grandeur of conception united with simplicity. Whatever form M. Gérôme's pencil assumes, the student of Art will always find something that shows the man of genius, and of great dramatic power in setting out his subject. Moreover, he is a most accomplished draughtsman—see the wonderful foreshortening of the dead Cæsar—and a master of scenic effect, as in the rush of the retreating murderers.





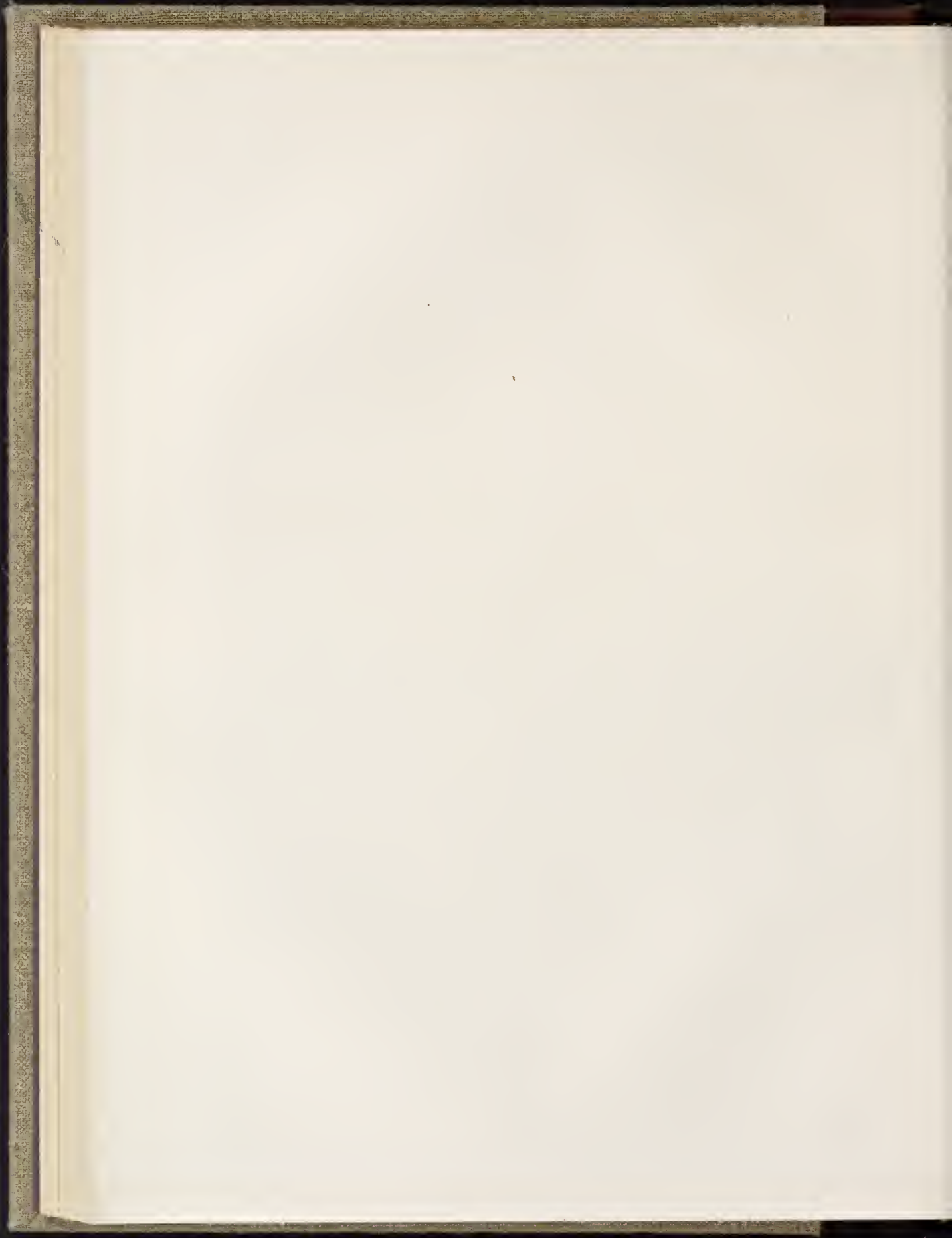




FRANCE PIXXI

ARMY

THE DEATH OF CAESAR.



## LIFE ON THE UPPER THAMES.

BY H. R. ROBERTSON.

## XIX.—THE DIPPING-PLACE.



THE dipping-place, or dipping-hole, as it is perhaps more frequently called, is the usual substitute for a well or pump in the case of the poorer classes living close by the river. The idea of drinking the water of the Thames is no doubt very repugnant to those who may live near town; but in the case of our up-river friends, much pity need not be wasted on that score. The perfect clearness of the river is at times quite startling, the varied colour of "the enamel'd stones" being distinguishable at great depth.

The verses in Charles Kingsley's "Water Babies," on this contrast between two states of the same stream, are so beautiful that the introduction of them here needs no apology:—

"Clear and cool, clear and cool,  
By laughing shallow, and dreaming pool;

Cool and clear, cool and clear,  
By shining shingle, and foaming weir;  
Under the crag where the ouzel sings,  
And the ivied wall where the church-bell rings,  
Undefiled, for the undefiled;  
Play by me, bathe in me, mother and child.

"Dank and foul, dank and foul,  
By the smoky town in its murky cowl;  
Foul and dank, foul and dank,  
By wharf and sewer and slimy bank;  
Darker and darker the further I go,  
Baser and baser the richer I grow;  
Who dare sport with the sin-defiled?  
Shrink from me, turn from me, mother and child."

## XX.—POLLING THE WILLOWS.

The fact that the willow is found over a larger range of the earth's surface than any other woody plant, has perhaps given it



Drawn by H. R. Robertson.]

*The Dipping-Place.*

[Engraved by W. J. Palmer.

an interest to man beyond all trees of the forest. It flourishes amongst the luxuriant vegetation of the tropics, and in the desolate regions of the frigid zone is the very last to succumb to "the killing frost."

Its frequent association with the water-side has doubtless had much to do with its obtaining favour from all—especially the poets, who have always held it in tender regard. In that grand poem, the book of Job, these trees are alluded to as "willows of the

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brook," and by Isaiah as "willows by the water-courses." The beautiful passage in the Psalms referring to the Babylonish captivity, in which the willow occurs, has linked this tree to human sentiment for ever.

The suggestion of melancholy attaching to the willow has been further increased by two or three passages in Shakspeare's plays. Desdemona, when she has some forebodings of her own fate, says, recalling that of her mother's maid, Barbara—

T

"She had a song of—willow,  
An old thing 'twas, but it expressed her fortune,  
And she died singing it: that song, to-night,  
Will not go from my mind:"

She then sings snatches of it, with the refrain—

"Sing all a green willow must be my garland."

The spot at which Ophelia meets her death is thus described:—

"There is a willow grows ascant the brook  
That shows his hoar leaves on the glassy stream.

There on the pendent boughs her coronet weeds  
Clambering to hang, an envious sliver broke:  
When down her weedy trophies, and herself  
Fell in the weeping brook."

The epithet "hoar" applied to the leaves is particularly just in the position referred to in this passage: the under side of the leaf, which would be the part reflected, being in most species very white compared with the upper.

From one of the Roxburghe ballads\* we learn that the willow



Drawn by H. K. Robertson.]

*Polling the Willows.*

[Engraved by W. J. Palmer.

had a symbolic use, by which one ship made known its quality to another,—

"Set up withal a willow wand,  
That merchant-like I may pass by."

The industrial uses of the willow,† including the sallow and osier, are thus minutely described by the venerable Evelyn:—"All

\* Lord Howard and the Scotch pirate Barton.  
† See "Green's Universal Herbal," 1820.

kinds of basket-work, for which even our rude forefathers were held in estimation at Rome (referred to by Martial and Juvenal). The wood is used for pill-boxes, cart saddle-trees, gun-stocks, and half-pikes; harrows, shoemakers' lasts, heels, clogs for pattens, forks, haymakers' rakes (especially the teeth), perches, rafters for hovels, ladders, poles for hop-vines and kidney-beans; to make hurdles, sieves, lattices; for the turners in making great platters, small casks and vessels to hold verjuice; for pales, fruit-baskets,

cans, hives, trenchers, trays, boards for whetting table-knives, particularly for painters' scribbles, bavin, and excellent sweet firing without smoke." We are not acquainted with the term "painters' scribble," but fancy it may mean charcoal for rough sketching, the best of which is now made from this wood.

Willows support the banks of rivers, feed the bees, yield abundance of firewood, drain marshy soils, feed cattle with their leaves, and in their bark furnish man with a medicine for the ague—a disease particularly prevalent in the marshy localities where these trees abound.

A complete list of the uses of this plant—from coracles to cricket-bats—would be interesting, but space will not permit us to pursue this branch of our subject further.

The polling, which we have pourtrayed in our illustration, takes place about every seventh year, the middle of the winter being the season most proper for this operation. The trees, when they

have thus had their branches lopped off, are termed pollards. By many people they are considered at all times unpicturesque—a view we personally do not share. On the contrary, they seem to us to harmonise perfectly with the gentle current of the Thames, its lazy barges and level, low-lying meadows.

#### XXI.—FLIGHT-SHOOTING.

The term "flight-shooting"\* signifies shooting wild fowl at evening twilight, as they fly overland from the sea, or from rivers or lakes which they use by day, to marshes, moors, or fens, where they feed by night: and, again, the sport may be resumed at morning twilight, as the birds return from their feeding haunts to their places of daily resort.

The flight-shooter waits in ambush in the track of the flight usually taken by the wild fowl as they fly to and fro morning and



Drawn by H. K. Robertson.]

*Flight Shooting.*

[Engraved by W. J. Palmer

night, or he may conceal himself in a boat or up a creek—indeed, anywhere in their track.

"Beneath this hedge  
Screen ourselves and dogs—close o'er our head  
The birds will skim; they come, compact and close,  
When instant 'mid their ranks the whistling shot  
Spreads dire destruction."

From some such place of concealment the flight-shooter keeps a sharp look-out about the space of an hour and a half, or so long as twilight lasts. Wild fowl move very rapidly through the air at flight-time, but generally low enough to be brought down by a dexterous sportsman, even with a short gun. The tyro will be sorely puzzled at first, as trip after trip passes over his head in rapid succession. No shooting is more difficult than this, and none requires a keener eye or greater dexterity. The sportsman should remember to allow the birds to pass over his head before firing, and then send his shot after them, under their

feathers; and he must fire well forward, at least a foot in front of them, so as to make allowance for the rapidity of their flight.

There is now a great deal of uncertainty attending this sport in any but severe winters; but before the destruction of the breeding-haunts of wild fowl by the drainage of moors and fens, it was a very popular diversion, and a steady source of food-supply in many districts.

Whenever the flight-shooter is fortunate enough to meet with a shot at a good number of birds, he may bring down his four or five at a charge with a small gun, if he fire at the critical moment, which is (and it cannot be too much insisted on) the instant after they have passed over his head.

The most propitious night that can be chosen for this sport is

\* The practical part of our remarks under this heading is taken almost literally from the "Wild Fowling," by H. C. FOLKARD, 1859, which is by far the best work on the subject we have met with.

at the first and last quarters of the moon, or at the half-moon, and during a strong wind, as the birds then fly very low. A cloudy sky, or rather a sky which presents a mixture of dark and white clouds, with only a little moonlight, is also highly favourable; neither bright moonlight nor clear starlight evenings are adapted for flight-shooting. When the course of the birds is westward, and a lurid sky lights up the scene, the fowler has an excellent chance of seeing his birds clearly when he fires. They generally fly in small trips to their feeding-haunts at night, but return in the morning in larger flights. They fly very low as they proceed over water and mud, but rise higher in the air on reaching land.

In windy weather they keep more together and go in larger flights; but very swiftly, if their course be down wind. The sportsman must then be doubly quick in taking his shots, or the birds will have passed by him before he can bring the gun to his shoulder. If, on the other hand, the course of the birds be against a strong wind, their flight will be so steady that the sportsman will have abundant time to aim deliberately before firing. When the moon rises before twilight, the flight-shooter's sport is often considerably prolonged, as many of the fowl frequently make their flight an hour or two later on such occasions, more especially ducks that have been constantly shot at on their flight; these birds sometimes defer their departure to the feeding-marshes until long after their customary hour, during moonlight.

Wild fowl generally fly much lower in the morning than in the evening, sometimes only just topping the hedges, and they appear less wary of danger; probably this may be accounted for by their crops being at that time full and their appetites appeased.

Captain Lacy\* tells us that in some places this particular branch of sport is carried on from boxes, or tubs, sunk into the ground on open plains, often in the very heart of the best feeding-grounds. From these positions the flight-shooter fires at the birds both on the wing and as soon as they alight, whichever appears to present the better chance. So fascinating do some men find this occupation, and so indefatigably do they pursue it,

that they are known sometimes to remain throughout the whole night in these sunk boxes, utterly regardless of any evil result.

The common wild duck\* is the largest of this species that falls to the gun of the fowler. The general name duck is taken from the female, the male being the mallard, or drake, and the young birds flappers. The last have earned their name by their ungainly attempts to fly before their wing feathers are sufficiently grown, which does not take place till they are eight or ten weeks old. It was formerly the practice in many places to hunt the flappers down, when they became an easy prey; but we are happy to say that the Wild Bird Protection Act now prevents this short-

sighted and barbarous sport. The length of a full-grown mallard is nearly two feet, the stretch of the wings three feet, and the weight about two pounds and a half. The head and neck are of a fine dark glossy green colour, a white collar encircles the throat, and below it the neck, breast, and shoulders are of a purplish brown. The wing-spot is rich purple, with reflections of blue and green.

There are about twenty-eight species of ducks, which are seen more or less frequently in different parts of the country, and principally during the winter-season. The time of departure of wild ducks from the north is about the middle of October, and continues during a part of the following month. It is by no means unusual in the early part of winter to find large paddlings of mallards unaccompanied by ducks.

It would seem to be very ungalant on the part of the male birds to leave their companions behind them on the voyage of migration, but so it is; the mallards leave the north earlier than the ducks, which generally remain with their young until the severity of the frost compels them to proceed to a more southern climate. Their migrations, which take place in flocks of immense numbers, are chiefly performed during the night; but at times, when circumstances hurry them on, they continue the same during the day. The manner in which they fly is in the form of a slanting line as if broken in the centre. Not unfrequently the group presents the appearance of the letter V perfectly formed.

They sometimes fly in a confused mass near low wet ground.



Golden Plovers.



Heron.



Moor-hens.

\* "The Modern Shooter," 1842.

\* *Anas boschas.*



THE CROSS, IN NATURE AND IN ART:

ITS HISTORY, RAMIFICATIONS, AND VARIOUS ASPECTS.

By LLEWELLYNN JEWITT, F.S.A.



THE cross-form is found on Babylonian, Phœnician, and Assyrian remains, by which nations, evidently, it was regarded as a sacred sign, and that sign, probably, as it did with the Egyptians, symbolised eternal life, and, possibly, "regeneration through water." On Babylonish cylinders it is generally employed in conjunction with the hawk or eagle, either seated on it or flying above it. This

eagle is Nisroch, whose eyes are always flowing with tears for the death of Tammuz. Nesr, or Nisroch, is certainly the rain-cloud. In Greek iconography, Zeus, the heaven, is accompanied by the eagle to symbolise the cloud. On several Phœnician, or uncertain, coins of Asia Minor, the eagle and the cross go together. Therefore I think that the cross may symbolise life restored by rain. An inscription in Thessaly, ΕΡΜΑΩΧΘΟΝΙΟΥ, is accompanied by a Calvary cross, and Greek crosses of equal arms



Fig. 35.—Chambered Tumulus, Stoney-Littleton.



Fig. 36.—Cruciform Grave, Callernish Circle, Isle of Lewis.

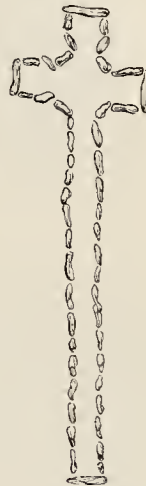


Fig. 37.—Chambered Tumulus, New Grange.

adorn the tomb of Midas, in Phrygia. Crosses of different shapes are common on ancient cinerary urns in Italy; here they occur

on sepulchral vessels found under a bed of volcanic tufa on the Alban mount, and are of remote antiquity.\*

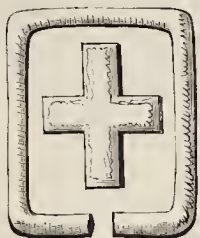


Fig. 38.—Cruciform Grave Mound, near Barwell, Somerset.

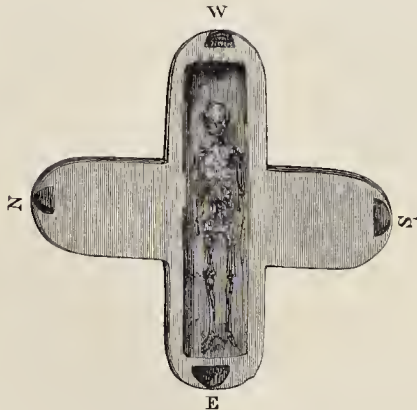


Fig. 39.—Cruciform Grave, Adisham.

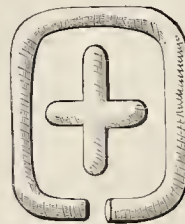


Fig. 40.—Cruciform Grave Mound, near Barwell, Somerset.

"Before the Romans, long before the Etruscans, there lived in the plains of Northern Italy a people to whom the cross was

a religious symbol, the sign beneath which they laid their dead

\* Baring Gould.

to rest; a people of whom history tells nothing, knowing not their name, but of whom antiquarian research has learned this, that they lived in ignorance of the arts of civilisation, that they dwelt in villages built on platforms over lakes, and that they trusted in the cross to guard, and may be to revive, their loved ones whom they committed to the dust. Throughout Emilia are found remains of these people; these remains form quarries whence manure is dug by the peasants of the present day. These quarries go by the name of *terramares*. They are vast accumulations of cinders, charcoal, bones, fragments of pottery, and other remains of human industry. As this earth is very rich in phosphates, it is much appreciated by the

agriculturists as a dressing for their land. In these *terramares* there are no human bones. The fragments of earthenware belong to articles of domestic use; with them are found querns, moulds for metal, portions of cabin-floors and walls, and great quantities of kitchen-refuse. They are deposits analogous to those which have been discovered in Denmark and in Switzerland. The metal discovered in the majority of these *terramares* is bronze; the remains belong to three distinct ages. In the first none of the fictile ware was turned on the wheel or fire-baked. Sometimes these deposits exhibit an advance of civilisation. Iron came into use, and with it the potter's wheel was discovered, and the earthenware was put in the furnace. When in the same quarry these two



Fig. 41.—Cruciform Grave Mound, Hereford.

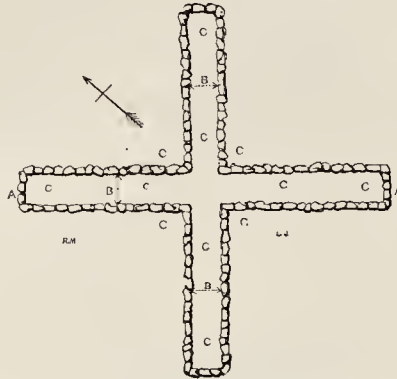


Fig. 42.—Cruciform Grave, Helperthorpe.



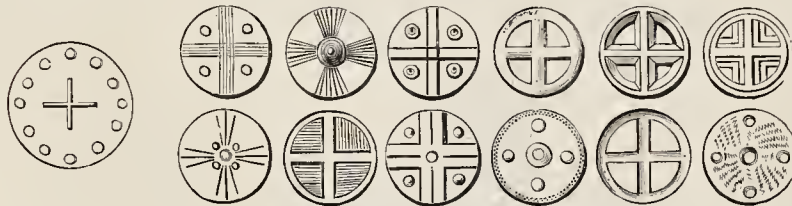
Fig. 43.—From Palengue.

epochs are found, the remains of the second age are always superposed over those of the bronze age. A third period is occasionally met with, but only occasionally; a period when a rude art introduced itself, and representations of animals or human beings adorned the pottery. Among the remains of this period is found the first trace of money, the *æ*s, rude little bronze fragments without shape.\*

Among other remains in these lake-dwellings pottery has been in many cases found, and these vessels bear, on the bottom, crosses of various forms, as well also curious solid double-cones. "That which characterises the cemeteries of Golasecca," says M. de Mortillet, "and gives them their highest interest, is this—

first, the entire absence of all organic representations; we only found three, and they were exceptional, in tombs not belonging to the plateau; secondly, the almost invariable presence of the cross under the vases in the tombs. When one reverses the ossuaries, the saucer-lids, or the accessory vases, one saw almost always, if in good preservation, a cross traced thereon. . . . The examination of the tombs of Golasecca proves, in a most convincing, positive, and precise manner, that which the *terramares* of Emilia had only indicated, but which had been confirmed by the cemetery of Villanova; that above a thousand years before Christ the cross was already a religious emblem of frequent employment."

In the Swiss lake-dwellings of the same period, the cross is very



Figs. 44 to 56.—The Cross on Pottery of the Lake-dwellings, Wales, Villanova, &c.

Fig. 57.—Castle Rising.

rarely found; but in Central America, in the ruined city of Palengue (founded, it is said, in the ninth century before the Christian era), it occurs in one of the many small chapels in the palace. In this instance, a slab of gypsum at the back of the altar has sculptured upon it a cross (Fig. 43), between two figures, one of whom is, with extended hands, making an offering to it of a baby or monkey. "The cross was also used in the north of Mexico," says Mr. Gould. It occurs amongst the Mixtecas and in Queredaro. Sigüenza speaks of an Indian cross which was found in the cave of Mixteca Baja. Among the ruins on the Island of Laputero, in

Lake Nicaragua, were also found old crosses revered by the Indians. White marble crosses were found on the Island of S. Ulloa, on its discovery. In the state of Oaxaca the Spaniards found that wooden crosses were erected as sacred symbols. So also in Aguatalco, and among the Lapatecas. The cross was venerated as far as Florida on one side, and Cibola on the other, in South America; the same sign was considered symbolical and sacred. It was revered in Paraguay. In Peru the Incas honoured a cross made out of a single piece of jasper. It was an emblem belonging to a former civilisation. Among the MUYOCAS at Cumana the cross was regarded with devotion, and was believed to be endowed with power to drive away evil spirits; consequently newborn children were placed under the sign. Probably all these

\* Crosses of very similar character to those of the lake-dwellings occur on pre-Italic pottery from Villanova, and on ancient Welsh pottery, &c.

crosses, certainly those of Central America, were symbols of the Rain-god: and also, as we are told by the conquerors, of the crosses on the Island of Cotzumel. The cross was not an original symbol of the Azteks and Tolteks, but of the Maya race, who inhabited Mexico, Guatemala, and Yucatan.

In the cave of Elephanta, in India, the cross occurs over the head of a figure who is massacring infants. It is also to be found in the hands of Vishnu and other Indian divinities, where, in the case of Vishnu, it signifies the god's "power to penetrate heaven

and earth and bring to naught the powers of evil." The cross was also used as the head of a sceptre by the Indian kings; and in a figure of Krishna, three of his six arms hold the cross.

Indeed, as I have already said, the cross, ages before Christianity was dreamed of, and in countries where its blessings have never yet been known, has been a sacred symbol, and one to which as much devotion and veneration has been paid as to the Christian emblem by all true believers.

The cross as an instrument of punishment is also of high anti-

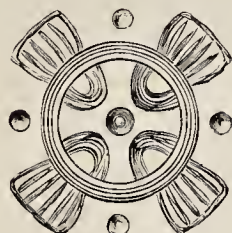


Fig. 58.—Cross from Pottery of the Lake-dwellings.

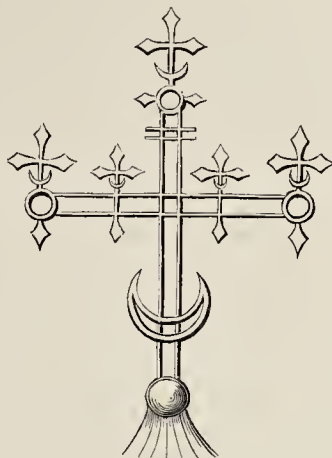


Fig. 59.—Cross from the Church of St. Saviour, at "the Golden Gate," St. Vladimir.

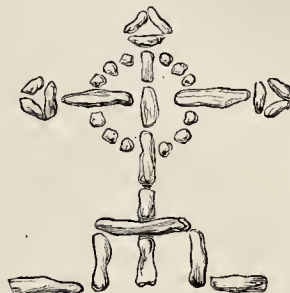


Fig. 60.—Cross from the Fortress of Izborsk.

quity. These crosses might be divided into two general classes,—the *crux simplex* and the *crux composita*, or *compacta*. The first is said to have consisted of a stake, to which the criminal was attached, and either left to perish, or quickly put to death; or by which he was impaled, the *pale*, or piece of wood being sharpened, and the wretched being placed upon it, as on a spit, and left to perish. Of this punishment Seneca says, "I behold these crosses, not of one kind, but made differently by different people. Some

suspended the criminal with his head turned towards the earth; others drove a stake through his body." Of the *crux composita* three varieties are described,—the *crux decussata*, *crux commissa*, and the *crux immissa*. The first of these was the *saltire*, or St. Andrew's cross (so called because it is affirmed the Apostle Andrew suffered death upon a cross of this form), and is thus described by Jerome: "Decussare est per medium secare velut si duæ regulæ concurrant ad speciem literæ X quæ figura est



Fig. 61.—Anglo-Saxon Cross.



Fig. 63.



Fig. 64.



Fig. 62.—Anglo-Saxon Cross.

crucis;" literally, that its name indicates two lines cutting each other after the manner of the letter X. The letter X, it must be remembered, besides denoting a cross, stands for the number ten in Roman numerals, the V for five (half its number) being one half the X—so that V, the number of the five wounds, is one half the cross X. The *crux commissa* was, according to Lipsius, formed by putting a horizontal piece on the top of a perpendicular one, in the manner of the letter T; this is the cross *lati* of which I shall yet speak fully. The *crux immissa* or *crux capitata*, is the

usual "Calvary cross," formed of a horizontal beam laid across a perpendicular one nearer its top than its base, so as to leave a length above corresponding with the length of the horizontal arms, †. This is one of the most usual forms of the cross.

In early Christian times, Tertullian tells us, the Christians, before they would undertake any work, at going out and coming in, at sitting down and rising up, at board, bath, or bed, the bringing in of lights—in all occupations, in fact, made the sign of the cross upon their forehead.

## VENETIAN PAINTERS.

BY W. B. SCOTT.

## IX.—SEBASTIAN DEL PIOMBO.



HATEVER feeling Titian had to Giorgione, it would seem Giorgione had no ungenerous sentiment to Titian, who, he acknowledged, was a painter before he was born—in *sino nel ventre di sua madre era pittore*; and Michelangelo, as Vasari reports, said after Titian's visit to Rome, *he alone is worthy to be a painter*. Such praise as this, or any praise approaching it, we cannot give to our next hero, Sebastian Luciano, called *Del Piombo* after he took the habit of a monk, and became Keeper of the Seal to Pope Clement VII.

On the contrary, he was one of the many men who figure on the great stage of Italian history, and especially in Italian Art, at this culminating period of activity and prosperity, when the Renaissance in all walks had done its mighty work, and shaken the intellect free of the Middle Ages—a healthy, able intellect, ready for receiving and acting on the impulses of the time—without original speciality, but without the limitation and weakness of a specialist, with power to accomplish whatever he undertook. He was not greatly younger than Giorgione—eight years only—and had begun life, at his father's instigation, as a musician, which was very much a clerical profession, or might be at least a means of clerical promotion. Giorgione, it will be remembered, was as excellent in music as in painting, and this it is supposed was the bond between them. Sebastian left music and became a painter, a pupil of the elder, although young, master, and his ardent admirer. "He had been Giorgione's friend and journeyman, had probably sung and played with him in more than one concert, and haunted the same scaffoldings in Venetian palaces: no two artists of that age were more completely similar in feeling," say Messrs. Crowe and Cavalcaselle; yet it would appear from Vasari that Sebastian was a disciple of Bellini first of all, and there is evidence in his pictures, or in works that may be his, that such was the case.

Every one who considers attentively the works of the old masters, either Italian or northern, of the greatest or of the least of the well-known painters, from Raffaele, the pupil of Perugino, downwards, must be aware of the fact, although the wonder at it may have gradually worn out, that every one of them learned his art like a trade, and painted exactly like his master for a time more or less long, according to the pupil's opportunities afterwards, or powers of advancing by his own abilities. Nowadays, even in Germany, where the most thoroughly educated artists of modern Europe exist, this is nothing like so much the case, and with us it does not exist at all. Our picture-painting is in fact more like writing magazine papers and poetry than like the old Italian practice, when the art and mystery was taught from the grinding and triturating of the colours to their selection and treatment to produce flesh colour, sky colour, or what not. The other great master of the period to whom we may compare Sebastian is Julio Romano, both having the largest capacity to learn and to benefit by all about them, but only a weak original relation to nature and emotional life—great enjoyment in their art as a gladiatorial achievement or an eclectic triumph, little in it as an expression of their own perceptions.

From the time of his attaining this power of the educated craftsman, Sebastian disappears from Venice. He, like several other Venetians, Giorgione himself, Titian, and Tintoretto, required a wider field to himself, and finding his master a giant young in years, he sought his fortune away from Venice. First, however, he painted the portrait of the 'Maestro di Capella' of St. Marc, Verdelotto, a Frenchman, although his name seems to have been Italianised, and an altar-piece for the Church of St. Chrysostom, with the eternal subject of 'The Mother and Child,' and her

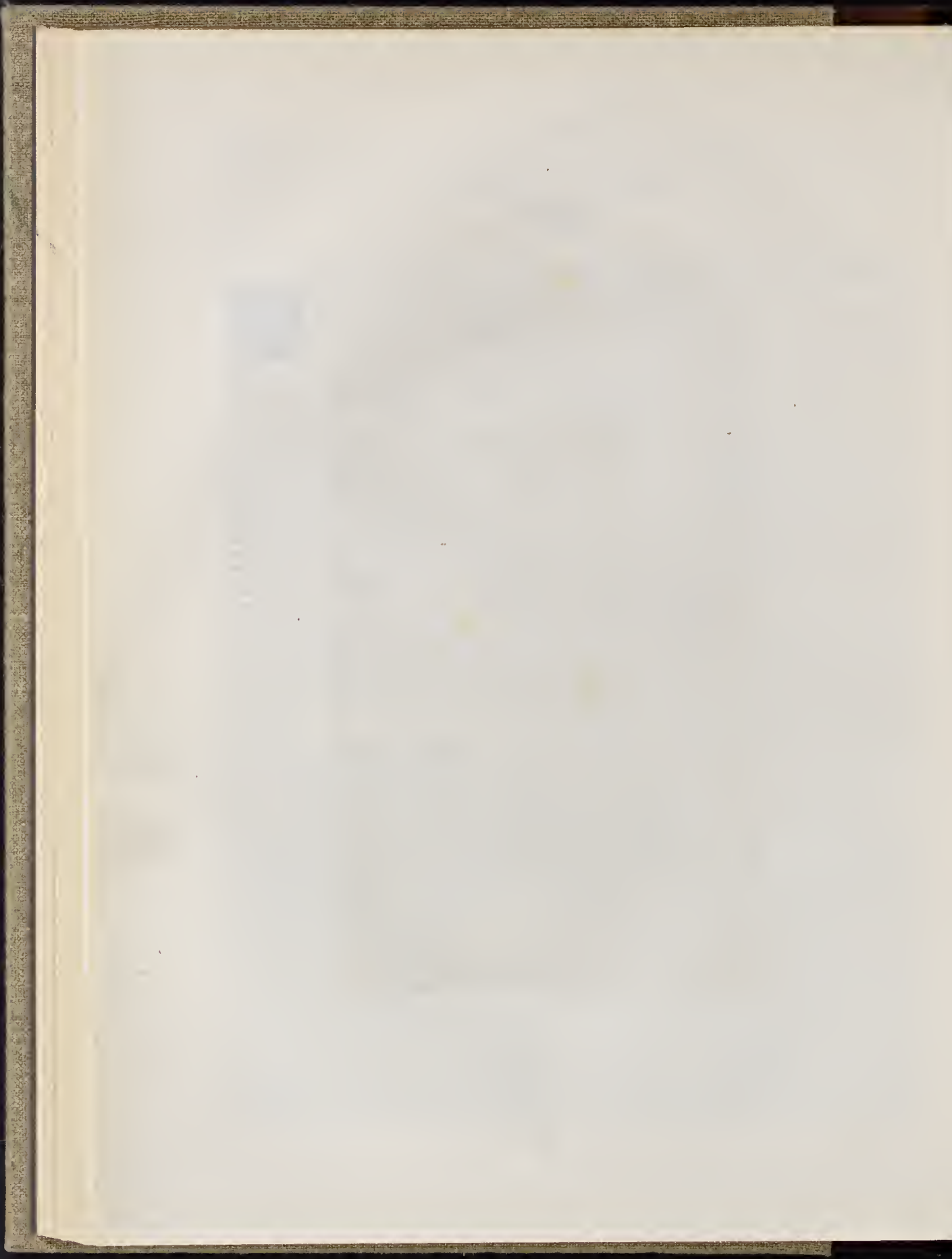
attendant saints, which Vasari says is so like Giorgione as to be taken for his handiwork. That this should be the case was then, and may be now, the greatest recommendation, and his reputation was much extended.

At this time Agostino Chigi, the great banker of Siena, began to build the Farnesina, a large villa or summer palace in the Trastevere, Rome. Already the vaulting in a Loggia overlooking the garden had been filled by another painter—Baldassare of Siena; but he was so drawn to Sebastian by his fame as a lute-player, and by the reported charm of his conversation, both of which accomplishments were to Chigi as attractive as the painting ability, that he prevailed upon Sebastian to come to Rome—a move which suited him exactly.

Immediately on his arrival, he appears to have set to work on the arches "above the Loggia," and here he painted many poesies or fanciful subjects in the Venetian manner—perhaps we ought to say in the Giorgionesque manner, which was very different from that of any of the artists then painting in Rome, and was received with very great pleasure. Raffaele, who was also subsidised by Chigi, having also painted there his renowned 'Galatea,' Sebastian produced a 'Polyphemus' in the space beside it, which brought him much renown. This fresco of 'Polyphemus' is now gone—gone long ago, indeed—as if fresco would never last in the hands of a Venetian even in Rome; but there can be no doubt it was his oil-painting power that gave him his position in Rome, which was so high, that on the death of Raffaele he was accepted as the greatest living master, except of course Michelangelo, who was at no one's service, and apart.

Raffaele, however, went on his wonderful career for a number of years after the painting of the 'Galatea' and the 'Polyphemus,' and Vasari dwells on the division of opinion in Rome as to the relative merits of Raffaele and Michelangelo, causing every one who knew anything of Art to hold either by the one or other of these altogether different masters. From the phraseology of that writer, we must conclude that public opinion, and nearly all the artists, gave in favour of the more graceful painter. Sebastian was not one of these artists: "possessing a penetrating judgment, he very well appreciated the relative value of both these masters; the mind of Buonarroti was thereby disposed towards him, and being besides really much charmed with the richness and grace of colour of Sebastian's works," the greatest of all masters took an affection to him, and offered to supplement with his own hand what appeared to him the Venetian's weak side—that of design. This, Vasari says, he did because he was willing, without doing anything himself in rivalry with Raffaele, to confound the party who held that master to be the first, and that he might, under the shadow of neutrality, stand as umpire between these two. This famous accusation of Vasari has employed the critical pens of many writers since that day—some explaining away, others affirming the truth, of the narrative. But there can be no doubt such a combination did exist—the original sketch in Michelangelo's hand for the figure of Lazarus in our great picture in the National Gallery still existing, in Sir T. Lawrence's collection of drawings (where it is now I do not know); and "the 'Dead Christ, with our Lady weeping over Him,' which a certain gentleman of Viterbo in favour with the Pope commissioned Sebastian to do," towards which Michelangelo made a cartoon, is supposed still to exist in the Bridgewater collection, having been brought thither from the Orleans Gallery. The question is, not whether such a combination existed—the great Florentine's *terribil via* being always manifest—but whether the motive stated by Vasari was the right one. In their "Painting in North Italy," Messrs. Crowe and Cavalcaselle elucidate the matter considerably, showing that the compact between the two painters was the result of circumstances, and was not in the least a secret one, but that Sebastian, after Michelangelo had left for Florence, had, in an audience of the







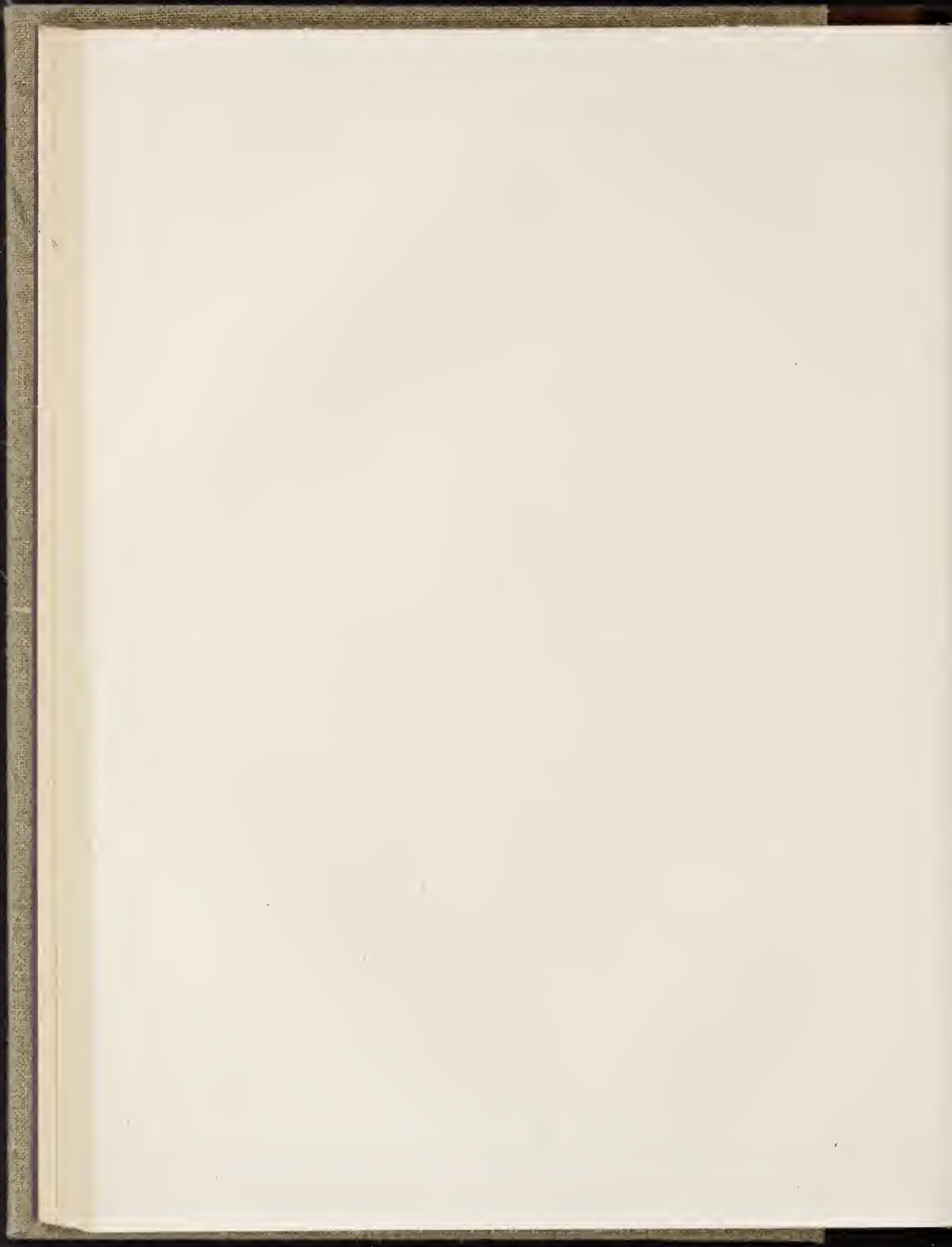
Engraved by Edward Schuler

VENETIAN PAINTERS

TITIAN

The Assumption of the Virgin

LONDON VIRTUE & CO





Pope, offered their joint services, saying he would perform miracles with Michelangelo's aid. To this Clement replied—"I have no doubt you all learn from him: look at the works of Raffaele, who no sooner saw Michelangelo than he substituted that master's manner for the style of Perugino. But Michelangelo is an awful man, and hard to deal with, as you know." Sebastian, in fact, seems to stand between the Pope and the austere painter of the Sistine, the roof of which was finished some time before.

The application to the Pope whereat this conversation, which is recorded in a letter from Sebastian to Michelangelo, took place, did not lead to anything; but extensive commissions came to him from other sources—Agostino Chigi and the chamberlain Sergardi—which he proceeded to do without any direct help from Buonarroti. The principal of these was the chapel in San Pietro in Montorio, where he spent six years. We must remember that Sebastian had the sincerest admiration of the great works in the Sistine, and the expressed ambition to see something of their style in his own pictures, so that afterwards when we find him aided by Michelangelo in the 'Raising of Lazarus,' we cannot be surprised, and need not look for any sinister motive. The works in S. Pietro in Montorio, were mostly done in oil on the intonaco, so that in respect to the method of painting preferred by Michelangelo, he was evidently not in agreement with him, and we shall see afterwards that it was by his direction that the wall to receive the 'Last Judgment' was prepared in his peculiar manner for oil, not for fresco, which seriously offended Buonarroti, and broke in on their long friendship.

The best of all the chapters in the second volume of "Painting in North Italy" is that on Sebastian; it certainly interests us in the man—that is to say, it shows us vividly the robust, sanguine, and immensely able individuality. From this we will extract the account of his getting the appointment to the office of the Piombo. Previous to this, great historical events had happened. Leo X. was dead,—had "slipped out of the world without the sacraments,"—and Adrian VI. hated "heathenism" in Art, threatened to take all the nude figures out of the Sistine Chapel, and stopped off all the band of Raffaele's disciples working in the Vatican. To Sebastian he remained kindly disposed, he being then much employed in portraiture, which Adrian liked. In a few years Adrian dies, and a new pope, one of the Medici, brings back "all the virtues and all the arts of design;" but loses his way in politics so disastrously that Rome had been sacked, and Benvenuto Cellini claimed the merit of having shot the Constable Bourbon, at the assault of Campo Santo, as well as wounding the Prince of Orange, from the tower of S. Angelo where he commanded the artillery. Sebastian had also taken a journey to the north, and sat at the suppers in the Casa Grande with Titian and his guests, Aretino and Sansovino, and had great praise for a portrait of Aretino, who about this time wrote his obscene sonnets to the designs of Julio Romano. He was back in Rome working in great force in 1531, when the office of the Seal (almost a sinecure) became vacant, and a large number of persons applied for it. "Three serious candidates had a chance of appointment; these were Benvenuto Cellini, Giovanni da Udine, and Sebastian Luciani. Cellini was the first in the field; he was well known to Clement as a singer in his choir, as well as a carver, and a smart duellist. He claimed to be chief of the Florentine faction at Rome, and boasted of his achievements at the time of the siege. Besides all that, he had recently been employed by the Pope in most important works, was serjeant-at-arms in the Vatican, and maker of medals and dies to the Mint. In the palmy days of Raffaele's disciples he was a leading spirit at their dinners and parties. His interest was now much the same as Sebastian's. He went boldly to the Vatican, and asked for the vacant berth. On his advancing his request, he was met by the objection that the income of the place, being worth eight hundred scudi per annum, would be far beyond his wants, and lead infallibly to habits of idleness. 'You will sit all day scratching yourself, instead of attending to your duties,' said the Pope, not very choicely; and Benvenuto replied at once—"Sleek cats are cleverer at birds than starved ones. Men of skill do better when they have plenty than when penurious; but since your holiness refuses

to give me the office, I hope you will find some person who shall not be a fool and not addicted to the habit of scratching himself!" With this he left the room in a frenzy of rage. At this opportune moment, Schio, Bishop of Vaison, interposed for Sebastian, urging that Benvenuto was young, and rather fitted for arms than the cowl. The Pope then turned to Baccio Valori, who stood by him, and said, "When you meet Benvenuto, tell him he is the cause of Bastiano's getting the Piombo."

This account, so amusing, and indicating a very coarse style both of social and administrative manners, is derived from Cellini's memoir by himself and from Vasari, who, however, does not go into detail, nor mentions Cellini at all. He says besides, that Sebastian was ordered to pay out of his salary three hundred scudi a year to Giovanni da Udine. This reduces the amount to five hundred per annum to Sebastian; and it is amusing to find that the Pope's sneer at Cellini's likelihood of idleness was fulfilled in Sebastian, thereafter called Fra del Piombo. Vasari says, "When he assumed the habit of a monk, it soon appeared as if he felt his very soul changed thereby; for perceiving that he had now the means of satisfying all his desires without a stroke of the pencil, he gave himself up to repose and the enjoyments his income afforded him;" whereupon the worthy biographer enlarges, to the extent of a page or two, on the danger of making men of genius too easy—in fact, nearly agrees with the old court maxim, "keep your poet poor."

Two of the pictures, however, in our National Gallery were painted after his accession to office. One of these, 'Portraits of Del Piombo and the Cardinal Ippolito de' Medicis,' shows the churchman writing, and the painter waiting with the seal of office in his hands; and the 'Portrait of a Lady as St. Agatha' is supposed, with some show of reason, but with no certainty, as two others claim the honour as well, to be the portrait so praised by Vasari, of Signora Giulia Gonzaga, to paint which Cardinal Ippolito sent Sebastian from Rome to Fondi "with four swift horses," the painter, however, taking a month to his task. The great picture of 'The Resurrection of Lazarus' is of course our noblest work by the master. It was commissioned by Giulio de' Medicis long before he became Clement VII., at the same time he got Raffaele to undertake the 'Transfiguration.' The picture we have already engraved of 'Saints Magdalene with Barbara and Catherine,' was an early one, done before he left Venice, for the Church of S. John Chrysostom.

#### X.—BONIFAZIO.

OF Bonifazio a very few words must suffice, although he is unsurpassed, executive on a small scale, by any Venetian painter, even Titian, and his works have passed frequently for the pictures of Giorgione.

This must be the case for two reasons; in the first place, little, indeed nothing at all with certainty, is known of the personality of the man or the incidents of his life; and in the second, except in Venice, it is very difficult to see any authentic picture by him; in England particularly, although there must be many in private galleries bearing his own name, and also many bearing the names of all the great Venetian painters, there is not one in the National, or in any other public, collection. In the Scottish National Gallery, indeed, there is a 'Last Supper,' a large picture of nine feet and a half, but of doubtful authenticity. Bonifazio was a skilful and prolific painter, not employed on pictures for churches, where they would remain for centuries in their original places, recognised by his name; nor indeed so much as others, his contemporaries and equals, for well-known galleries, and on well-known important commissions. His works have, therefore, shared the fate of those of other personally obscure painters in all ages; they have been frequently made over, either in ignorance or by stratagem, to the greatest names at hand. Thus it is closer research, as now employed by Passavant or Crowe and Cavalca-selle, finds the pictures frequently called Titian's, Giorgione's, or Palma Vecchio's, to be more probably by Bonifazio. At the Brera, Milan, for example, 'Moses presented to Pharaoh's Daughter,' called Giorgione, is now admitted to be one of Boni-

fazio's gems : and also the 'Woman taken in Adultery,' falsely assigned to Palma Vecchio.

In the first edition of Vasari, that most industrious collector of information, although he had been in Venice, and met there every artist at all prominent, at the very time Bonifazio must have been in full vigour, no mention of him is made among the almost innumerable men, great and small, he commemorates. In his second edition, he adds a short notice of him at the end of the life of Sansovino.\* "Bonifazio, Venetian painter, of whom at first I had no knowledge, is worthy to be counted among the number of such excellent artists, because he was indeed a most skilful practitioner, and a mighty colourist. Without speaking of the many compositions and numerous portraits from his hand that are in Venice, he has made in that city, for the church of the Servites, a picture now placed on the altar of the relics, representing Christ surrounded by his apostles, at the moment when Philip says to him, 'Lord, show us the Father;' a picture of much beauty, and conducted in an excellent manner. He painted also, in the church of the monastery of the Holy Spirit, at the altar of the Madonna, another picture of equal beauty, in which we see a vast number of figures, men, women, and children of all ages, assembled together, along with the Virgin, adoring the Father Eternal, who appears in the sky above amidst a great glory of angels."

With respect to the last-mentioned of these pictures, there is a difficulty of identification, as the church of the monastery of Santo Spirito has been destroyed, and a picture somewhat answering to the above description, still existing, as having been removed from thence, is said by every one who has catalogued it to be the work of Polidoro, a Venetian, but one of the third order, considered a feeble imitator of Titian. The other, 'Christ surrounded by the Apostles,' is now in the Academy, removed from the Servites.

That collection, however, is so strong in the works of Bonifazio, that this important work is not sufficiently observed and remembered. Here is the 'Adoration of the Magi,' the original of our engraving, a very rich and perfect example, altogether Venetian in colour, removed, says the catalogue, from the office of the Council of X. And here is also the *chef-d'œuvre* of the painter, the 'Dives and Lazarus,' called in the same document 'Il ricco Epulone a mensa fra le sue cortigiane,' formerly in the possession of the noble family of Grimani; and many others besides, twenty-five in all. The picture of the 'Rich Man' is one of the fullest and purest works representative of Venetian Art in its highest executive moment. It may be called an easel-picture, the figures half life-size; and there is so complete a unity carried through all the parts of the composition, that the impression of the whole is truly delightful. Towards either end of the canvas a column divides off two side-pieces, that look like *volets*, and seem to have been

after-thoughts, as the large central work, taken by itself, is simply a Venetian family-party engaged in, or listening to, music. Although the heads of the ladies, as well as of the men, are characterised by a sort of luxurious indolence, and the rich man himself is somewhat coarse in type, there is nothing to mark the subject of the parable. But the side-piece on the right exhibits Lazarus begging unheeded, a dog licking his ankle, while that on the left shows two pages drinking wine.

There remains a letter from Aretino to Bonifazio to which M. Charles Blanc has drawn attention and translated, in his short notice of the painter; this is somewhat interesting, the satirical poet having at that time an extraordinary power somewhat difficult to understand now. The sentence about his friend is very obscure.

"When I saw the paintings from your hand, my very amiable master, at the house of the Chevalier da Legge, I can tell thee a blush mounted to my forehead as I recalled to myself how much I had been wanting, never having rendered you a visit, and indeed having been so remiss in the duties of friendship and of regard demanded by your merit. My shame, however, did not prevent me admiring the beautiful order of your small figures, the poesie and the grace of your inventions; and I am very sure that if they are engraved, they will fill with honour the portfolios of amateurs and of merchants. The very illustrious procurator attached before a very high value to the decoration of his apartment, but I assure you, since he heard my praises of your work, as he is aware how well I know all the masters of your art, his chamber has become to him the most precious of jewels. I know well that still a different kind of *décor* surrounds the pictures you do for churches, and I pray you to forget my omissions, and to show me some of them. Will you allow me to come to-morrow, in the afternoon, to confess my sins and regale my eyes on what you like to show? I will bring with me the friend you know, on condition that you say not in a whisper, but in a loud voice, that he has a figure of wood coloured in *secco*. I will then go without fault, and if you send me a counter order, will console myself by going to the palace and contemplating your beautiful friezes. Month of May. At Venice. 1548."

Neither the year of Bonifazio's birth nor of his death is recorded: one of his pictures is dated 1532: he is supposed to have been born about 1500, and to have died about 1562.

The engraving we give this month is a very good one of the great picture by Titian, the 'Assumption of the Virgin.' It is impossible that so small a size can convey fully the *impression* produced by the immense canvas, but our engraving is certainly a very able one. We described the picture at some length in the paper on "Venetian Painters" in the December number.

## THE NEW MANTEGNA AT THE NATIONAL GALLERY.

THE picture by Andrea Mantegna, recently purchased for the nation, is on every account to be reckoned a most important acquisition. Even if it were not for its own sake to be welcomed as of high imaginative beauty, there would still attach to it a deep historical interest. The national collection possesses only one other example of the painter's work, and in that the special direction and force of his genius are poorly shown. In the historic development of the great Art of Italy the labour of Mantegna availed much; and as almost the last work of a life urged constantly towards the perfection of a new ideal, this particular painting may be accepted as a valuable representative achievement. The picture, therefore, holds an important place both in the history of Art and in the history of Mantegna. It helps more effectually perhaps than any other work in our gallery to a right understanding of the wider purpose that was then slowly entering into painting. Italian Art was beginning to feel that it might become through noble effort a true image of the world, and was gradually seeking after a more abstract expression of human feeling.

\* Our popular English translation of Vasari, by Mrs. Jonathan Foster, published by Bohn in five volumes, seems to have been done from the first edition, this short paragraph regarding Bonifazio not appearing.

The intensity and sweetness of the earlier work could no longer satisfy the larger ambition of the time, which sought from painting a realisation of thoughts that outran the changing phases of human affection, however tender their influence. Painters were impelled to find for their art a wider scope, wherein forms of lasting beauty should have freedom from a too passionate control, and at this juncture the strong grand spirit of Mantegna naturally assumed to lead. He had been attracted always towards the ideal excellence of ancient sculpture, and his whole career shows clearly that he understood better than others of his time how far the imaginative significance of painting fell short of the triumphs gained by the earlier Art. When we think of what painting became in the hands of Michael Angelo, we are better able to value the development it received from Mantegna. With stern purpose and unflinching labour Andrea sought unceasingly for the higher perfection that as yet had not been granted to his Art. In painting, as he found it, there would have been no room for the exercise of a supreme genius, and only by his patient toil the laws were wrought out through which the greater masters who followed him were free.

The newly-acquired picture has, therefore, a special interest for the

historical student of Art. But it has also a rare beauty of its own. The art of Mantegna seldom attained the perfect grace and ease to be found in work earlier and later than his. The enormous power that dwells in it seems never quite composed, and there remains always the sense of an imagination that is still a little hard and constrained in its utterance. About his work we find something both of audacity and reserve, as of a man who has discovered for himself the language in which he chooses to clothe his thought, and is not yet sufficiently confident in its use to be unconsciously free. This picture, probably enough the last to which he put his hand, shows that his search after higher beauty was yet unfinished when he died. There is still something of an aggressive manner about the work, and still some want of perfect ease of line. But the noble qualities of the painting overpower all sense of lesser defect, and give by beautiful example an explanation of the artist's ideal. Hitherto the picture has gone by the title of 'The Triumph of Scipio,' and under that name it was exhibited in the Exhibition of Old Masters in 1871. The true subject is now set forth by Mr. Wornum in the catalogue of the National Gallery; not the Triumph of Scipio, but the reception by him, as the most worthy citizen, of the Phrygian mother of the gods, is the scene actually presented. On the left of the picture Galatian priests are bearing in the image of the goddess towards a group of which Scipio forms the centre. At the feet of the noble Roman, and with hands outstretched towards the approaching goddess, kneels Claudia Quinta, a Roman lady, upon whose fair reputed unscarred stain had somehow rested, and whose honour is to be vindicated by a foremost place in the ceremony of the day. On the right of the group around Scipio are other figures coming from the steps of the temple, whereon stand musicians with drums and pipes. But of more importance than the subject of the picture, upon which not a little learning has been expended, is the masterly method adopted by the painter in its treatment. The picture was painted for the Venetian family of the Cornari, which believed itself to be descended from the *Gens Cornelia*, the family of the Scipios at Rome; and the historical incidents of the composition were therefore, in all probability, imposed upon the painter from without. But whether this be so or not, a more important part of the work remains to be considered, and into this the genius of Mantegna could alone have entered. The picture is frieze-shaped, and includes altogether some twenty figures. When we note with what mastery of design these figures have been disposed in their space, and with what consummate skill the sense of moving reality has been admitted into the composition without disturbing its rhythmic order, the merely historic significance of the work becomes of less attraction. Following the action of the figures from the spectator's left hand, we may observe how the triumphant and half-tumultuous entry of the priests, who bear aloft the image of the goddess, impresses itself upon the opposing crowd of citizens. The eager, outstretched arms of him who leads the procession almost meet the upraised hands of the kneeling lady, and a part of the strong wave of movement seems here gradually to sink and determine, carried downward by the lines of her figure. This group in the centre thus skillfully averts any sense of collision which might come of a too close conflict between the groups on the right and left. The figures of Scipio and of those behind him seem in their attitude to be conscious of the oncoming of the procession, which is yet not so near as to suggest confusion or to prevent the slow and dignified advance from the steps of the temple. Thus the group is subtly broken up within itself: Scipio, whose body sways forward, turns to speak with a citizen, whose form slightly bends in the opposite way; while further to the right the old man who is descending from the steps is held in momentary converse with a youthful warrior. It is hard to know in what more masterly way the inherent difficulties of the subject could have been turned to such beautiful advantage. The power of design revealed in this, as in other works of Mantegna, is of that highest kind which turns the simplest physical movement to the noblest account. The artist has sought the beauty that lies in deep knowledge, and through the marvellous subtlety with which every attribute of human form is interpreted, we can gain a sight of the noblest imaginative purposes. The art of Mantegna was tending directly towards that mysterious mastery gained finally by Michael Angelo, wherein single forms of men and women in careless pause of movement are made to reveal all the sources and possibilities of passion. The figures in this picture seem to have been studied with the closest and most minute regard: the hands and feet, each turn of head and swaying movement of body, speak of an art which sought through a knowledge of form to present a loveliness not yet known to painting. In their elaborate treatise, MM. Crowe and Cavalcaselle speak of this composition as being "fanciful;" but it would appear that no epithet could less happily describe its aim and effect. Mantegna's genius was little fitted to deal with the fanciful, and the whole spirit of this particular picture is profoundly and seriously imaginative.

And if we seek to know by what teaching the artist had discovered

the higher possibilities of artistic expression, we are brought at once into contact with his passionate love of sculpture. In the earliest years of his career, Mantegna had been brought, through his master, Squarcione, to know the value and excellence of the work of the ancients; and the whole labour of his life seems to have had this one aim above others—to give to painting something of the wider significance and more dignified calm that had hitherto belonged to marble. This picture of 'The Triumph of Scipio' was begun in the year 1505, and was not yet finished when the painter died in the end of the following year. At the very time when it was in course of execution, there happened an incident which illustrates with pathetic force Mantegna's reverence for the work of the ancients. He possessed a cherished bust of Faustina, which now rests in the museum at Verona. Towards the close of his life he had fallen, through misfortune and perhaps imprudence, into sad straits of poverty, and in a letter, dated 13th January, 1506, to the Marchioness Isabella of Mantua, were these touching words:\*

"Although I have not all the parts of my body in that health of former times, yet have I not failed in the little genius which God gave me, and have nearly finished painting the History of Comus according to the command of your Excellency—the which work shall continue whenever my fantasy shall help me; and further, having told her of his many debts and difficulties, he says—"so also it has come to my mind to help myself as best I may with those things which are most dear to me, therefore, having been many times, and by divers persons, requested for my dear Faustina of ancient marble, for necessity, which makes one do many things, I have wished to write to your Excellency, because if I needs must part from her, it would be dearer to me that she should have her, than whom there is no lord or lady nobler in the world."

But the Duchess, to whom Andrea might fairly have looked in his distress, turned cold towards the great painter, and did not answer his letter. She even sent her servant, Giacomo Calandra, to bargain with him for the bust, and how severely this slight wounded the pride of Andrea may be judged from this letter of Giacomo to his mistress. "It seems to me," he writes,† "that I ought to tell your Excellency that he seemed somewhat to resent that you had not answered his letter and—adding, he said to me—that perhaps you had withheld an answer from shame, seeing that you could not at the present help him in his necessities. But I answered him that your Excellency did not hold it any the less honourable than writing to him the sending him a personal visit by one of your servants; nor were you ashamed at all, seeing the condition of the times excused it, if you did not use towards him that cordiality and liberality which his virtues had merited."

But the most affecting incident of this wretched haggling with genius comes later, when Mantegna entrusts the bust to the messenger even without security of payment. The latter writes:‡—

"Your ladyship will have learned from M. B. Codeleys how I have had the Faustina of Master Andrea Mantegna, the which, although without security, he does most willingly yield up if it gratify your ladyship. He confided it to my hands, yet did he give it over to me with great ceremony, recommended it to me with much circumstance, and not without great show of jealousy; so much so, that if six days should pass, and he have her not back again, I am certain that he will die. Although I did not touch again on the price, he said to me that he would not take less for her than one hundred ducats, and for this his pertinacity he craves pardon of your Excellency, affirming that, if necessity did not drive him to it he would not give her—not for very much more."

This letter was written in August, and on the 13th September Mantegna died. The incident, sad enough in itself, bears touching witness of Mantegna's strong devotion to ancient Art. That devotion he gave up only with life. He had striven always to transfer to painting something of the calm and stillness to be found in the undying beauty of marble, and the fruit of his striving was a noble achievement for himself, and the possibility of still nobler work in the future. The revolution he attempted and partly carried through was of real and lasting value to painting, because it rested upon nature as well as Art. His love of the antique induced no mere copy of marble forms, but as he knew and loved the excellence in them he sought himself for the sources of it in the human forms around him. If the reconciliation had been ever perfectly gained, if the grace and dignity of sculptured forms had been brought through his effort alone into perfect accord with the spontaneous movement of the actual world, the historical development of design might have closed with his career. As it was, he could only forecast the future and direct its forces, and in what way that was done this work now in the National Gallery shows as aptly as any the painter wrought.

J. W. COMYNS CARR.

\* D'Arco Delle Arti, ii., 61.

† Bottari Raccolta, viii. 32

‡ Bottari Raccolta, viii. 33.

## OBITUARY.

## JOHN CHRISTIAN SCHETKY.

IN recording the death, on the 29th of January, of this painter, we speak of one who wanted but a very few years to make him a centenarian, for he was born in 1777 or 1778 in Edinburgh, and, it has been stated, was educated at the High School, where he was cotemporary with Sir Walter Scott, Lord Brougham, Leonard and Francis Horner, and many others whose names stand out more or less prominently in the history of the nineteenth century. In Mr. S. Redgrave's recently published "Dictionary of Artists of the English School," mention is made of John Alexander Schetky, born in Edinburgh in 1785, who was educated for the medical profession, and "served with much distinction as surgeon to the Portuguese forces under Lord Beresford; and on the termination of the war in 1814 he resumed his Art-studies in Edinburgh, and in 1816-17 exhibited some scenes in Portugal at the Water-Colour Society. In 1821 he also exhibited at the Academy some works of the same class, and in 1825 his brother exhibited there two paintings of frigate-actions, painted in conjunction with him."

The brother here alluded to is evidently the veteran artist whose death we report, though Mr. Redgrave does not give his name; for on turning to the catalogue of the Royal Academy Exhibition of 1825, the two "frigate-actions" are entered under the joint names of J. C. and J. A. Schetky, the subject of the one being 'The *Brune* taking the French frigate *Oiseau*, 1768;' that of the other, 'His Majesty's frigate, *Brune*, 32 guns, running from the French 64 gun-ship *Constant*, 1762.' The elder artist had been an exhibitor at the Academy long before 1825; and in the preceding year we find among his pictures hung there two views of the royal squadron returning from Ireland with George IV., when his Majesty paid a visit to the sister island. Mr. Schetky is here designated "Marine Painter to his Majesty and to his Royal Highness the Duke of Clarence;" this appointment he held when the Duke ascended the throne, and it was continued to him by her Majesty Queen Victoria. He was also for very many years professor of drawing at the military colleges at Marlow, afterwards

Sandhurst, and Addiscombe, and at the naval college, Portsmouth. Marine-painter to the Royal Yacht Club was another appointment held by Mr. Schetky.

Notwithstanding the time which these accumulated posts must have occupied, Mr. Schetky appears to have been very rarely absent from the Academy, generally exhibiting two or three pictures. Even after he had passed his ninetieth year, namely, in 1871, he contributed two paintings, and in 1872 three pictures, which certainly did not look as if they were the works of an artist who was more than a nonagenarian.

As a marine painter Mr. Schetky's pictures were always held in estimation for their truthfulness; this quality appears to have been his great aim. A gallery of his works would contain among them some of the most stirring naval actions that occurred during the long wars of the early part of the century, besides others of a later time. How he must have mourned over the change in naval architecture since the days of Duncan, Jervis, Nelson, and others, with whose persons he was probably familiar.

## JOHN PYE.

By a somewhat remarkable coincidence we have also to note the death, on the 6th of February, of another veteran in Art, the famous landscape line-engraver, Mr. John Pye, who had passed his ninetieth year. We cannot this month do justice to his memory, for want of space: in our next number we hope to speak of him more fully.

## H. GOODALL.

Mr. H. Goodall, eldest surviving son of Mr. F. Goodall, R.A., died at Cairo, on the 17th of January, at the age of twenty-four. He was a young artist of more than ordinary good promise, as was evidenced by his very attractive picture, 'Capri Girls Windowing,' in the Academy last year; a work that was most favourably noticed in our columns.

## ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The last year's report of the Council of the Royal Scottish Academy has reached us. It refers to the success of the annual exhibition as indicated "by the fact that the sales of works of Art were unprecedentedly numerous," and it is confidently assumed by the Council, "that nowhere out of London do the sales of the works of British artists approach in number and importance those which are made from the walls of our Annual Exhibitions." The report, generally, possesses less interest than usual beyond the Academy itself; and as no vacancies have occurred in its ranks during the year, so there have been no elections.

CORK.—At the last meeting for the distribution of prizes to the students of the Cork School of Art and Science, the mayor of the city, who occupied the chair, presented to the head-master, Mr. Brennan, on the part of the students, a valuable silver fish-service, accompanied by an illuminated address, as an expression of the high esteem his pupils entertained for him.

BIRMINGHAM.—The Royal Society of Artists closed its autumnal exhibition early in January, after a successful season. More than 30,000 persons visited the galleries, and 214 pictures were sold, at the aggregate price of £5,568; a sum exceeding by £808 that realised in the preceding autumn.

MANCHESTER.—A list of several statues has been submitted to the sub-committee for the erection of the new Town-hall, as exterior-decora-

tions of the building. The principal are figures of St. George, Agricola, Edward the Saxon, Henry III., Elizabeth, Edward III., Thomas de Gresley, Thomas de la Warre, John Bradford the Manchester Martyr, Humphrey Chetham; Henry, Earl of Derby, and others.

NOTTINGHAM.—At the meeting, on January 30, of those interested in the school of Art for the distribution of prizes, reference was made by some of the speakers to the museum which it is proposed to erect on the "Castle Rock." In moving a vote of thanks to the Bishop of Lincoln, who presided, Mr. W. G. Ward said, the bargain made with the Corporation of Nottingham was that they should find £6,000, and that the people should find £6,000. Now they intended the people to find £12,000. Mr. Ward then read out the following list of subscriptions:—Mr. Samuel Morley, £1,000; Messrs. A. and H. Heymann, £1,000. Messrs. Ward and Cope, £1,000; Mr. C. Seely, £250; Mr. W. Foster, £200; Mr. T. C. Hine, £100; Mr. James Carver, £50; and Mr. H. Cole, C.B., £20.

RYDE.—An Art-exhibition is to be held here shortly, in order to raise a fund in aid of the School of Art. Contributions of pictures, &c., have been obtained from residents in the Isle of Wight, and the Queen has promised loans from the royal collection at Osborne. The authorities of the museum at South Kensington will also send works in their possession; these will undoubtedly add value to the exhibition.

## PICTURES OF ITALIAN ARCHITECTURE.

## FLORENCE.

## PART I.



FOR more than six centuries Florence has filled a conspicuous place in the history of Italy, and it has had no inconsiderable influence on the civilisation of continental Europe by the eminence it attained in the Arts and Sciences. One is accustomed to associate Florence with everything that is most attractive to the eye and grateful to refined taste, to think of it as a city of palaces filled with works of the highest genius, and with all that wealth can accumulate in the way of luxury to satisfy the craving after the beautiful. In some respects, indeed in many, whoever visits the city with such impressions fixed in his mind, will not be disappointed; he will find it abounding with domestic edifices of massive architecture and solid grandeur—erected, however, as much for security in times of peril as for splendid residences in days of peace—with palaces containing pictures and sculptures that have a world-wide reputation, and with churches which will bear comparison with some of the most famous ecclesiastical structures of Italy.

Yet it is, perhaps, less the city itself than the locality in which it is set that justifies the title given to it of "Firenza-la Bella." Like Pisa, it is divided into two parts by the river Arno: on the north and north-west, a fine plain a few miles in breadth stretches between it and the Apennines, which rise to the height of more than three thousand feet above the valley. To the north-east, the hill of Fiesole, covered with villas and gardens, almost touches the walls of the city: these walls are lofty, and were once ornamented with towers, which, a quaint old writer says, "encircled the city like a garland." The part of Florence lying south of the Arno runs up the declivity of a rather steep hill, partly enclosed within the walls; the Boboli gardens and the Belvedere fort crown the higher grounds within the enclosure. The Arno is spanned by five bridges, the handsomest of which is the Ponte Santa Trinità; this is adorned with marble statues. It is impossible to imagine anything more lovely than the view of Florence, in its general aspect, from any of the heights by which it is commanded, whether from that of Fiesole, or from the Boboli gardens, or from the villa of Belosguardo, outside the Porta Romana.

Florence owes its origin to a colony of Roman soldiers located there by the Emperor Augustus. Tacitus, in his history of the reign of Tiberius, mentions the Florentines as having sent a deputation to Rome to protest against an intended diversion of the course of the river Clanis, now called Chiana, into the Arno, by which their fields would, as they alleged, have been exposed to inundation. About 119, Hadrian, who was prætor of Etruria under Trajan, restored, in the second year of his assuming the imperial purple, the Via Cassia, from Chiusi to Florence. In the third century the Florentines had embraced Christianity, and there are records showing that several of them suffered martyrdom about that period: in the following century it became the seat of a bishop. In the sixth and seventh centuries respectively it was attacked by the Goths, who were on each occasion repulsed, and compelled to retreat. Subsequently the Longobards—a nation of ancient Germany which eventually gave its name to Lombardy—occupied the city, and Tuscany became one of the duchies of their kingdom. The Emperor Charlemagne, having conquered the Longobards, appointed a political chief, called duke, and afterwards count, as the principal ruler over Florence, with various officers of administration under him, who were to be chosen by the count and the people together; and thus a municipal government was early given to the city. In the eleventh century, when Italy began to be involved in the long quarrel between the Church and the Empire, Florence, with the greater part of Tuscany, was under the jurisdiction of the Countess Matilda, who, at her death about the year 1115, left her inheritance to the Roman See. From that time the chief towns of Tuscany began to govern themselves

as independent commonwealths, and the popes favoured the disruption. The actual territory belonging to Florence was then very limited, extending only a few miles beyond the circuit of its walls; still, the industry and speculative spirit of the inhabitants wonderfully enriched them: they had commercial establishments in the Levant, in France, and elsewhere: "they were money-changers, money-lenders, goldsmiths, and jewellers." But the seeds of internal discords, which in time sprung up and brought forth such bitter fruits of dissension, were early sown, and in this way. A year or two before the death of the Countess Matilda, the citizens took up arms to repel a new vicar sent by the Emperor, and accompanied by a detachment of soldiers supplied by the neighbouring feudatories. The Florentines met the party about six miles west of their city, a skirmish ensued, in which the imperial vicar was killed and his escort was defeated. Thenceforward Florence was placed among the towns attached to the popes, and opposed to the emperors, or, as they were called in the following century, the Guelph party, although many of the neighbouring feudatories continued in alliance with the opposite side. Several of those latter became, at various periods, citizens of Florence, or connected themselves by marriage with Florentine families; and thus antagonistic party-feelings took root within its walls. By way of showing how soon these resulted in open warfare, it is related by Malispini, in his *Cronica Fiorentina*, that in 1177, a powerful Florentine family, supported by their dependants and friends, raised a disturbance against the municipal magistrates, who were elected by the various trades. The city divided itself into factions, each headed by some leading family, and fought in the streets from palace to palace, and tower against tower: of these towers there were then many, each about one hundred and fifty feet in height. Now, considering that these internecine quarrels extended through several centuries, it is no matter of surprise that the domestic architecture of Florence should present such a warlike aspect, as much of it does, in its massive embattled stone palaces, which look like fortresses.

About the middle of the thirteenth century Florence had a narrow escape of disappearing from among the cities of Italy. In 1260, a large party of Guibelines, or Ghibellines—one of the great factions into which the inhabitants were now divided—who had emigrated from the city, ranged themselves under the command of Farinata Uberti, an able leader of the party, and being supported by Manfred, King of Naples, marched against Florence. On their march they encountered, at a short distance from Siena, the Florentine and other Tuscans of the Guelph party, defeated them with great slaughter, and entered the city in triumph. The principal Guelphs who survived fled, their property was confiscated, their houses were thrown down; and, at a general diet of the Guibeline towns, held soon after at Empoli, it was proposed to raze the city to the ground and distribute its people among other places, as the bulk of the population was too much of the Guelph side to be safely trusted. "Farinata resolutely resisted the proposal, saying he would sooner join the Guelphs than see his native city destroyed. The threat had its effect, and Florence was saved." Dante has justly praised Farinata for this patriotic act, "in which the feelings of the citizen rose above the passions of the partisan."

But amidst all these intestine feuds and actual warfare Art began to find a place in the history of Florence. About the middle of the thirteenth century, as is generally supposed, Niccolò Pisano had erected the church and monastery of Santa Trinità, Cimabue had painted pictures for other ecclesiastical edifices, and Giotto, the young shepherd-boy, was teaching himself the rudiments of drawing, after a very primitive fashion, while tending his flocks in the valley of the Arno. And as years rolled on, the three great branches of Art, architecture, painting, and sculpture, continued to progress, till they reached their culminating point under the

protection of Lorenzo the Magnificent, duke of Florence from 1469 to 1492, in which latter year he died. But it is unnecessary to follow the history of the city any further: this brief sketch of its foundation and early progress will scarcely be considered out of place as introductory to a short description of a few of the principal buildings in Florence; some of which, at least, have come down to us from a period extending as far back as the end of the thirteenth century.

THE CHURCH OF SANTA CROCE deserves early mention, not because it is distinguished by any special beauty of external architecture, as the engraving introduced testifies, but because internally it exhibits many attractive features, and, moreover, is a grand

mausoleum. "This vast church," says Valery, "naked, sombre, and austere, lit up by superb windows of stained glass, has justly been called the Pantheon of Florence; and certainly never was assembled so goodly a company of the illustrious dead." On this account only, some English writers have designated the church as the Westminster Abbey of Florence. It must suffice to mention among those buried here, Michelangelo, Machiavelli, and Galileo. The church, which belongs to the order of Black Friars, was commenced in 1294, from the designs of Arnolfo di Lapo, was opened for service, according to Gwilt, in 1330, but not actually consecrated till 1442. The tomb of Michelangelo is almost the first object to which the attention of the visitor would be directed; its principal features are three allegorical figures representing re-



Church of Santa Croce.

spectively the three arts in which the great Florentine artist excelled: the statue, Painting, is by B. Lorenzi; Sculpture is by Cioli, and Architecture by Giovanni del' Opera, a pupil of Michelangelo; this figure is considered the finest of the three. The centre of the group is occupied by that of Architecture; and all three stand in a mournful attitude round the urn of the great artist. The monuments of Macchiavelli, by Spinazzi; Galileo, by G. and V. Foggini, assisted by Ticciati; and the cenotaph of Dante—who was buried at Ravenna—are all of the last century date.

The chapels of Santa Croce are adorned with numerous paintings, and with sculptures, all of ancient date.

Our second engraving represents the exterior of the building known as the "UFFIZI," or "The Offices," erected by Cosmo I., who confided to Vasari the construction of this fine edifice, for

public purposes; the ground-floor and first story to be used by the tribunals of the State, for the public archives, and for the magnificent library now known by the name of Magliabecchi. The upper stories contain a splendid collection of works of Art of every kind. The gallery of the Uffizi, or Imperial Gallery, as it is also sometimes called, is one of great renown. The first foundations were laid in July, 1560, and the work was continued during the reigns of Cosmo's immediate successors, but was not completed till the commencement of the last century. Externally the building is impressive rather from its size and simplicity, combined with elegance of style, than from any striking architectural features. The proportions of the various stories are throughout good.

The central point of attraction in Florence is the Piazza del

Gran' Duca, where stands the PALAZZO VECCHIO, a portion of which forms the third engraving here introduced. The locality is the richest and most ornamental part of the city, and is identified with the principal events in the history of the State; it



*The Uffizi.*

was the chief rendezvous of the citizens in their struggles for liberty. If the Palazzo Vecchio, with its massive and imposing architecture, recalls the tyrants who inhabited it in olden time, its monuments of Art testify to the grandeur of ancient Florentine

life. In 1250 the citizens of Florence proposed to erect a palace for the residence of their chief magistracy, but it was not till 1298 that Arnolfo, the architect employ'd, completed the building which still remains, though it has been so altered, that, as Vasari—who lived in the latter half of the sixteenth century, and was employed in reconstructing the edifice—remarks, "Arnolfo would not have known his way about the building, had he come back again." But prior to Vasari's time the structure had undergone

several changes, and even its original architect was compelled, by the orders of his employers, when enlarging it, to deviate from his original plans, and thus the building lost much of its symmetry. Taddeo Gaddi, in the first half of the fourteenth century, added the present battlements to the "palace of democracy," as it has been denominated; another change took place under the orders of the Duke of Athens; and then, when the magistrates were expelled, and the Grand Duke Cosmo took possession of it, in



*Interior Court of the Palazzo Vecchio.*

1540, Vasari set to work to make alterations, principally in the interior, which he converted into a residence fit for a Florentine prince in an age of luxury and magnificence. Some of the principal saloons retain much of their pristine glory, even at this lapse of time; the richly-carved decorations of the ceilings, faded though the gilding is, and the paintings in deep compartments, notwithstanding that they have lost brilliancy of colour, still survive to convey an idea of what they once were.

The portion of the palace represented in the accompanying

engraving is an open court, quadrangular in form, the arches being supported by massive pillars, alternately circular and octagon; on a ground-work of gold are painted rich arabesques and other ornamentations diversified in design; these almost entirely cover the upper parts of the columns: the lower parts appear in small flutes. The general aspect of the court is remarkably rich and beautiful; in the centre is a small fountain of porphyry surmounted by a Cupidon.

JAMES DAFFORNE.



## ART IN CONTINENTAL STATES.

DUSSELDORF.—The painter, Emile Reide, who has been distinguished by many mural works in the University of Königsberg, has lately, while at Düsseldorf, successfully treated, in oils, the startling subject of 'Charon wafting Psyche to the Infernal Regions.' The picture is critically commended for strong freshness of conception combined with severe purity of drawing, and happy brilliancy of colouring. The force of contrast could assuredly no farther go than between the form of hell's grim boat-master and the exquisitely ethereal Psyche.

PARIS.—*The Directeur des Beaux Arts and the Museum of Copies.*—Political antagonism seems to effect a summary intrusion into Fine Art matters in Paris. In the first place, M. Charles Blanc, an excellent official, but, in outer affairs, a republican, like so many of his countrymen, is dismissed with unceremonious abruptness from the high and honourable post of *Directeur des Beaux Arts*. The *Patrie* states authoritatively, that he received an invitation to an interview with M. Fourton, the recently nominated Minister of Education, Arts, &c., &c., and that he went, good man, under the impression that some business of ordinary routine was in hand, and with his official portfolio under his arm. This error is, however, at once dispelled, and he is requested, *sans paroles*, to proffer a resignation of his functions. This he as promptly declines to do; whereupon the minister rejoins, "Then I shall be compelled to withdraw your commission." There is an irresistible finality in this. The successor of M. Blanc is installed with equal promptitude—the Marquis de Chenevrières, who has lately held the position of Curator of the Luxembourg Museum. The marquis is no sooner in assuredly potential *pose* than he hurls a bolt against an important institution founded, not long since, under the direction of M. Jules Simon and the concurrent management of his *directeur*, M. Blanc, "The Museum of Copies," which had been fully installed in the *Palais de l'Industrie*; its plan being gradually to collect a series of copies from the recognised masterpieces of the old masters. It is not improbable that some second-thought modification of this edict against an undertaking in many respects so very interesting will come to light hereafter.

*The Venus of Milo and the Venus de Falerone.*—Certain new acquisitions in sculpture have lately been a source of special interest in the Louvre. We referred last month more particularly to a statue to which the title of Venus de Falerone has been assigned. This work, of the best Greek type, and of Parian marble, was discovered in the year 1836, amid the ruins of a theatre in the *quondam* Etruscan town of Falerone, now Falerone; and it has since then been preserved in Florence. It has neither head nor arms, but in all other respect is complete. It was rashly taken to represent a Muse, but having come under the notice and special study of M. Ravaissou, the conservator of sculpture in the Louvre, he found in its form a close accord with the Venus de Milo. Its attitude was similar, similar also its *peplus* enveloping the lower half of the figure. It differs, however, in having the upper part of the figure draped with a cinctured tunic, carved with exquisite delicacy of chiseling, indicating a texture of rarest delicacy, veiling, without concealing, the form beneath. Its *pose* gives force to the theory, upon which opinion has been so much divided, that the Milo masterpiece had been, when originally elevated in Paris, placed with an inclination out of its due line of erection. Another light incident lends interest to the Falerone. The Milo lost its left foot; in this the foot is retained, resting on a helmet, and therein presents a *scintilla* of probability to a very ingenious and interesting theory, for which we are indebted to M. Ravaissou, that the statue, in both instances, was grouped with one of Mars, illustrating the *disarmament of Mars*. M. Ravaissou conceives still further that the noble statue in the Louvre collection, known under the designation of the Borghese Achilles, is, in truth, the Mars of such a group. The idea is fortunately somewhat further borne out by the circumstance that the *basso-relievo* ornament on the helmet of the statue is a wolf, which is specially dedicated to Mars. Thus in Tomey's "Pantheon Mythicum" we have it,—

"Martii sacra sunt, ex animalibus,  
Lupus, ob ferocitatum," &c. &c.

In the *atelier* of the accomplished sculpture-guardian of the Louvre a carefully-modelled miniature group of 'The Disarmament of Mars' is presented, and its impressions are unequivocally forcible. In the hall wherein the Milo and the Falerone have been placed for public inspection are ranged other important fragments of statues, which are obviously of the same type, and which M. Ravaissou recognised in the Vatican Garden at Rome, at the Villa Borghese, and in the Bobolo Gardens. It

1874.

need scarcely he added that this minor exhibition-hall of the Louvre has been a source of deep interest to all artists and Art-amateurs in Paris.

*The Louvre and the Budget.*—Fine Art finance occupied the attention of the French *Assemblée Nationale* at the close of last year. The result is worth our note. The subject had been referred for special scrutiny to a committee, whose report, to the following effect, was duly adopted. In the first place, the sum of 52,000 francs—equivalent to £2,080—was allotted in three parts: 1st, 12,000 fr. (£480) for purposes of copperplate engravings; 2nd, 20,000 fr. (£800) to augment, by fourteen, the number of guardian-attendants in the saloons of exhibition, and thus enable an equivalent series of new galleries to be opened for the public; 3rd, the remaining 20,000 (£800) to be assigned to the *Ecole des Beaux Arts*, for the purpose of endowing new professorships. A second sum was assigned for the purchase of new and valuable works—75,000 fr. (£3,000). This, observes a French journalist, is but a pitiable fund at a time when every Hobbima that is brought to sale commands a price something like 100,000 fr. (£4,000). The spokesman of the committee in the *Assemblée* expresses regret that the pressure of the times enforces these restricted votes. "Still," he adds, "the Louvre continues to be the chief museum of Art in Europe. To it France owes that traditional good taste by which it is signalled, and which of late has won for her such honour at Vienna." This consolatory reflection was much cheered.

*Picture Dealing.*—The Civil Tribunal of the Seine has recently decided very stringently in a case of spurious picture-sale. A lady in Paris, named Hortense Blanc, fancied herself to be owner of a genuine Rembrandt—a supposed duplicate of the Louvre's 'Tobias and the Angel'—and sold it for a sum of 35,000 francs, but under the protection of a guarantee, to a Monsieur Brasseur, of Brussels. This individual, however, had soon reason to suspect that he had only become master of an old copy, and accordingly reclaimed, but vainly, his cash. He had consequently recourse to the Civil Tribunal, and, by its direction, the picture was subjected to the scrutiny of M. Villot, a director of the Louvre, and two other competent associates. By them it was decided that the picture was but a copy, skilfully worked in some parts, and just as feebly in others. Thereupon the court directed the restoration of the canvas to Madame Blanc, and the restitution to M. Brasseur of his 35,000 francs, with legitimate interest; all the costs of the suit to fall upon the former, not omitting the travelling expenses of the spurious Rembrandt on its return from Brussels to Paris.

*Ecole des Beaux Arts.*—The great festival of the year in this institution the exhibition of the pictures of the Roman students, took place toward the end of last year. Upon the whole, it was one of more than average good character, and seemed much to interest the crowds of Parisians who continued, day after day, while the galleries remained open, to stream through the halls where the works of painting, sculpture, and architecture were arranged. Admittance was free, and it was cheering to mark the respectful quietude of demeanour which characterised the miscellaneous public thus attracted. Two of the smaller canvases, one 'The Jews weeping by the Waters of Babylon,' by Morot, a pupil of Cabanel; and a sketch by Merson, of 'St. Francis subduing the Wolf,' show conspicuously in tone of feeling and general treatment. Both artists will probably figure highly in this school hereafter. It may be remarked that Cabanel is by much the more favoured master of the present day. A noble sculpture gem, 'Gloria Victis,' where the dying warrior is borne aloft by the genius of Glory, does great honour to the name of Mercie.

*Meissonier.*—One of the masterpieces of this great artist, the picture of 'The Three Friends,' which was exhibited in Paris in the year 1848, was, it appears, lost in the *Ville de Havre*. It was, however, insured, and its owner will have such consolation as the sum of 60,000 francs (£2,400) can afford him.

ROME.—The Italian papers announce that, in the month of December last, an admirable statue of Hercules had been discovered in the workings on the Esquiline Hill. It is somewhat colossal, and, with the exception of fractures of the feet and left arm, completely preserved from injury. It was found in a mural quarter of the Hill, which has already rendered forth rich reliques of antique Art.

URBINO.—The small house in Urbino where Raffaele was born, in the year 1483, and which, up to the present time, has been in private hands, has just been purchased by the *R. Accademia Raffaello D'Urbino*, for a sum of about £880. It is to be put into a state of complete restoration, and devoted to the purposes of a museum, named after *Il Divino Maestro*. Last year we stated that the ground on which the house stands had been presented to the town.

## LIFE IN JAPAN.\*

If we do not know "all about" the Japanese it will not be the fault of the press, and certainly not of the manufacturers: the one is describing them fully—their manners and customs; and the other is rendering them

very familiar to us by copying a vast number of their productions in Art. Mr. Binns is sending out scores of adapted copies of their most meritorious productions; even the toy-venders are contributing their share to informa-



*A View on the Inland Sea.*



*The Population on the Beach.*

tion; and the staple of Mr. Rimmel's valentines this year have been either

\* MANNERS AND CUSTOMS OF THE JAPANESE. By Aimé Humbert. Translated from the French by Mrs. Cashel Hoey, and edited by W. H. Bates. Published by R. Bentley and Son.

borrowed from their books, or are actual importations of veritable pictures from Japan. The book before us is of very deep interest, illustrated by nearly 250 wood engravings, it seems to tell us everything we desire to learn, or can in any way learn, concerning the Japanese,—its people, high

and low—their habits, costumes, amusements, occupations—in short, all they do at home and abroad, their temples, their streets, their dwellings, inside and out, religious, marriage, birth and burial ceremonies, their natural productions, animals, birds and fishes; in a word, whatever is peculiar to a most peculiar people, of whom until lately we knew as little as we now know about the interior of Africa.

The author, M. Humbert, does not go deeply into the matters of which he writes: he does, indeed, little more than skim the surface; but he is observant, inquiring, judicious, and faithful: his eye-pictures and his

word-pictures are in harmony: he describes well: and he reads with accuracy the huge volume supplied to him by nature on the one hand and by Art on the other. He has had the advantage of an admirable translator, in Mrs. Casbel Hoey; she has done her part of the work as well as it could have been done. There are no notes: and what share of the task has fallen to Mr. Bates we are at a loss to say. The engravings merit high praise; they are the productions of French engravers, and are excellent examples of the Art. Two of these illustrations are introduced on the opposite page: the fishing scene is an amusing picture.

## GLASGOW INSTITUTE OF THE FINE ARTS.

THE Thirteenth Exhibition of the Glasgow Institute was opened on February 3, the usual preliminary *conversazione* having been held in the Corporation Galleries on the previous evening. The entire list of works is 660, showing a slight deficit from those of last season, while the mercantile value, as reckoned by the prices affixed, amounts in round numbers to about £34,500, being considerably in advance of the total of 1873. Many pictures were rejected, and a desirable end has been thereby attained, in the absence of whatever is glaringly inferior. The monetary increase might arise from two causes—the enlarged reputation of the artists, and the increasing taste of the community prompting to more liberal purchases; and though we know that Art is not to be estimated by mere cost, yet the fact is significant that the sales effected on the first day of the Exhibition realised £2,271, notably distancing the proceeds upon all previous similar occasions.

Glancing round the rooms, we remark that the loans are not so many as formerly—a decided improvement; while the few are as varied as excellent in character, specially examples of Mulready and W. Collins, contributed by her Majesty the Queen; as also of Pettie, Orchardson, Dobson, Thomas Faed, and Sir Noel Paton. Commencing with the figure-subjects, the largest picture in the entire collection is J. Israel's 'Poor of the Village,' mentioned in our last year's review of the Royal Academy. 'The Gleaners' (J. Sant) is rich in colour and exquisitely detailed, though we must take exception to the face of one of the girls, which is earnest even to sternness. 'French Girls Washing in a Brook' (Lionel Smythe) wants shadow. The figures are well posed, albeit somewhat affected (probably after the fashion of their country), but the landscape is flimsy and too green, without one sombre relieving tint. Alma Tadema, adhering to his idiosyncrasy, is original in his 'Fishing.' He has made his own school (shall we call it the classical?), and here we have the severity of the Greek model with the cool, grassy surroundings grateful to the eye. 'The Pillage of a Jew's House' (Herman Ten Kate) has life and distinction. The marauders are bold and unscrupulous, and the poor craven Israelite is fain to accept the proverb that "Might is right." 'No Hope' (A. Artz) is a touching episode. The woman's attitude well expresses the quick pang of despair which a glance at the hand of the wasted figure on the bed has just awakened. The child standing by bewildered enlarges the sympathy. G. E. Hicks shows commendable aspiration in his 'Drawing Lots for the Marriage Portion.' The maidens are agreeably varied in look and action, but the one putting forth her hand to try her fortune is exaggerated in the dilation of the eyes. The clerk of the asylum, seated in stiff official importance, is happily introduced. C. Baxter (new to our Scottish catalogues) contributes a charming illustration of Moore's 'Rich and rare were the gems she wore.' Notwithstanding a redundancy of smoothness, the subject is gracefully handled, and the artist has succeeded in imparting that delicate purity to the form and face wherein lies the pith of the story. 'A Lady in a Blue Dress' (A. Maclean) has the rare merit of perfect simplicity apart from silliness; quietly coloured, pensive, and pleasing. A picture by Ducroz illustrates an episode called 'Adieu!' which we notice for two reasons, the intense cleverness both of conception and treatment, and the lax decency and decorum of the whole matter

and manner of the subject. The women, plainly of more than questionable virtue, and in masquerading attire, are stealing away from the chamber of a male friend, whose pockets they have newly rifled while he reclines in helpless inebriety. That any useful moral can be extracted from such a scene we fail to see; and if talent is not exercised for good, we denounce it as a profanation on the side of evil. R. T. Ross, R.S.A., is one whom Scotland hails among the flower of her artistic sons. By whom is country cottage-life more faithfully portrayed? The Glasgow Institute is fortunate in numbering 'The Fisher's Shieling' and the 'Playmates' in the present collection. There lies a weird fascination in the contributions of W. F. Douglas, R.S.A. He has chalked out a path for himself in sorcery, alchemy, and astrology, until, treading on the very borderland of superstition, he has come to acquire a strange potency over the imagination. 'The Magic Mirror' is after the same model, and will not detract from the author's celebrity. 'Jeanie and Effie Deans in the Prison' (R. Herdman, R.S.A.) is a touching transcript of a familiar episode. Effie's tearful countenance moves to deep sympathy, and Jeanie is the plain Scotch lassie of the novelist, exempt from all the ridiculous embellishment with which, in other hands, we have seen her clothed.

Delicately handled is the interior called 'The Bracelet' (A. Cabuzel). The lady adjusting the ornament is no affected child of frivolity, but a gentle, lovable woman, with whose nature jewels and flowers are consonant. We should scarce notice 'The Duel' (Ziem), seeing it is almost a failure, but for a certain weird chiaroscuro that lends it a dash akin to genius. The light is neither of sun, moon, or stars, yet is the very light best suited to a deed of violence. A painful subject, 'The Death of Old Mortality,' is well expounded by Gourlay Steele, R.S.A. He has followed faithfully his author's text. The piece is chastened in colour, and the old white pony standing by his dying master is not the least effective point. Some artists take too much pains with their work, pruning, smoothing, and finishing every smaller item till the labour defeats its object in becoming too apparent, when of course the charm ceases: of these we fear J. J. Hill is one. His 'Evening,' a lovely personality, is carved, and polished, and *petted* to such excess, that strength and beauty are almost evaporated. We regret that G. P. Chalmers exhibits but one specimen: his ideal of 'Modesty,' as symbolised in the sensitive countenance of the little maid, is thoroughly satisfactory: as usual, a slight inattention to finish is perceptible. 'Hide and Seek' (G. B. O'Neill): here children are shown at their sport in an old gallery. The stealthy look and action of the seekers, and the constrained position of the hidden youngster, whom the scent of the little dog has just discovered, are charmingly wrought out. 'All Alone' (F. Boser), where a girl stands solitary on a moor, with a touching appeal in her full, dark eyes, is interesting and exceedingly well coloured. 'The Bookworm' (H. King) is an admirable study of an old head: and F. Morgan's 'Give us this day our daily bread,' the careworn, white-haired grandmother and the rosy child pausing before the evening meal, is full of quiet suggestion.

"God made the country," and as we look round on these walls we feel thankful that God has also made some souls to be worthy exponents of his handiwork. The foreign element is not so important this year as formerly; but some valuable contributions

there are—notably 'Dolgarrog Mill, Conway Valley' (J. Aumonier), of true Welsh character; 'Auvergne Sheep' (Schenck), gives far more than the title professes, in the adjuncts of air, light, and hazy repose; Campriani, whose 'Kingfisher's Haunt' is a bit of cool seclusion from the bustle and fret of life, and some others. Birket Foster, of water-colour celebrity, shows excellently in a large oil canvas, 'Pangbourne Lock, on the Thames.' The massy stonework in front, with its mossy covering, and the grand vista of trees behind, form an original *tout-en-semble*. The effect, however, is somewhat marred by too faint colouring. C. J. Lewis has a beautiful scene, where the river meanders amid sedge and willow; and G. A. Williams exhibits vigorous fancy in his 'Night on the Beach—Signal of Distress.' But it is of her native landscape-painters (of whom Scotland is proud) we must now say a few words. Where so many excel, we are at a loss whom to place in the front rank. Perhaps J. Smart, A.R.S.A., has risen more rapidly into deserved esteem than most of his compeers. He has certainly never achieved greater success than in 'The First of Winter's Snaws.' The chill from the whitened hillsides creeps into our blood, and we feel that none but a veritable scion of cauld Caledonia could have expounded a theme of such thoroughly bleak *nationality*. W. Beattie Brown, A.R.S.A., is another who deals in mountain-tarns, and muirs, and mosses, with skill and sympathy; witness his 'Whin Gatherers.' In respect of S. Bough, A.R.S.A., we need only repeat our former impression, that there is a breadth of hand and a daring dash away from the weary conventionalities that lend novelty and refreshment to everything he touches. 'St. Monance' is a noble effort, less a picture than a positive theft of a portion of land and water, filched as by a masterstroke from earth and set as in a magic mirror before us. James Docharty is rich in quantity and quality: 'The Fishing Village,' and 'The Cuchullin Hills, Skye,' leave nothing to desire: for he lays his hand, not metaphorically (like Byron), but materially, upon nature's elements, and shows us many secrets of her witchery. Similar in style (but with a difference), we look with much favour upon A. Fraser, R.S.A. A rare sweetness pervades his delineations, and whether we visit with him 'A Welsh Lane in Spring,' or roam 'Glen Falloch in the Early Summer,' we own that the companionship is truthful and intelligent. In all W. H. Paton's landscapes there is a strong leaning to the spiritual above the material—as little of the human as *must* be, as much of the divine as *may*. The 'Summer Evening, Invercloy, Arran,' though entirely faithful in feature to the locale, is handled with such delicate grace, and is so redolent of the sweet sanctity of perfect peace, that we seem to gaze on a fairer region than any this world can offer. Inexpressibly beautiful is the

downy radiance shed on these lonely hills, while the glassy waters lie in shadow beneath. It is a silent glory to which the heart responds through all its pulses. We have seen better examples of Sir George Harvey, P.R.S.A., than the 'Castle of Invermark,' which is tame, and weak in colour, though not destitute of poetical fancy. A. Perigal is painstaking as ever. His 'Grand Canal, Venice,' would be quite remarkable were the subject less common. It is a clear and accurate delineation of a bright familiar scene. J. A. Houston, R.S.A., and James Cassie, A.R.S.A., always favourites, are sparing of their gifts; 'Arcady,' by the former, is rather rocky to suit our idea of 'The Blest.' 'Along the Sands,' by the latter, is in admirable perspective. A few words upon J. Henderson, whose numerous transcripts are fast attaining to a high standard. 'Where Breakers Roar' is magnificent: the amplitude of the sounding sea, with the mountains looming in the distance, awes the heart like a choral psalm; while in the 'Return from Fishing,' the twilight deepening over the expanse of water, with the small sailing-craft in the foreground, is a soothing leaflet from the great book. It strikes us by the way that the ocean is becoming more than ever the theme of artistic study, and many young painters are treading in the footsteps of Edward Hayes, W. H. Vallance, &c. One little picture we must not omit, by R. Jobling, who dates from Newcastle-on-Tyne: seldom have we beheld on canvas such moonlight effect as his 'On the Frith of Forth.' There is a grace snatched from the sky far beyond the common reach of art; the soft sheen, pearly-pink and well-nigh indescribable, that passes downward from the delicate cloudland to play upon the sleeping sea, has the touch of genius. We hope soon to meet Mr. Jobling again, and meanwhile congratulate him on the production of this gem.

The water-colours are abundant, comprising contributions from B. Foster, C. Stanton, B. Willis, J. Bouvier, J. B. Macdonald, E. Hargitt, C. N. Woolnoth, and W. Glover. There are a few architectural drawings, chiefly of local interest. The sculpture is meagre in quality, but the names of Mossman, Webster, Brodie, G. Ewing, D. W. Stevenson, and Mrs. D. O. Hill are a fair guarantee of quality. Most of the examples—and they number only twenty-five in all—have been exhibited before.

We observed, in the beginning of this notice, how few pictures had been lent to the exhibition: the principal are, Mulready's 'Wolf and the Lamb,' and W. Collins's 'Shrimpers,' both lent by the Queen; T. Faed's 'His only Pair,' the property of Mr. John Fleming; W. C. T. Dobson's 'Christ blessing Little Children, belonging to Mr. W. Cottrell, Manchester; and 'Mary at the Sepulchre,' by Sir J. Noel Paton, R.S.A., the property of Mr. John Polson. These are all well-known pictures.

## ALBERT MEMORIAL.

SCULPTURES ON THE SOUTH FRONT OF THE PODIUM BY H. H. ARMSTEAD.

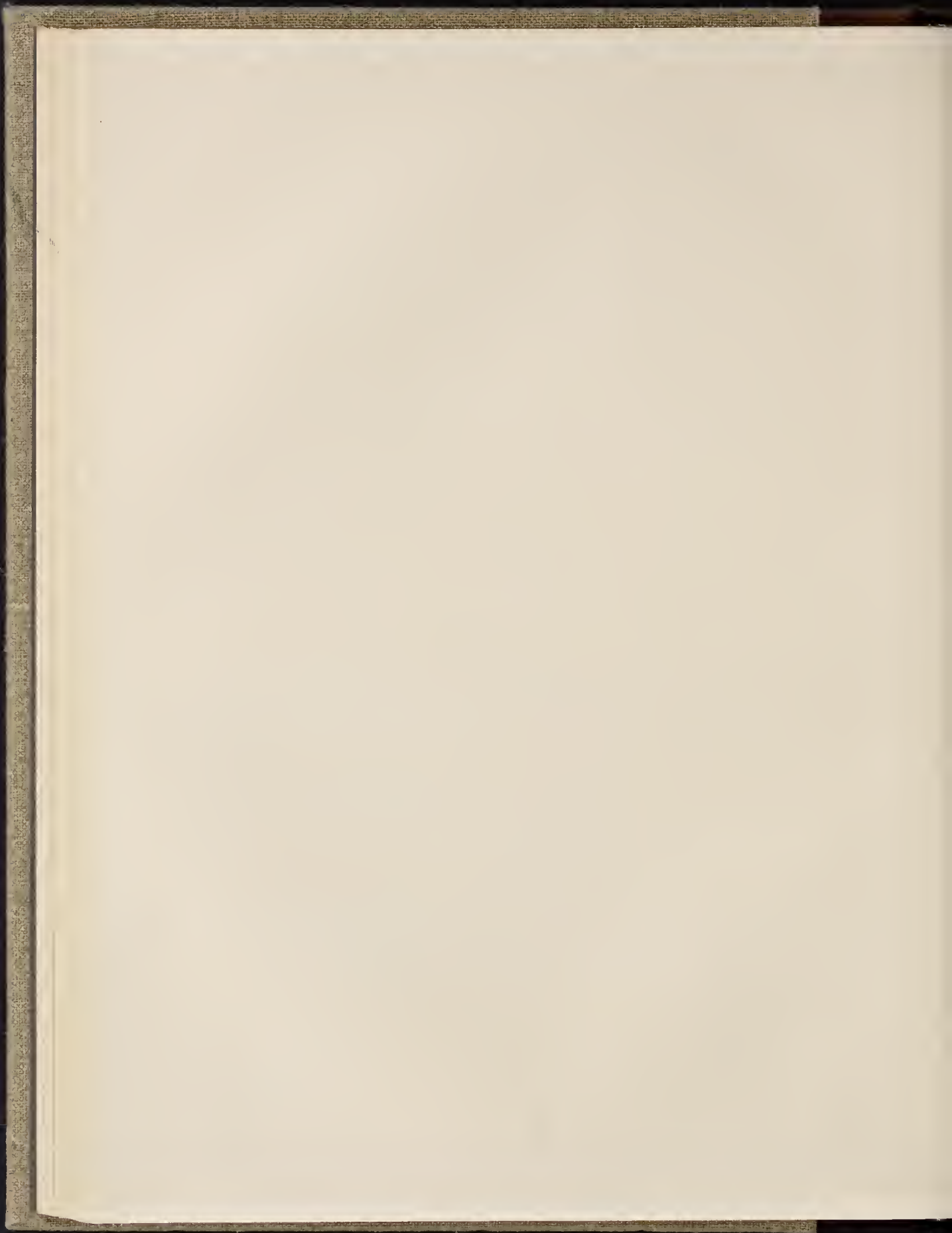
THE second example of the friezes that adorn the podium of the Albert Memorial which we now give, is the portion occupying the south front: this is by Mr. Armstead, and represents some of the great poets and musicians of all ages. The two arts are so inseparably intertwined in human thought that it would have been an offence against belief to have separated them in a work of this kind. Yet the sculptor has done so here; but only by placing the poets in the centre, and flanking these on each side by the musicians. Homer, performing on a lyre, occupies the principal place in the whole series of figures; on his right hand Dante is seated, and on his left our own Shakespeare; Milton and Virgil standing respectively behind each: thus in a single and well-balanced group are brought together the five men whose names as poets are the foremost in the world. The Greek philosopher, Pythagoras, appears in the background of this group, his place among poets and musicians being justified by the fact, that to him is ascribed the foundation of the theory of music, that he reduced it to mathematical principles, and gave names to the various sounds. Guido d'Arezzo, the seated figure in ecclesiastical garb on the extreme left hand of the central panel, was the founder of

the present system of musical notation, and inventor of the *Solfeggio*: Guido was a monk of Arezzo, who lived in the early part of the eleventh century.

The upper panel—we adopt the word as suited to our engraved division of the continuous series—is filled with figures representing great composers of secular music, with the exception of Josquin des-Prez, a Flemish musician—about 1450-1515—who is considered the father of modern harmony; he invented counterpoint. The three right-hand figures on the central panel, and those on the lowermost, recall the names of the most famous composers of sacred music: among these are found our own distinguished church-musicians; Tallis, Orlando Gibbons, Lawes, and Purcell.

It must have cost the sculptor no little research into the annals of music, especially those of a long time past, to trace out the men most worthy of being commemorated in his work. The manner in which he has executed his sculptural labours is so manifest in the engraving as to need no commendation from our pen. In this, as in the frieze noticed last month, the attention given to the costumes is obvious.





## THE GREEN VAULTS OF DRESDEN: THEIR VALUE AS ART-TEACHERS.

BY PROFESSOR LOUIS GRUNER.

## PART II.—WORKS IN IVORY.



PREVIOUS to entering into a description of the principal works of this class, of which the Green Vaults contain a not inconsiderable number, we will glance at the times and countries in which the art of carving in ivory was principally developed, and name the artists who chiefly excelled in this branch of sculpture. Repetitions

of what to many are well-known facts will sometimes be inevitable, as we shall also have to apologise for some shortcomings, for which the difficulty of the subject will account, as also for the truisms that sometimes occur.

Nevertheless, it may not be unwelcome to many who have not had an opportunity of studying this branch of Art if we give a short summary of the history of the art of carving in ivory, the more so as it is to a certain extent a guide to the history of sculpture in general. I take this opportunity of acknowledging with thanks the valuable information I have derived from Mr. Maskell's learned introduction to the Illustrated Catalogue of the Kensington Ivories, as well as from other trustworthy sources.

On account of its purity, lustre, and apparent softness, ivory has, at all times, been a favourite material with the sculptor, both for sacred and profane works of Art. It was even preferred to marble in Greece, where the art of sculpture attained its highest perfection.

The use of ivory for purposes of worship as well as for ornament can be traced back to the remotest times: long before King Solomon used it so profusely in the decoration of his Temple, works carved in elephants' and rhinoceroses' tusks, as well as in horn, had been executed, as has been recently proved by excavations in France, where representations of antediluvian animals—carved in bone of the mammoth and horn of some stag-like animal—have been discovered in the caves of the Dordogne, at La Madeleine and La Mustière, where they had been buried for thousands of years. Some of these ancient carvings are in *bas-relief*, others in *intaglio*, or only scratched on the surface; but whatever their mode of execution, none of them are wanting in character. It is remarkable that in this case also the representations of animals preceded those of the human figure.

Next to these earliest remains come weapons, enriched with carvings in ivory, of which specimens may be seen in the British Museum; they are supposed to belong to the era of Moses, *i.e.* 1,800 years before Christ. The British Museum also contains some carved ivories executed prior to the conquest of Egypt by Cambyses.

It is yet an undecided point, and probably will ever remain so, where the first vestiges of Art were discovered, and it will be a pardonable error, if any, should we follow the generally received opinion, that the earliest traces of civilisation are to be found in Egypt. That country was compelled at a very remote period to found colonies on account of the smallness of its territory and its enormous population. Hence the Chinese, the Indians, and the Assyrians formed new nations, propagating more or less the civilisation of the mother-country.

In China, however, Art soon assumed a peculiar character. The Chinese delighted in monstrous and obnoxious productions, which they executed with a high degree of technical skill. Art, in our sense of the word, does not exist with them; the same style of works as they then executed has come down to our own times, from century to century.

The Indians, dependent on hierarchical domination, formed their own style of Art, grand in its way, but foreign to our notions of beauty; but both the Chinese and the Indians employed ivory for their utensils and effigies.

It was otherwise with the Assyrians; they, most of all, preserved the Egyptian civilisation; only that, while in Egypt all

emanated from the priests, in Assyria the kings dominated and directed public feeling. Assyria suffered from more than one convulsion, but every epoch impressed its peculiar character on its works of sculpture. This Art attained a high degree of perfection in Assyria, and, thanks to the Layards and Bottas, we possess works of that early time which, although not without great peculiarities, may well serve as models to the most privileged nations. Layard places the production of these works of art 1,000 years before our era. At the same time Solomon made the most extensive use of ivory, as the Books of the Kings, Chronicles, and also of the Prophets inform us. About the same time Homer mentions the "Shield of Hercules," the "Couch of Ulysses," "Penelope's Chair," and other articles for use and ornament, in all of which ivory was the principal material.

We pass over the productions of the Greek artists of the archaic period, and approach the period when Greek Art reached its highest perfection under Pericles, and only mention the mystic chest offered by the Cypselides to the Temple of Zeus at Olympia, which was already adorned with *bas-reliefs* representing ceremonies, sacrifices, and chariot-races, executed in ivory, gold, and cedar-wood; but it was not before the time when the great and impassable Phidias created his chryselephantine statues, that this branch of Art attained perfection.

Before all other works the statue of the Olympic Zeus must be mentioned, which reached the enormous height of fifty-eight feet. Little inferior in dimensions was the statue of Pallas Athena, in the *cella* of the Pantheon, which was considered the finest work of Phidias, while the statue of Pallus Promachus being of bronze was the largest one, and cherished by the returning sailor rounding Cape Sunium. These colossal statues were followed by a series of masterpieces, executed upon the same principle, the greater number of which adorned the Heræon at Olympia. There was also a costly work of the same kind at Corinth. It represented the statues of Neptune and Amphytrite seated in their splendid car, which was supported by a beautiful pedestal. The combination of different metals with ivory, bone, and wood, remained the fashion throughout antiquity, not only for statues, but also for instruments and utensils of all kinds, as well as for ornaments. In the statue of Zeus at Olympia, ivory was employed for all those portions in which the naked body was visible, and colour was used to heighten the effect; the drapery, the sceptre, and the statue of the Nike borne in the right hand of Zeus, were made of gold and adorned with painted flowers. It has been supposed that in order to obtain ivory in such quantities and of such dimensions, the Greek artists possessed a secret by which they were enabled to bend and stretch the ivory. The name of the inventor of this practice has even been preserved, it is Democritus, but the experiments made in order to reproduce this effect have hitherto been complete failures. It is, however, beyond doubt, that the Greek artists were acquainted with a process of splitting the blocks of ivory.

It is an acknowledged fact that more effect was given to the Greek statues by the employment of colour. The hair and beard were invariably composed of solid gold, while glass pastes or marbles were made use of for the pupils of the eyes. Much has been said against this practice, which appears somewhat barbarous to us; it must not, however, be forgotten that all these statues were devoted to religious purposes, and that they gained in effect by these means. This is not the place to discuss the relative merit or disadvantage of this custom, we have only to state the fact.

Phidias preferred the glossy ivory to marble for his colossal statues, one advantage being that it promised more durability.

That mysterious people the Etruscans, whose origin was the same as that of the Greeks, also produced works in ivory, although of a different character and on a smaller scale. Chiusa, Palestrina, Calvi and Corneto bring to light fresh proofs of their taste and skill with every new excavation.

Among the Romans works in ivory by native artists are extremely scarce. In the times that preceded the Christian era, they enriched their temples and palaces with the spoils of their provinces, and since the time of the Emperors they preferred making their statues and reliefs in bronze and marble. Only one statue in ivory, that of Germanicus, is known to us; the use Roman artists made of that pleasing material was confined to articles of luxury. Thus the curule chair was always richly inlaid with ivory, a material also employed for weapons and articles of the toilette.



*Fighting Musicians: By A. Dürer.*

It was during the third century that the Diptych came into use, which gave an astonishing impulse to the art of carving in ivory. These diptychs were not necessarily made of ivory, but often of wood, bone, or even gold and silver. They consisted of two tablets joined together by hinges. They were made use of by high officers of state, consuls and pretors, as a sort of votive offering to the emperor, their friends or patrons, on their accession to office. The outer sides of these diptychs were decorated with some plastic ornament, usually the figure of the donor in the act of throwing the "mappa circensis," which was the signal to begin the games. Afterwards the arena itself was represented underneath the portrait, with its combats, either gladiators, wild beasts, or, at a later period, even Christian martyrs. These combats were such as had been, or were to be, celebrated at the time of the magistrate's accession. These tablets varied in size from 12 in. in height and 5½ in. in width, to 2½ in. by 2 in. Their interior was filled with wax, surrounded by a small ivory rim. Belonging to this was a *stylus*, which at one end had a kind of scoop with which to efface the writing, if necessary, while on the wax the life and deeds of the family of the new magistrate were described. The tablets were then tied together, sealed and distributed. Another use made of these diptychs was to employ them for important messages or letters, in which case one side only was covered with writing, while the other was left free for the answer. We even have ancient love-letters of this kind.

First-rate pieces of sculpture are to be found among the carvings;

foremost among which stands the beautiful diptych, in the collection that Mr. Joseph Mayer presented to the City of Liverpool. On one of the tablets Æsculapius is represented, on the other Hygeia. These sculptures have also been illustrated by a fine engraving by Raphael Morghen.

Another fine diptych is preserved in the public library at Brescia. It was bequeathed to that town by Cardinal Quirin, and passes for the earliest work of this class: Paris, starting for the chase with his spear and dog is carved on one of the tablets, while on the other Helena, accompanied by Eros (or Cupid) is represented.

There is half of a very fine diptych, called the "Melertense diptych," in the South Kensington Museum. It represents a Roman matron offering incense on an altar, and has the inscription: "Symachorum." It is supposed to date from the third century; the second half forms part of the collection of ivories at the Hôtel de Cluny, in Paris.

Many of these rare and beautiful carvings still exist, all of which breathe the spirit of true Grecian Art. It is hardly possible to name the exact period when these diptychs first came into use, but



*Dutch Frigate: By Jacob Zeller.*

it appears that they were soon made use of in such profusion that the Emperor Theodosius the Great, in the year 384, was obliged to issue an edict forbidding the abuse of them, and only granting the privilege of having diptychs to the Consuls. But here we are in the Christian era. The Christians, too, early made use of these tablets, but with them they served ecclesiastical purposes: forms of prayer, the names of martyrs, and sometimes legendary tales were inscribed in them; at the time of the edict, however, probably in consequence of it, most of these books were transformed



into triptychs, or small altar-pieces, in three divisions, for home use, or for protection on travels. The plastic ornament was transferred from the covers to the inside surface, and subjects from the life, miracles, and death of Christ were substituted for those formerly "en vogue."

After the period of Constantine the Great, a general decline of Art in the western empire began, which lasted for centuries: and although excellent works of these times are extant, they are not the productions of native Italians, but were executed by Greek artists. The "decadence" lasted until the Iconoclasts of the East drove artists and works of Art to the West. Now the sculptors in ivory found ample employment. The altars of the churches were adorned with triptychs, which in due time were transformed into shrines. Small statues, crucifixes, pixes, ciboria, croziers, reliquaries, and many other sacred objects, were ordered and executed. Profane sculptures too were in demand, and many mirror-cases, manuscript-covers, wedding-coffers, and similar articles, for which the rich romance of the Middle Ages furnished numberless subjects, were carved in ivory from the ninth to the fifteenth century. Among these romantic subjects the histories of King Arthur of the Round Table, Lancelot and Isolda, Tristram and Guinevere; and last, but not least, Virgil, the great sorcerer of the Middle Ages, were often represented in carving.

It is a hazardous undertaking to try to name the countries and places where these "ivories" were specially carved. It is certain that the western and northern artists were not inferior to those of the south. The Rhenish school, in particular, at one time surpassed all others in taste, beauty, and religious feeling; but some of the finest carvings of the thirteenth and fourteenth centuries are assigned with equal right to Italy, France, England, and particularly to Ireland. Most of these sculptures in ivory were the work of monks, whose places of abode varied. Among the few artists



*Lion and Horse: By Melchior Barthel.*

who added their names to their works were Tutilo of St. Gallen, who died at the end of the ninth century, and Bernwardus, Bishop of Hildesheim, who became the patron saint of the German goldsmiths. He seems to have been an artist of consummate talent and skill; his sculpture represents the "Descent from the Cross," and bears the date of 1006.

One of the most important ecclesiastical sculptures of later times is the altar-shrine near the Certosa, in Pavia; it is by Bernardo degli Ubriachi, and represents the Passion of our Lord, carved in the horn of the hippopotamus, and containing sixty-two compart-

ments and eighty single figures. Of an earlier date is the large chair of St. Maximian, Archbishop of Ravenna; it is ornamented with reliefs carved in ivory, giving the history of Christ, and that of the Patriarch Joseph.

The richest collections in England, containing treasures of this description, works of the best artists down to the fifteenth century, are the British Museum, the South Kensington Museum, and the Mayer collection at Liverpool. Among the private cabinets where fine ivories are preserved, those of John Webb, Esq., and R. Goff, Esq., must be enumerated.

On the Continent the museums of Vienna, Berlin, and Darmstadt, as well as the libraries of Bamberg and Würzburg, are rich in works of Art of this kind; and in Italy an extraordinary accumulation of valuable works of all epochs exists at Fabbiano, in the house of the Conte-Possenti.

The collections at Munich, Nürnberg, and Dresden must be named as containing articles carved in ivory during and after the sixteenth century. In England, as in Germany, the Reformation acted destructively on this, as on every other branch of religious Art. Drinking vessels and tankards, and the like, were substituted for reliquaries, shrines, triptychs, and other ecclesiastical objects.

We have a long list of names, and many monograms, of excellent ivory-sculptors; but the cases are rare where the name is to be found inscribed on the work itself, and most of the monograms remain without interpretation. Only the following may, without prejudice to others, be named among the best, the more so as works by most of them are in our collection:—

Bernardo degli Ubriachi, a native of Florence.

François du Quesnay, called "Il Fiammingo," 1594—1644.

Gerard van Obstal, of Buselles, 1595—1686.

François van Bossuit, 1635—1692.

Jacob Zeller, of Cologne, of Dutch origin, 1620.

Balthasar Permoser, 1651—1732.

Lionhard and Gabriel Kern, about 1683.

Raimund Falz, 1658—1703, a celebrated medallist.

Giovanni Battista Pozzi, worked in Rome in the beginning of the eighteenth century.

Lucas Faydherbe, of Antwerp, a pupil of Rubens.

Melchior Barthel, 1625—1672.

Krabensberger, a Bavarian.

Simon Troger, of Haidhausen, died in 1769.

Christian Harrich, 1630, famous for his skulls, of which there are five in the Museum.

Lorenz Zick, 1666, and his son Stephan.

Joh. Ch. Ludwig Lücke, about 1737.

Augermann, the author of a delicately-carved human skeleton of small size, one of which is among our ivories.

Among the artists of the nineteenth century, some of whom are still living, we name—

Lebrecht W. Schulz (lives at Meiningen); his carvings are after Ridinger,



*A Chinese Puzzle.*

Schroedel, of Vienna, carves portraits from life in ivory; he chiefly resides in Dresden.

Joh. C. Fischer.

Eduard Westphal, also at Dresden; is one of the cleverest and most productive artists in every branch of ivory sculpture.

The principal turners in ivory will be enumerated with their productions.

The Saxon princes who, since Augustus I., delighted in turning, were Augustus himself, who even established an *atelier* in his palace for the Dutch turners, Gylles Lobenicke and George Weckhardt; and Augustus the Strong; also the Elector Maximilian of Bavaria.

The Emperors Ferdinand III., Leopold II., and Max Joseph, King of Bavaria, as well as other sovereigns, found a pleasant relaxation in this pursuit. We even have several cleverly turned boxes by the hand of Peter the Great in our collection.

On entering the ivory department in the Green Vaults, it will facilitate our description if we divide all the works therein contained into three different classes; the first comprising religious subjects, the second secular, and the third "*tours de force*" in the turning line.

The first work of importance is the cover of a Byzantine "diptych," measuring 7½ inches by 4 inches. It is divided by a narrow horizontal rim into two equal halves; the lower part represents our Lord at the gates of hell, standing over the chained body of the archfiend, and stretching out his helping hand to a man (probably Adam) who is rising from out of a sort of well. By his side stands a youthful female figure, whose head is surrounded with a nimbus, and whose personality is as difficult to establish as that of the two young priests placed by the side of St. John the Baptist, behind the figure of our Saviour. It has been supposed that the female figure represents Eve (alluding by the glory to the blessing to arise from her), and that the two young priests are meant for St. Stephen and St. Lawrence, in spite of the anachronism this explanation would contain. Above the group is a Greek inscription, meaning "The Resurrection." The upper half of this fine work represents the majestic figure of our Saviour after his resurrection; two female figures are kneeling at his feet, and a Greek inscription, carved in the ground, is to be read, *χαίρετε*, "rejoice." The design and expressions, as well as the drapery, of this group are very artistical; at the back is an elegant Latin cross *in relief*, with the signs so common at that time, "JC—XC—NI—KA," signifying "Jesus Christ triumphs."

Of the same importance, and of even superior Art-workmanship, is a "plaque," or tablet, of the considerable size of 9½ inches high, the use of which has not yet been ascertained. It may have been part of a diptych, or a votive offering, or perhaps the cover of a manuscript. Each of these three suppositions has been supported by experienced antiquarians. The figures of St. John and St. Paul rise in high relief from the background, standing on an arcade formed of double Byzantine columns, probably indicating the entrance to a Basilica. Both apostles hold a copy of the Holy Scriptures in their left hand, while the right hand of the youthful St. John is raised as in the act of benediction. The heads are facing each other, as engaged in dialogue; both are surrounded by the aureole, and above them is the Greek legend in relieved letters—

"The divine vessel, or instrument (St. Paul), speaking to the Virginal man (St. John), is exhorting him to protect the Emperor Constantine from harm." The names of the apostles, in simple letters, are vertically placed at their sides.

Next to these works in importance are several diptychs of the thirteenth and fourteenth centuries, probably of Italian workmanship. The smallest of these (it only measures 3 inches by 2½ inches) is remarkable on account of its subject, as well as its perfect preservation, although the carving is somewhat inferior, and seems to belong to the time of the "decadence" in Art. The subject represented is a curious one: the left tablet contains the Adoration of the Magi, while on the other side the Virgin, reclining on a couch, turns her back to them, and appears to be lifting the

Infant Saviour out of the manger standing on the ground by her side; close by are the diminutive figures of an ox and an ass, while the aged St. Joseph is seen standing in the background; and above, at a distance, the angels, a shepherd, and some sheep, are represented. The borders of the drapery, as well as the hair, are gilded, and there remain some traces of colour on the lips. The outer sides of the diptych, which are usually without any ornament, are in this case decorated with the arms of Saxony and Denmark, thereby plainly indicating that this diptych belonged to Anne, wife of Augustus I.

It is difficult to establish the date of two pieces of sculpture, representing the Last Judgment; they have considerable merit, and are to all appearance by the same artist. The larger piece, carved out of one tusk, measures fourteen inches. Above is the figure of the Supreme Judge, seated on a throne near a globe, surrounded by the Virgin Mary, the Patriarchs and Apostles. A group of saints and martyrs, distinguished by the emblems of martyrdom, approach the throne, while below is raging an indescribable confusion of demons, angels and condemned, who all appear to be moving to and fro in great agitation, only to end in the jaws of a hideous monster. Lower down, in a separate grotto, a splendid piece of coral is shaped into a recumbent female figure, which is supposed to represent "Seduction." All these, more than a hundred figures, have good, although in some cases, exaggerated proportions; the expression of their small heads is as varied as true; and it is therefore not without reason that this group is shown as one of the most curious and valuable objects of the collection. It is surrounded by a wreath of flowers in the realistic style, made of pressed silver, such as were usually worked by Jamnitzer; this work, however, came as a present from Italy. The smaller group, of twenty-three figures, also represents a part of the Last Judgment: the archangels consigning the lost to eternal perdition. Long after the cross had been venerated as the symbol of salvation, the artists introduced the Crucifixion itself; we know of no earlier representation of this subject than the Crucifixion in the Catacomb of Pope Pascal II., of the eleventh century. Since that time it has often been chosen as a subject by the painter, and was also welcome to the carver in ivory. Several crucifixes of high merit are in our collection; one of them was brought from Italy in 1743; it is beautiful in expression, perfect in symmetry, and of the highest finish. Old documents describe it as being the work of Michael Angelo; later critics attribute it to Balthasar Peruzzi, little caring whether that artist ever carved in ivory; other and very competent judges have discovered the hand of a Flemish artist, who worked in Italy, both in this crucifix, and in a figure of the Blessed Virgin, standing in grief at the foot of the cross: whoever may be the artist, both are beautiful examples of sculpture.

J. Ch. Ludwig Lücke, of Dresden, who in a public document signs himself "Royal Cabinet-Sculptor," carved a large crucifix of superior workmanship. It represents our Saviour after death, having the wound in his side.

A Sacrifice of Isaac must be named among the sacred subjects. It is the work of Simon Troger, and consists of three figures, in half life size. It is a copy of a group by Gerard van Obstal, and the original exists at Brescia. The patriarch is on the point of slaying Isaac, and the angel is staying his uplifted arm: although this group is not of pure taste, it is not without merit, and is shown as a curiosity both as being an instance of the working of the body in ivory, while the drapery and accessories are cut in sugar-maple (thereby judiciously hiding the joints), as also on account of its large dimensions. The same group exists at Munich and at Würzburg, for Simon Troger was the favourite artist of the Elector Maximilian III., by whom he was employed without intermission. Repetitions of his works were therefore the order of the day, and the Elector distributed them as presents to the foreign courts.

If the collection contained any reliquaries, pixes, or bishops' croziers, this would be the place to describe them, but we only have some good fragments, among which a Flight into Egypt is worth mentioning.

(To be continued.)

## ART NOTES AND MINOR TOPICS.

THE ROYAL ACADEMY OF THE FUTURE.—Our readers cannot but be interested in perusing "a list of artists nominated by members for the degree of Associate of the Royal Academy:"—

*Painters.*—Tadema Alma, Mark Anthony, James Archer, Thomas Jones Barker, Frederick B. Barwell, Richard Beavis, G. H. Boughton, J. Brett, Richard Buckner, J. B. Burgess, Joseph Clark, Eyre Crowe, J. Danly, Thomas Danly, J. Dawson, L. W. Desanges, Thomas F. Dicksee, Frank Dillon, Eden Upton Eddis, John Faed, Walter Field, Birket Foster, William Gale, Edmund Gill, Peter Graham, Hon. Henry Graves, K. Halsewelle, Carl Haag, Heywood Hardy, Frederick D. Hardy, J. Hayllar, George Hering, W. V. Herbert, R. Herdman, G. E. Hicks, William Henry Hopkins, Arthur Hughes, Alfred W. Hunt, Frank Holl, jun., Charles E. Johnson, Alexander Johnston, C. P. Knight, Benjamin William Leader, A. Legros, Rudolph Lehmann, William Linnell, E. Long, Daniel Macnee, John McWhirter, H. Moore, Alhert Moore, Miss A. F. Mutrie, Miss M. D. Mutrie, John George Naish, John M. W. Oakes, George B. O'Neill, Sir Noel Paton, Valentine C. Prinsep, Alfred Rankley, W. B. Richmond, B. Riviere, Henry B. Roberts, George Smith, Marcus Stone, G. A. Storey, George C. Stanfield, James Swinton, Frank W. W. Topham, Francis William Topham, Henry Weigall, D. W. Wynfield, Mrs. E. M. Ward. *Sculptors.*—John Adams Acton, G. G. Adams, Henry Hugh Armstead, Joseph Erasmus Boehm, Charles B. Birch, E. Davis, C. F. Fuller, H. S. H. Count Gleichen, John Lawlor, George Lawson, Samuel F. Lynn, Henry F. Leitchild, Matthew Noble, John Birnie Philip, Alfred Stevens, Thomas Thornycroft, James S. Westmacott, William Frederick Woodington. *Architects.*—Charles Barry, G. F. Bodley, D. Brandon, William Burgess, Frederick P. Cockerell, R. W. Edis, E. W. Pugin, Alfred Waterhouse, Matthew Digby Wyatt, Thomas Henry Wyatt. *Engravers.*—Thomas L. Atkinson, James Chant, Francis Holl, John Richardson Jackson, Frederick Stapcoole, James Stephenson, C. W. Sharpe, Arthur Willmore.

It will thus be seen that there are 108 candidates for admission as Associates; there are many artists who are not in the list, but who are the equals, in ability and in position, to the majority of those above named. The vacancies among the sixty members and associates average two, or at most, three per annum. It is needless to add that not one out of ten candidates in the above list has the remotest chance of ever attaining "the degree of Associate of the Royal Academy." Can such a state of things be either wise or just? Is not some change imperatively called for? Has not the Nation a right to demand some concession, such as it is not too much to say was positively promised when Burlington House was handed over to the Royal Academy? Surely the grievance will be considered and discussed in the House of Commons.

THE ASSOCIATE OF THE ROYAL ACADEMY elected into "the twenty," on January the 29th, was neither a sculptor nor a painter but an architect, so that the list printed above is not abridged, where abridgment is so desirable; and another year must elapse before a single one of the many "hopeful" aspirants can be moved upward. The competition was between Mr. J. L. Pearson, architect (elected), and Mr. G. A. Storey; but Mr. A. Waterhouse was high on the list, and will possibly be elected before Mr. Peter Graham, who, it is said, "stood fourth," and a score of others whose names may be read in the preceding paragraph.

INTERNATIONAL EXHIBITION, 1874.—In order to illustrate the beneficial influence of the Art-schools of the United Kingdom on the production of Fine-Art manufactures, the Board of Management proposes to devote a space in the Fine-Art galleries to the exhibition of the works of Industrial Art designed or executed by those who have been, or are now, students of the Art-schools in the United Kingdom. The works may be executed in any material, and may have been produced at any period; but they must not have been exhibited before. They must be accompanied by the names of the producers, designers, or Art-workmen. The Society of Arts propose to award medals according to its usual rules, to the most artistic objects.—The Committee of the Fine

Art section will, it is reported, receive pictures up to the 10th of the present month, and on the following day will proceed to make selection of them.

THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—This society continues to work with perseverance and consequent success in making Art popular. One of its prominent and most active members, Mr. John Saddler, has recently delivered a lecture on Line-Engraving. The lecturer, after proceeding to describe the different technical processes employed in the art of engraving, illustrated his remarks by calling attention to the numerous rare specimens of the art in its different stages arranged round the walls of the lecture-room. An animated discussion followed. Mr. Saddler is himself an eminent line-engraver, thoroughly acquainted with the subject he undertook to explain.

THE GRAPHIC SOCIETY.—A number of sketches and studies by the late Sir E. Landseer attracted a numerous company to a recent *soirée* of the Graphic Society, when also were exhibited various recently completed pictures anticipative of the coming exhibition season. The contributions of Mr. R. Beavis, Mr. G. F. Teniswood, and Mr. F. W. W. Topham, were especially noticeable. Three fine works by Rosa and Auguste Bonheur were also lent for the occasion.

MR. H. WEEKES, R.A., is engaged on a bust of his Grace the Archbishop of Canterbury, the commission of Sir Moses Montefiore, for the hall of the Orphanage at St. Peter's, Kent, in behalf of which institution the primate has so zealously laboured.

LEICESTER SQUARE is at length in a fair way of being transformed from a disreputable wilderness into a comparative Paradise. The central area has been purchased by Mr. Albert Grant, M.P., who liberally proposes converting it into a public garden, adorned with sculptural works: commissions have already been given to four of our leading sculptors for colossal busts—to be placed on pedestals—of distinguished men whose names are associated with the locality: Mr. Calder Marshall to execute that of Sir Isaac Newton; Mr. Durham that of Hogarth; Mr. Woolner that of John Hunter—not of Dr. Johnson, as was first reported; and Mr. Weekes that of Sir Joshua Reynolds.

LINCOLN'S-INN-FIELDS.—Before Mr. Albert Grant had announced his patriotic intention to give to the public such a munificent boon, Mr. Francis Fuller (whose active brain is always at work to promote the general good) had matured a plan for converting the wretched space called Leicester Square into a means of at once instructing and delighting the multitude of London. So far as that square is concerned his plans are needless; but there are many other squares in the Metropolis utterly idle, if not waste, and to these Mr. Fuller is now directing his attention. Notably, there is Lincoln's-Inn-Fields, an immense "tract," of which little use is made. Mr. Fuller proposes to utilise this waste. His plans will shortly be made public. He will have our cordial support.

THE JOINERS', CARVERS', AND CEILERS' COMPANY offers various prizes for competition amongst the students of the Schools of Art within the Metropolitan area:—For building construction, one of £5 5s., and a second of £3 3s.; for wood-carving, one of £5 5s.; for designs for carving, one of £3 3s.; and for designs for ceilings, frames, &c., one of £3 3s. The prizes are to be given in mathematical instruments, books, &c., to be selected by the successful competitors.

COLIN CAMPBELL, Esq., the head of the renowned firm of Minton, of Stoke-upon-Trent, and himself a gentleman of large practical knowledge and matured taste in Art-manufacture, has received from the Emperor of Austria a very gratifying acknowledgment of services rendered to the late Exhibition at Vienna—the Order of Commander of the Second Class of the Order of

Francis Josef. This honour is in addition to that he obtained as a prominent contributor in 1873. Mr. Campbell is the grandson of the founder of the China Works, which, at the beginning of the century, began a system of improvement carried to perfection by his son, Herbert Minton, a gentleman whose fame has gone over the world, to whom, indeed, British Art-manufacture is more largely indebted than it is to any other man who has flourished in our age. His mantle has descended on his nephew and successor; for the great Art-establishment at Stoke has not only not deteriorated since Herbert Minton's death, but has greatly advanced in every class and order of its productions.

A VERY USEFUL INVENTION has been patented by the eminent potters, Messrs. Bates, Elliott, and Co., of Burslem. The earthenware tea-pot, an important and valuable article to millions of households, can seldom be used without danger and never without caution—the lid is so apt to fall off. Messrs. Bates's patent effectually removes this disadvantage; the lid is so constructed that, although not fastened, it cannot fall off. It is called "the self-locking and adjusting cover." There is some difficulty in describing it. The jugs and tea-pots are fitted with covers in the same material, and are put on and removed in the ordinary manner, but there is an annular and ornamental groove, very simply and yet ingeniously contrived, that allows the cover to slide into it, when the vessel is inclined forward to empty the contents, and so securely binds it that the last drop of liquid is poured out without even so much as moving the lid. The articles we have seen are decorated examples of Art, and the safety thus obtained will justify expenditure to render the tea-pot as beautiful as the tea-cup—an object not often obtained nowadays, mainly because of the difficulty Messrs. Bates have entirely removed.

MESSRS. AGNEW have opened their spring exhibition of drawings at their gallery, Waterloo Place, but too late in the month for the notice to which it is entitled, for it contains works of the highest excellence and value, and in great variety.

NOTTINGHAM LACE MANUFACTURE.—Some photographs of the productions of Nottingham have been submitted to us which indicate a marvellous advance in Art-manufacture, and go far to prove that the machine can vie with the hand in the achievement of results. The photographs are of two large curtains called the "University Curtain," and are produced by Messrs. Packer and Co. The one contains the arms of all the colleges and halls of Oxford, the other those of Cambridge. The minutest care has been exercised to obtain accuracy in copying each coat of arms; that is certainly accomplished; perhaps a greater difficulty was encountered so to arrange and distribute them as to avoid want of

harmony. In grouping, the larger colleges are introduced into the borders, the others being distributed throughout the curtain—the royal arms being introduced as a sort of base from which those of the colleges rise. If the working be as meritorious as the design, certainly a great triumph of Art-manufacture has been achieved.

A STAINED GLASS WINDOW, of unusual excellence as a work of Art, has been fixed in its appointed place in the church at Saxmundham, in Suffolk, having been executed, after a design by the Marchioness of Waterford, by Messrs. O'Connor and Taylor, of Berners Street. This noble lady, of whose rare powers as an artist it has been our privilege on more than one occasion to write, placed in the hands of the Messrs. O'Connor a finished picture, admirable for its composition and drawing, and in the brilliancy and richness of its colouring. In the hope of reproducing this beautiful work in their own lustrous material, the artists in glass have exerted their utmost efforts, and they have achieved a success on which we may heartily congratulate them. The subject is the "Ascension," and the window has five lights. In the central light the figure of the Saviour appears, as in the act of spontaneously rising from the ground, the idea of majestic upward movement being conveyed with a power and truthfulness difficult indeed to surpass; the figures of the adoring apostles are grouped in the side-lights; and in the tracery are seen the heads of angels, gazing from the midst of a heavenly radiance upon the wondrous scene below them. We desire particularly to record our admiration, not only of the excellence of the design for this window and its splendid colouring as a picture, but more especially of its peculiar excellence as a picture designed to be executed in stained glass. Throughout her work the noble Marchioness has shown how perfectly she appreciated the characteristic qualities of the material for which she was working, and her sense both of what might be accomplished and what ought not to be attempted in that material. Thus, in this fine work, we do not see a painting rendered transparent, but a picture in which transparency is an element essential to its true and consistent existence.

PROVINCIAL ART-SCHOOLS.—We have received the annual reports of the Birmingham, Manchester, Nottingham, and other schools for the past year, but inasmuch as they add little or nothing to the information given at the meetings that have taken place for the award of prizes, and which were reported by us at the time, it is not necessary to occupy our columns with what, for the most part, would be only mere repetition. When there has been any special deviation from the ordinary proceedings, it is recorded in our "provincial" intelligence.

## REVIEWS.

HOLBEIN UND SEINE ZEIT. VON ALFRED WOLTMANN. Second Edition. Published by E. A. SEEMANN, Leipzig.

THE works of the younger Holbein, the famous Hans, form a very interesting subject of study both to the artist and philosophical critic, and as a second edition of Herr Woltmann's work has been demanded, we may conclude that they are becoming more interesting to the public at large. We believe that the first edition was published in 1865, and the author takes occasion to speak with respect of Mr. Womum's able work which followed in 1867.

In running over the historic scale of the development and decadence of painting in the Middle Ages, Holbein's works arrest the critic's attention by certain characteristics which place him in a well-defined central position, the *mittel-punkt*, as it were, in that scale. It is especially interesting to the painter to note, that just as the Gothic reached the full extent of its tether, the art of drawing had culminated in Raphael, Michelangelo, and Holbein. Taste had matured, and a reaction already set in towards the ancient and more perfect forms of Art. Artists had become masters of form. The patient study with the fine silver point (*silberstift*) had triumphed. The painstaking but puerile efforts of the earlier painters,

with their mean forms and angular imperfections, had given way to matured experience and masterful power—a power photographic in its exactness, thoroughly realistic. And not merely this: the careful study with the point had taught painters what was good and bad in nature, what was to be culled and what rejected. Pre-Raphaelism, genuine Pre-Raphaelism, is distinguished by its minute attention to, and love of, form; beauty of line took the precedence of colour. Hence the noble drawing and composition, the *gusto grande*, as it was appropriately styled, which succeeded the meagre but not less earnest work of an earlier period, and which found a fitting and ample field in the Vatican, Sistine Chapel, and elsewhere.

The studies from nature by the three contemporary artists present very similar and masterful qualities. The puerile quaintness of the earlier masters had disappeared; Michelangelo and Raphael were surrounded by ancient examples, and were under the immediate influence of the spirit of the revival; a great demand was also made upon their pencils for important mural works. Their conversion to the higher style of Art was consequently rapidly effected. Holbein's genius, left more to itself and native direction, to portraiture when costume was still somewhat peculiar and mediæval, appears to retain more of the earlier quaintness

of style; but this is more apparent than real, for when we pass to his important works, such as the 'Triumph des Reichthums,' and to compositions in which he was freed from his time, its manners, customs, and costume, we find the same kind of noble line and composition as in the works of Raphael and Michel Angelo. Moreover, we may note that at the very same period that the hands of painters had become masterful, the emancipation of thought had commenced. A Protestant outspokenness appears in his works. It is true that this may also be found in the works of the two great contemporaries, but in them it was more covert, in deference to ecclesiastical power.

Herr Woltmann's work has been translated into English. It has evidently been a labour of love, and we are glad to learn that his devotion has been appreciated. The work is doubtless destined to pass through several editions.

PRAYER IN SPAIN: Painted by JOHN PHILLIP, R.A.; Engraved by T. O. BARLOW, A.R.A. Published by E. S. PALMER.

Few engravings have been, at any time, issued in all ways so excellent as this. Mr. Barlow now holds the foremost rank in his profession—in his peculiar style certainly; he works up a mezzotint by judicious "touchings" of stipple and line, so as to render the result exceedingly satisfactory to the painter as well as the connoisseur. But he is himself a true artist; and the produce of his *burin* is always pure and good Art. He has here had a subject "after his own heart:" John Phillip was his friend; and no man better understood or more entirely appreciated the great master. The picture is Phillip's diploma picture, and, of course, the property of the Royal Academy; it is, perhaps, his best work—at least, it may be classed with his very best, although the theme is simple, and there is no elaboration of material. We have merely two Spanish girls at prayer: one is pondering; the other, rapt in adoration, as she looks upward—to a semblance of the virgin-mother, no doubt. A holy feeling is well expressed, not only by the features, but in the attitude; the sentiment is one of hope and joy—calm and tranquil confidence that what is asked will be given. The picture is, therefore, the opposite of painful—there is no suggestion of sadness; the print may be placed where thoughtful consideration is desired, yet will not be out of place where gaiety predominates. The work, thus, represents a touching incident, and one the artist must often have witnessed during the period when he travelled in Spain. As an engraving it merits the highest praise. Altogether, it is a rare and valuable acquisition to all lovers of Art.

DUTCH TRAWLERS LANDING FISH AT EGMONT: Painted by E. W. COOKE, R.A.; Engraved by A. WILLMORE. Published by the ART-UNION OF LONDON.

The Society has never issued a better line-engraving than this. The picture is of much interest, and it has been admirably rendered by Mr. Willmore. The work is calculated to advance the best interests of Art by the large circulation of what is good; and the Art-Union of London has thus added to the debt of gratitude that has accumulated from year to year during the thirty-eight years past. To obtain such a print for a guinea, in addition to the chance of a valuable prize—is surely a good investment. The liberal arrangements for 1874 ought to add largely to the number of subscribers.

MODERN PAINTERS AND THEIR PAINTINGS. For the Use of Schools and Learners in Art. By SARAH TYTLER. Published by STRAHAN & CO.

This is intended to form a companion volume to the author's "Old Masters," noticed by us a few months ago. Its pages are not limited to our own artists, but they embrace also those of France, Germany, and America. The account of English painters, for much of which Mrs. Tytler is indebted to Messrs. Redgrave's "Century of Painters," and the "Imperial Biographical Dictionary," extends from Sir James Thornhill to the present time; but, of course, only the most distinguished names in our Art-annals are found here. The painters of foreign countries are chiefly those contemporary with the present generation or a little earlier. The book will be found useful for its intended purpose.

THORVALDSEN: HIS LIFE AND WORKS: by EUGENE FLON. Translated by Mrs. CASHEL HOEY. Published by RICHARD BENTLEY AND SON.

This very attractive volume, beautifully printed and admirably illustrated by forty engravings, does ample justice to the memory of the great sculptor. It begins with the beginning of his life, in either 1770, 71 or 72 (it is uncertain which), in either Iceland, Copenhagen, or the "high seas" (that also is a matter in doubt), and closes with his death, at Berlin,

in 1844. There is a Second Part, however, that describes and criticises his many grand works, copies of all of which have been gathered together in the Thorvaldsen Museum at Copenhagen. "The vast galleries, the long corridors, the numerous halls of this Etruscan Palace, the two floors, the high walls, the very staircase, all are filled with statues and *bas reliefs*." The Catalogue "records 648 items." That is, indeed, a monument, a glory for all time, of which Denmark is, and ever will be, rightly and justly, proud.

There are two steel engravings, one of the 'Mercury,' and one of the 'Venus;' the other illustrations are wood-cuts very well executed as to drawing and engraving. It is unnecessary to say more as regards this interesting and useful volume than to convey an idea of its contents. It is not large, though comprehensive, telling us, indeed, all it is desirable to know concerning the public career of the truly great man, whose works are imperishable and whose renown is spread over the whole of the civilised world. Mrs. Cashel Hoey has done her part of the work thoroughly well.

THE WORKS OF JAMES GILLRAY. Edited by THOMAS WRIGHT, M.A., F.S.A. Published by CHATTO AND WINDUS.

There are not many now alive who can recall the persons and events chronicled in this book—men who were in their "hot youth"

"When George the Third was king."

Of the heroes and heroines of the period there is, perhaps, not one left. Yet the singular volume is none the less interesting, for the people and things commemorated are prominent parts of the nation's history. Who has not heard of Pitt, and Fox, and Wilkes, and a hundred others, famous or infamous for all time?

Gillray was no ordinary caricaturist; he was a man of genius, and in some respects a great reformer, for his satires humbled the evil propensities of the age, and his shafts were aimed at profligacy, personal and political; often, however, he was coarse, and sometimes brutal, and is not for a moment to be compared with George Cruikshank as regards the higher motives and the loftier purposes of Art to condemn vice and encourage virtue.

It was well to collect into a goodly and attractive volume the works of the great satirist of the end of the eighteenth and beginning of the nineteenth century; and no writer could have done the work of illustrating and explaining so well as Mr. Wright. He has left nothing undone by which the text might elucidate the prints; it is a complete history of the leading events of the time. The book will be an indispensable acquisition to the library; but it will interest the general reader who covets acquaintance with the political curiosities of an age now almost forgotten—with its glories and its vices—its grand achievements and miserable puerilities—its great and its little men and women that have given fame, honour, and prosperity to these kingdoms.

ECCLESIASTICAL ANTIQUITIES OF LONDON AND ITS SUBURBS. By ALEXANDER WOOD, M.A., OXON. Published by BURNS AND OATES.

The author of this volume has condensed much information respecting the earlier histories of our metropolitan churches and other edifices of a kindred character; but we see little of description which is not to be found in other, though more voluminous, books. Moreover, in his records of historic facts associated with buildings or locality, it is very easy to see on which side of religious belief Mr. Wood inclines; for Romanism—or, as he terms it, Catholicism, is plainly written on every page: in truth, he admits as much in his concluding remarks. "It is simply an error," he says, "to view" these old churches "through the medium of secular history, without regard to their religious destination,"—and they appear to him to have had no right destination since "the religious change of the sixteenth century." Apart from its unquestionable one-sidedness, his book is readable, even by those who have not the slightest sympathy with the "Pre-Reformation Church."

REPORTS OF BIRMINGHAM ARTISANS ON THE VIENNA EXHIBITION. With a Report by W. C. AITKEN. Published at the Chamber of Commerce, Birmingham.

Prior to the opening of the Vienna Exhibition last year, the Council of the Birmingham Chamber of Commerce adopted measures to enable a number of artisans to visit the Exhibition for the immediate purpose of examining, and reporting on, the various classes of manufactures, having special bearing on those of their own town. A circular specifying the needful requirements on the part of candidates was sent out; and, finally, ten who appeared to be best qualified were selected: to these five others were subsequently added, their expenses being defrayed either by themselves or their employers; and Mr. W. C. Aitken, of Birmingham, a

gentleman in every way competent to act as general director, was deputed to accompany them. The result of the journey, in a literary form, is a series of essays upon a variety of topics; they show, as a rule, on the part of the respective writers, much intelligence, practical knowledge, and liberal feeling: the merits and demerits both of British and foreign manufactures appear to be justly weighed: we do not, however, recognise much in the way of suggestion as to improvements to which our own productions might be subjected. Still, it is interesting to read what these practical workers have to say about works which are bound up, so to speak, with their own daily toil. We must believe the visit will have proved beneficial to them in their future labours.

The report supplied by Mr. Aitken, as the representative of the Birmingham Chamber of Commerce, precedes the papers of the artisans: it takes a wider range of the contents of the vast building at Vienna, while adding his own views on those subjects which especially engaged their attention. It is really a very valuable and practical contribution to the lessons taught by the Exhibition; containing also much collateral matter deserving notice from all engaged in the working of our Art-schools, Art-museums, &c. &c.

MEETING THE SUN: A JOURNEY ALL ROUND THE WORLD. By WILLIAM SIMPSON, F.R.G.S. Published by LONGMAN & Co.

This volume contains upwards of fifty reproductions (by the Heliotype process) of large engravings from drawings contributed by the artist to the *Illustrated London News*. It was wise to rescue them from comparative oblivion, for they are well worth preserving, although the picture but a small portion of the world "round" which the enterprising and accomplished voyager went: Egypt, China, Japan, and California only are pictured; but these interesting countries are described thoroughly well: some of the themes, such as "The Marriage Ceremonies of the Emperor of China," have surely never been "done" before. There is no question as to the merit and interest of these very varied drawings. Mr. Simpson is an artist of very great ability; and of his authorship we may speak in strong terms: he writes fluently, graphically, and always to the purpose. There are few publications of the day so pleasant or so instructive.

THE DAWN OF LOVE: AN IDYLL OF MODERN LIFE. By COLIN RAE-BROWN. Published by J. NISBET & Co.

In this, as in the author's former poem, "Noble Love," noticed by us some time since, we find abundant evidence of pure thought and feeling, expressed in very graceful language. Many stanzas in this later poem are of great beauty; it has but little that can be called a story, only a short and chequered history, told by a good "pastor" after their deaths, of courtship ending in marriage, on the part of a young couple whose religious training and high moral principles enable them to meet cloud and sunshine with equal composure. Love begun and carried on, as Mr. Rae-Brown describes it here in musical tones, makes a strong appeal to the sympathies of all, whether young or old, who maintain the belief that it may be, and indeed often is, interwoven with the loftiest and most sacred attributes of human character.

THE THEOLOGICAL STUDENT'S BIBLE. Published by H. H. FROWDE.

If any apology be needed for noticing this edition of the Bible, it must be found in the fact that among our subscribers are, as we know, very many of the clergy, as well as, it may be presumed, others who make theology a study. To all such it will be invaluable, for each page of the text is so printed as to leave a considerable surrounding space for any comment or note the student may be desirous of adding, the paper being prepared specially for pen-and-ink writing. An alphabetical index is prefixed, wherein notes on particular subjects may be grouped under their respective titles. We observe the volume is highly commended by a large number of our ecclesiastical dignitaries.

AN EASY INTRODUCTION TO CHEMISTRY. Edited by the Rev. ARTHUR RIGG, M.A., late Principal of the College, Chester. With numerous Illustrations. Published by RIVINGTONS.

Surely there never was such a time as the present for introducing the young into the realms of science by means of books written expressly for their benefit, and by men who show themselves eminently qualified for the task. Such a work is Mr. Rigg's, which is based upon a "First Book of Chemistry," by an American author, Dr. W. Hooker. The range of subjects discussed in the little book before us is wide; but all is so simply and interestingly stated that it cannot fail to attract the attention of those for whom it is intended, by amusing, while it instructs, them.

ETCHINGS ON THE THAMES. By A. BALLIN. Published by T. MCLEAN.

These six examples are of a high order, full of vigour, and essentially stern to fact. They are works by a true artist, and to the lover of true Art they appeal. The subjects are all below bridge, the localities selected being the Custom House, the Tower, the Isle of Dogs, &c.; but the main purpose is to exhibit the shipping—the vessels of various nations—from every part of the world, that bring their tributes to Old Father Thames.

THE TRIUMPH OF IRON. A Poem. By FRANCIS C. NAISH. Published by SIMPKIN, MARSHALL, & Co.

This short poem, of between fifty and sixty stanzas, shows remarkable vigour of description. Ours is called the age of iron, and the object of the writer is to develop the application of the material from its earliest use till it has culminated in the power it now holds. This he does by a variety of references to history, fictitious and real, woven in a skilful and ingenious manner into his narrative. A single stanza must suffice for an example of Mr. Naish's treatment of his subject:—

"Thor, the god of force resistless, brows his limbs like gnarled pines,  
Capped with iron, girt with iron, iron gauntlets on his fists,  
Mightier, his matchless hammer, 'gainst his brawny neck reclines,  
And his furrowed forehead lowers with the will that nought resists;  
Red his forked beard floats behind him as he strides erect and proud,  
Marking how the wealth of nature to the strength of man has bowed."

There is scarcely a stanza among the whole which does not present a most striking and richly-coloured picture, powerful in light and shade.

#### ILLUSTRATED BOOKS FOR THE YOUNG.

THREE are on our table several "Children's Books" that demand notice, however brief. For the most part they are well illustrated; and are, in all cases, the productions of experienced and trustworthy caterers for the young. At the head of them must be placed a most charming story by Mrs. Mackarness, entitled *SWEET VIOLETS*, one of the few publications issued this year by Messrs. Routledge. There are several coloured engravings; but the literature is better than the Art. Every chapter is as fragrant as the flower from which it takes its name; and certainly the very inviting book will not suffer by comparison with that which gave the fair author fame—"A Trap to Catch a Sunbeam." There is no one who writes with a loftier purpose, whose style is at once so interesting and instructive, or who may so safely be entrusted with the duty of teaching while amusing. Almost as much may be said of *Hesbia Stretton*; if a tone of sadness sometimes pervades her stories, the medicine she administers is wholesome for mind and soul. In her present volume, entitled *THE KING'S SERVANTS* (Henry S. King and Co.), there is a sound moral conveyed in a style expressive and graceful; and no reader can lay it down without conviction that the author is an earnest and faithful labourer to till the ground which is to produce fruit hereafter. *NOTHING TO NOBODY* is, we imagine, by a new writer, who takes the *nom de plume* of "Brenda" (John F. Shaw and Co.) The little book is thoroughly good, cheerful, thoughtful, and full of wise teaching. A book that parents may present with confidence to children. *DIAMONDS AND PRECIOUS STONES* is, as the name indicates, "a popular account of gems," translated from the French. It is lavishly illustrated; and conveys a vast deal of knowledge to young and old. *WONDERS OF THE YELLOWSTONE REGION* (Blackie and Son) will be read with intense delight by girls as well as boys. It is descriptive of the Rocky Mountains—their natural marvels, interspersed with adventures of early explorers, and enterprising researches of the many who search for wealth in places where it has been gathering for countless centuries. *DOCTOR DUNBAR AND ELSIE'S TREAT* (Oliphant and Co.) is a contribution to literature for the young, that, independent of its own merit (and that is of a sound and good order), demands a word of welcome as the composition of M. G. Hogg, a daughter of James Hogg, the Ettrick Shepherd. There are three striking stories in this little book, the scenes of which are laid in Scotland. They are well told and well written; and we may safely greet one who has hereditary claims on the esteem and regard of all readers. It is probably the author's first book; it will certainly not be her last. *JANET DARNEY'S STORY*, by Sarah Doudney (a name long honoured as that of one of the most respected and useful of all our writers for the young), and *WHAT IS HER NAME?* by the Rev. Dr. Edersheim, are two of the always admirable issues of the Religious Tract Society, in which Art and Literature combine to do good service, and never fail to do it.



## THE WORKS OF WILLIAM FREDERICK YEAMES, A.R.A.



WHETHER birthplace and Art-education strictly entitle Mr. Yeames to be regarded as an English painter, may be matter of opinion; but whatever the story of his early life, he is recognised as such, and has every right to be so considered, with the exceptions referred to; while it may safely be affirmed that he lays claim to nothing less than to have a place in the long roll of artists whose works have upheld the renown of the British school.

A recent event of great public interest, the marriage of the Duke of Edinburgh, has drawn us into closer intimacy with the country in which Mr. Yeames was born: his native place is Taganrog, a town situated on the Sea of Azof, in Southern Russia; the date of his birth December 18, 1835; his father, a merchant in Taganrog, held the post of British consul there. The family originally belonged to the county of Norfolk, the name being derived from the Manor of Yemes, afterwards merged into the Westwick Manor. Carlyle, in his "History of the Common-

wealth," mentions, among the *Ironsides*, a Robert Yeames, whom the present family claims as an ancestor. The earliest years of the future artist are associated in his mind with much travelling, not only in his native land, but also in more southern parts of Europe. Before he had reached the age of five, his father, with all the family, started from Taganrog to St. Petersburg, for the purpose of visiting his mother's relations, who resided in that city. The journey, undertaken in the depth of winter, into Central Russia, was a perilous one—for young children at least—but was safely accomplished. Two years later the elder Mr. Yeames, who had visited Italy when a young man, and possessed great love of the Fine Arts, determined to renew his acquaintance with what he had before seen, and proceeded thither, accompanied by his whole family. In those days few steam-vessels had been seen on the coasts of Southern Russia, so the travellers were compelled to take passage from Taganrog in an Italian merchant-ship, which, after a month's voyage, arrived at Malta; thence they proceeded to Sicily, and after seeing whatever was thought worthy of



Drawn by W. J. Allen.]

*The Meeting of Sir Thomas More and his Daughter.*

[Engraved by Buttrworth and Heath.

examination there, they journeyed to Naples, Rome, Leghorn, Florence, and Venice: in the latter grand old city Mr. Yeames, sen., died, in 1843. The widowed mother and her children subsequently returned to Russia, but not to Taganrog; Odessa was the place of their destination, and to reach it they passed through Trieste, Vienna, and down the Danube. Here, then, had been a tolerable experience of travel for a boy who had scarcely yet reached his ninth year: but there was much more to follow.

APRIL, 1874.

After spending the winter of 1843—4 in Odessa, Mrs. Yeames, who must have been a lady of great energy, took her children to Dresden, for the purpose of having them educated there; and in Dresden her son William first received some slight instruction in drawing. In 1848 the family came to London, and took up its residence here. The following year the subject of this notice began to study drawing, with the view of making Art a profession, under the tuition of Mr. George Scharf; at the same time he

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attended at University College to study anatomy, &c. Subsequently he had some instruction from Mr. Sherwood Westmacott, a sculptor. This appears to be all the Art-teaching Mr. Yeames received in England: and it justifies the introductory remark.

At the age of seventeen, namely, in 1852, he left England for Florence, and placed himself under Professor Pollastrini, with whom he remained some time, and then entered the studio of Signor Raphael Buonajuti. In the autumn of 1854 he paid a second visit to Rome, where he remained about eighteen months, drawing in the life schools, and studying the *stanzi* of the Vatican: during the summer months he employed himself in sketching from nature among the Alban hills, at Subiaco, and at Tivoli. Three months passed in England in the year 1856, and Mr. Yeames was again in Florence, working under Signor Buonajuti: at this time he painted two small pictures, respectively entitled 'Charity' and 'The Mandoline Player,' which were exhibited in one of our provincial galleries, after the artist's return to England in 1858: since that year he has permanently resided in London.

His first works seen in the metropolitan galleries were a life-size

portrait of Mr. B. Whishaw, and a picture called 'The Staunch Friend,' both exhibited at the Academy in 1859; the latter represents a jester with a monkey; it is cleverly painted and shows character. In the following year he was seen only in the British Institution, where his solitary contribution was 'Ye Trysting Hour,' but at the Academy exhibition of 1861 he came out with a power that at once indicated him as a painter of mark. Of the two pictures then and there hung, 'The Sonetto' and 'The Toilet,' we need only to refer to our criticism on the former of these works—which, by the way, was suggested by some lines of Petrarch—to show our opinion of it:—"The Sonetto" may not be untruly described as a kind of Italian version of 'George Herbert at Bemerton,'"—the title of a picture by the late W. Dyce, R.A., exhibited at the same time, and very generally admired;—"nor is it, in many of its qualities as a work of Art, unfit to be placed as a companion to Mr. Dyce's picture. In that, Herbert sends forth his heart's hymn of praise in a grove of magnificent trees fringing the banks of his much-loved stream. In 'The Sonetto' of W. F. Yeames, the inspired Italian, with that stronger



Drawn by W. J. Allen.]

*Alarming Footsteps.*

[Engraved by Butterworth and Heath.]

demonstrative impulse which characterises all southern races, gives out the full flood of his song amidst the ruins of a mighty past, sufficient to stir up the depths and tenderness of his highest and most sensitive imaginings. The details of this picture are produced with no ordinary power; and although the ruins, both around and beyond the figure, are what may be considered as rather scenic in arrangement, they are, nevertheless, clearly and beautifully painted, showing at once an appreciation of aerial colour, and a breadth of light and shadow which cannot but secure for Mr. Yeames a still more distinguished future position."

Passing over, but only for want of space, a rather large picture called 'Rescued,' a child saved from drowning, exhibited at the Academy in 1862, Mr. Yeames sent to the same gallery in the following year 'THE MEETING OF SIR THOMAS MORE WITH HIS DAUGHTER AFTER HIS SENTENCE TO DEATH;' it forms one of the illustrations engraved here. A quotation from old Roper's "Life of Sir T. More" explains the circumstances of the interview, which takes place at the entrance of the Tower Gateway, whither he has been conducted after the trial:—"Thare tarryinge his comminge,

as soone as she sawe him, after his blessings upon her knees reverentlie received, she hasting towards him, without consideration or care of her selfe, pressinge in amongst the midst of the thronge and companie of the garde that with halbards and bills went round about him, hastily ranne to him, and there openly in sight of them embraced him and took him about the neck and kissed him. Who well likinge her most naturall and deere daughterlie affection towards him, gave her his fatherlie blessinge and manie godlie words of comfort besides." The composition throughout shows varied incident carefully studied and skilfully portrayed; but the interest of the whole depends upon the central group, where the Chancellor's daughter has broken through the crowd of sympathising bystanders, waiting the arrival of the condemned man at the Tower, and rushes forward to throw herself into her father's arms, undismayed by the armed guards, who, however, seem to make but a faint show of resisting her natural affections, now raised to the utmost point of agony; for the interview was probably the last: the headsman, armed with the fatal axe, preceding More into the Tower, is significant of



speedy execution. The story could scarcely be more clearly, pathetically, and strikingly told, and with entire negation of anything approaching to sensationalism.

The only picture exhibited by Mr. Yeames at the Academy in 1864, 'La Reine Malheureuse,' is engraved on steel in the *Art-Journal* for the year 1869, under the title of 'The Peril of the Queen—Henrietta Maria;' and in the volume for 1868 is an engraving, also on steel, of the only picture, 'Arming the Young Knight,' contributed to the Academy in 1865. In this last year he sent to the French Gallery, Pall Mall, 'THE STEPPING-STONES,' of which an engraving is here introduced; the subject is as humorous as it is original. A lady of mediæval times is crossing a narrow stream carefully and adroitly, on some large blocks of stone, which serve as a kind of bridge connecting a mansion with the town: in her hand she carries a pet lap-dog in somewhat awkward fashion, and the little animal turns up its eyes to her in, a most ludicrous way, as if praying to be released. The maiden's

train is daintily upheld by a rather ancient serving-man, who performs the duty with a serio-comic expression both of face and figure. The scene is of Flemish character, and the two personages are admirably drawn; while the picture, viewed simply as an example of painting, shows many excellent qualities.

Assuredly no work exhibited at the Royal Academy in 1866 attracted more general attention than Mr. Yeames's 'Queen Elizabeth receiving the French Ambassadors after the News of the Massacre of St. Bartholomew.' The interest of the subject, no less than the impressive manner in which it was set forth, forced the picture upon public notice. Elizabeth and her court were then assembled at Warwick; and she is represented by the painter as receiving the embassy—the object of which was to attempt the propitiation of the English sovereign's righteous anger at the diabolical massacre of thousands of her fellow Protestants—on a daïs in the hall of that city, in which she stands surrounded by the principal members of the court, all clad in deep mourning;



Drawn by W. J. Allen.

*Stepping-Stones.*

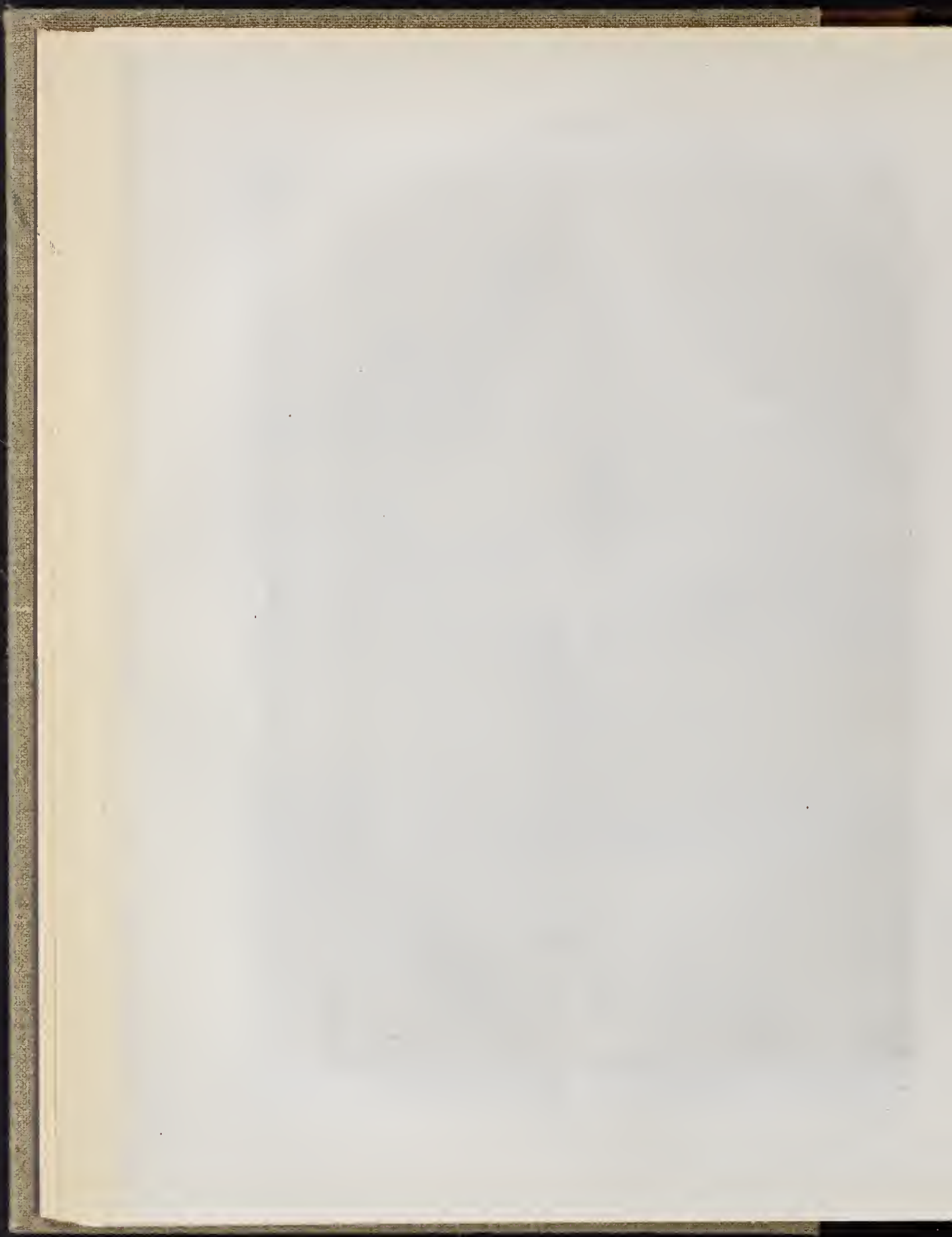
[Engraved by Butterworth and Heath.

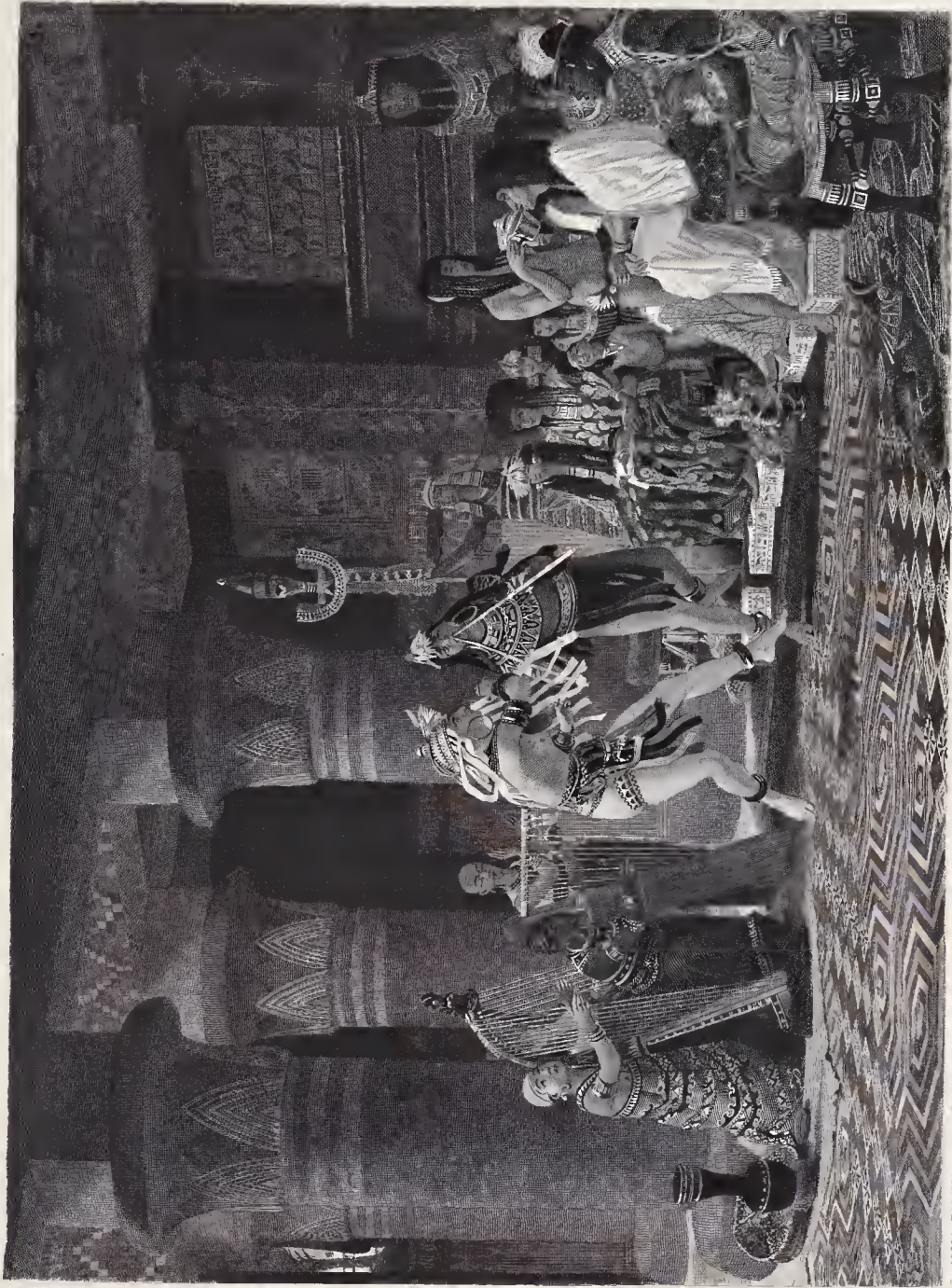
a sight which seems to strike the ambassador, Fénelon, and his suite, with disagreeable surprise. The subject, as was remarked at the time in our Journal, is managed with no ordinary skill—a striking contrast of colour being gained by the sombre dresses of the English court and the rich costumes of the Frenchmen. In all essential points it was a marked success; and it led to the election of the artist as an Associate of the Royal Academy, though he had only exhibited nine works in the gallery of the institution.

Of two pictures contributed by Mr. Yeames in 1867, 'The Dawn of the Reformation,' and 'Bread and Water,' the former is by far the more important subject, which was described by an extract appended to the title: "After that Wycliffe had finished the translation of the Bible, he called together 'the poor priests,' his disciples, and giving them copies, bade them make known the Gospel throughout the land." It is a kind of outdoor scene, the priests habited as monks, stand before Wycliffe against a back-

ground of green grass: the very simplicity of the treatment renders the representation most impressive; its realism is its charm, for there is an absolute negation of colour, such as might attract the eye of those to whom rich colour is an essential attribute of good Art.

If history has not assumed a leading place in the productions of Mr. Yeames with respect to quantity, it certainly occupies a very prominent position in regard to quality. His 'Lady Jane Grey in the Tower,' where Feckenham, an emissary of Queen Mary, is endeavouring to prevail upon her to abjure Protestantism only three days prior to her execution, shows striking delineation of character, in the calm and resolute expression of the lady, and in the angry and discomfited look of her persecutor, who was ultimately compelled to retire from the hopeless contest. This is a work manifesting much deep and earnest thought bestowed both on the figures and in the arrangement of the whole composition;



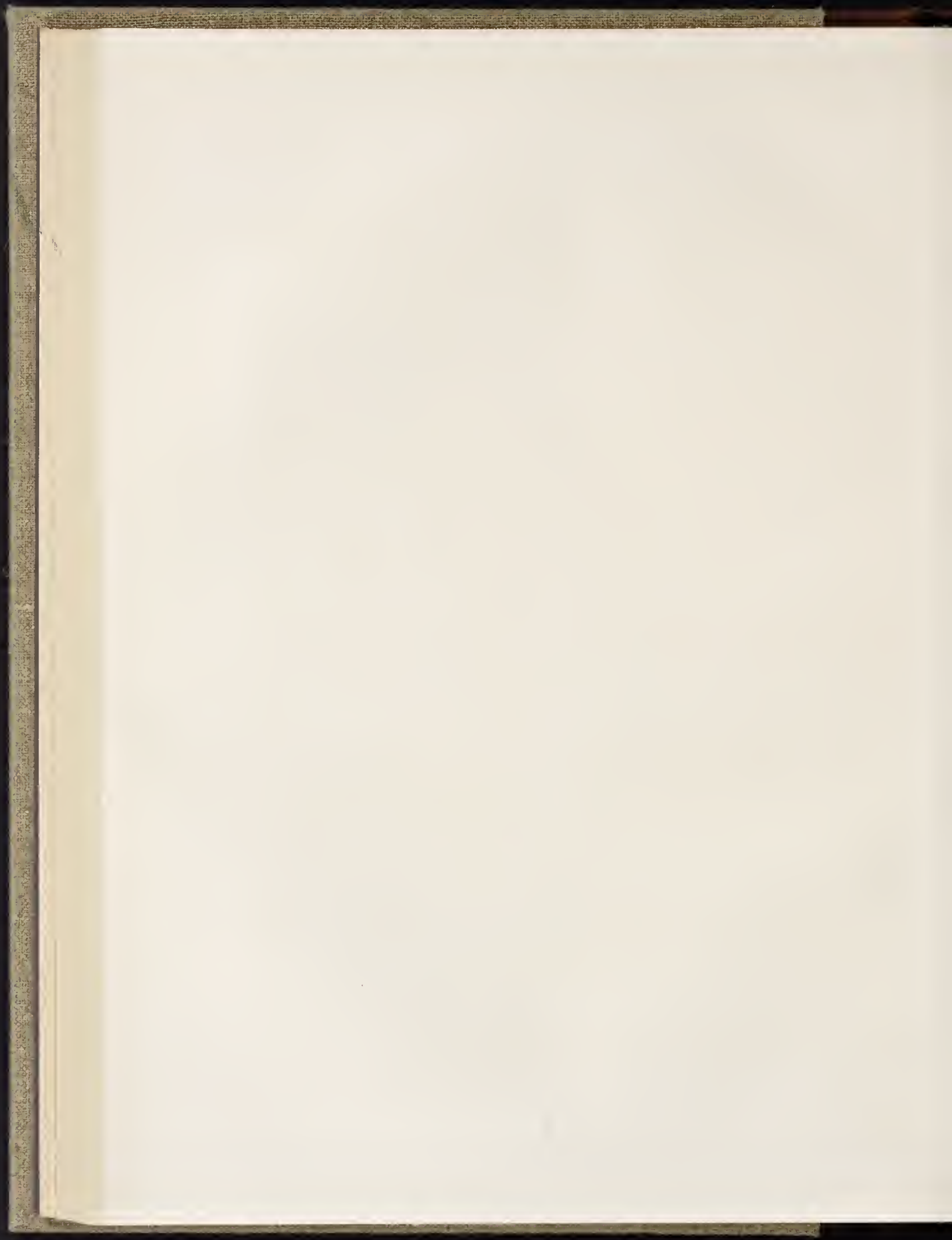


L. ALMA-TALEMA PINY

PASTIME IN ANCIENT EGYPT.

FROM THE PICTURE IN THE POSSESSION OF THE FLORENCE

LONDON VOLUME 2, &



## THE MANNERS OF THE LATIN AND ANGLO-SAXON RACES CONSIDERED AS A FINE ART.



It should be demonstrated that fine manners are as much a result of individual and national culture as any other branch of artistic accomplishment, and that without this recognition of their origin and the special study and practice which they imply, it is impossible for a people to possess them, ought we not to expect that more attention

should be given to their development? The mischief now is, that on the score of wealth or other artificial prop, some people assert an aggressive and exclusive superiority to all others, without giving heed to the culture of those intellectual and artistic qualities by which alone one civilised man can exercise any real superiority over his less instructed neighbour. A completely cultivated mind and person is God's elected aristocrat. What man's is we may see in the shallowness of every merely fashionable coterie the world over. No nature as yet has a perfect aristocracy. Each, however, where attention has been given to polite culture, as its only legitimate credential of rank, may credit itself with some specific intellectual advantage or tone of manner which is a genuine adornment, as far as it goes, distinguishing its possessors from the mass of the people who care for none of these things. All this tends to show that the complete man is yet to be formed out of the commingling of the various virtues which are slowly developing under those diverse influences that are preparing the way for the final unity of the human race into a better type of civilisation than as yet exists. Meantime, to help forward the desirable consummation of our common triumph over Nature and ourselves, it is wise from time to time to take stock of the general accomplishments, with a view of rejecting all spurious and unsound elements, and of selecting and adapting to our own higher uses whatever there is sound and good in our neighbour's acquisitions.

None will dispute that polite culture is the distinguishing trait of the highest style of man, although there may be a divergence of opinion as to what polite culture absolutely includes. To my mind it combines the best wisdom of the world with the finest manners. These are not always united as they should be to entitle the claimant to an indubitable position among the elect of mankind; but whatever may have been acquired in any direction under either of these heads is an advance on the right road. Aristocracy in this sense is legitimate and necessary. It represents the attainable ideal of our common humanity, and is its girdle of adornment and captivation.

As each man shines with this sort of diamond-polish, he may measure his height above the stolid average of ordinary intelligence, and whatever is intrinsically vulgar, selfish, and mean in human nature at large. The chief difficulty, in view of the common weaknesses of our humanity, is to know how our gem actually shines. To our own eyes it may appear the most brilliant light, while another's may see no such dazzlement; indeed, rather the reverse—the false, uncertain glitter of a confused soul and dubious knowledge. And herein lies my point. Setting aside at this moment all question as to the degree of wisdom which should be incarnated in a veritable aristocrat as necessary to one of our self-elected or nature-selected guides and teachers, there can be no doubt that his wisdom, be it more or less, should shine in a truly courteous deportment alike to all persons, of whatever station in life, making each one feel that however inferior he may be in worldly possessions or learning, the aristocrat acknowledges in him a human heart with mutual feelings and innate aspirations, and a possibility of rising to a higher condition in life; in fine, recognising in every man the possibility of a perfect being. Just in the degree he falls short of this feeling, and of manifesting these sentiments in his deportment, he is a spurious aristocrat of less individual account, though of greater accountability in the moral economy of the universe, than the humblest person he secretly despises and outwardly insults.

It is a mistake, however, to suppose that fine manners are the instinctive spontaneous language of what we term a good heart. A kind heart may or may not be represented by polished manners; indeed, an evil heart sometimes assumes an irreproachable style of manner to cover up its wiles. A good heart will no more do a mean action than think one, but is often led from lack of the acquired polish to doing its offices in a clumsy or soul-rasping way. It has never duly considered the value of fine manners in setting off to best advantage the natural and acquired virtues of character. Like a good style of dress, they not merely heighten the popular impression of the individual, but in superadding beauty to goodness, double the pleasure of the recipient, prove to him a grateful lesson, and an inspiration to try to elevate his own standard of politeness and fraternal sympathy to the level of his gracious examples. True politeness is so exquisite an art, and all the more interpenetrative when blended with heart, that it is always taken as a direct compliment which raises even the rude man in his own self-esteem. It makes him, if even for a brief instant, more gentle and loving, inspires him with the notion of an ideal manhood, and consequently is a practical almsgiving of the rich to the meek in spirit of the most attractive and cheering nature.

As heart acknowledges heart, so enlarges a man's kingdom over his fellows. He may not be equally drawn to all persons, or equally expanded by the influence of their minds—nay, we may, and often must, be thrown back all the more, in sheer self-defence, into the citadel of our own individuality; yet we may mantle our retreat, as we can cover an approach, by a fineness of manner which shall effectually disguise an intuitive antipathy or hide a contracted prejudice; and thus, while keeping on the safe side, leave a door open for a reconstructed opinion, or the way to change an enemy into a friend. There is no real insincerity in this. A man is in conscience bound to allow an opportunity of return to a repentant sinner, as well as to give every one the opportunity, and to inspire him with the desire of doing his best. Above all men, the aristocrat, by the consideration he expects from others, and his duty as the ideal man, is bound to be a bright example of morality and intelligence as illustrated by fine manners to all, without distinction of person—"Noblesse oblige." On no other ground has he a right to our esteem.

Money, dainty dress, position, and unrestricted luxury are more often at the disposition of knaves, fools, and vulgar men than of the wise and unselfish. The devil's aristocracy is still rampant in society. A genuine aristocrat must therefore base himself on a less precarious foundation than those things which at the best, if they do not actually debase the spirit, tend to materialise life and so weigh it down with artificial burdens that it has no scope or enjoyment beyond its own little puddle of conceits and interests. Even the spurious aristocrat, in order to shine dimly for a brief moment, has to counterfeit the appearance in some degree of the true one. There can be no broad national polish or cordial satisfaction in being together for all classes without superadding this form of beauty to our civilisation. Fine manners are the universal "open sesame" to men's souls. The finest features, whether of human beings, Nature at large, or Art as considered apart, are so subtly delicate in their outward expression that they are the latest to be appreciated at their correct value. For this there are two reasons. First, they require a conscious detective affinity on the part of our own senses, indicative of a latent relationship of soul, like the correspondence between a flower and its fragrance; and, secondly, the grosser traits of all three primarily and strongly affect our more immediate physical sensibilities, to the momentary overpowering or deadening of the specially spiritual elements of our being. These last require for their fullest exercise and expansion a complete quietude, or that suggestive silence and pause in Nature in her happiest moments which is born of her hidden powers. The spiritual sense finds its best stimulus in that per-

fect intellectual and physical condition which comes from the harmonious relations and symmetrical balance in their highest phase of impending action of all the human faculties, combined into that beautiful unity of organic life which the ancient Greeks, rightly esteeming it godlike, sought to impersonify. For this human idealism of theirs was something more than the harmonious union of physical strength and beauty with intellectual vigour and accomplishments in their finest results of perfect training. As consummate art, it was infiltrated with a consciousness of something diviner and more spiritual than the human models. It was in verity an attempt to wrest from Olympus some of its celestial force to exalt the tone and standard of Grecian manhood.

The fine manners of the Latin peoples appear to be the last legacy which has come down to modernism of this classical view of a supreme manhood. Even as it reaches us, impoverished by intervening centuries of mingled barbarism and religious asceticism, it bears with it the atmosphere of a lovely myth or tradition; the fading glow of a once bright flame, that perhaps needs only a fresh supply of aesthetic fuel to burn as brightly as ever. The age of chivalry was an earnest but fleeting protest against the depressing asceticism of the Roman church in its doctrinal view of humanity, and a generous attempt to revive the old delight and faith in fine manners, and a fresh heroic aspect of life in new forms, recast in Christian moulds of duty and politeness. What is left of this poetical excitement is now concentrated into the rare style of the gentlemen "of the old school," as the men of to-day term these rapidly disappearing idealists. A genuine specimen of this sort of Nature's aristocrat invariably sheds a pleasant aroma of mingled kind-heartedness and considerate courtesy about him, which compels even the gruff and blunt man for the while into better accord with himself and his fellows. From this source alone the home-staying Northerners catch glimpses of the old standard of idealism in deportment, which makes us the more regretful of the rapid extinction of beauty of manners among all classes.

Chivalry, however, cannot account in full for the graceful forms of speech and courteous habits which belong exclusively to no one class of people, either in Italy, Spain, or France; but are, or have been, quite as common among peasants as nobles, labourers as capitalists. For the origin of this general phase of politeness and highbred manners--this beautiful lacquer of life--I go back to our ancient refiner and long time dominator of early civilisations, high Art, which has ever insisted on beauty as the paramount comprehensive principle of human enjoyment and refinement. In uprooting this principle from fear of its sensual demoralisation, the moderns without doubt have made great progress in other needful directions. But if we would make all our new conquests over Nature beneficial in their richest degree, we must again call on Art to inspire us with a regenerated passion for beauty in every phase of our civilisation. So stubborn had the Northern mind become in its opposition to Fine Art under the pressure of asceticism, and so materialised in its conceptions of Heaven and Hell, whilst so indifferent to all else in the problem of existence, except animal well-being and prosaic comfort and prosperity, that, until quite recently, a defence of Art, unless it was of the baser sort of Dutch realism, was considered an arch-heresy or a transcendental mind-cloud, out of which much harm might, and no advantage could possibly come, to the multitude. But there is now shown a willingness to reconsider these puritanic judgments, with a view of getting some pleasure out of painting and sculpture, if for nothing else than the fireside; and, more potent still, pecuniary gain out of the minor arts for the benefit of manufacturers. As my wish is to put in a claim for fine manners as a sister Art to these others, equally prolific of happiness and more easily attained by all concerned, I shall try to make obvious the difference between the peoples who have ever cherished their artistic tastes and traditions and those who either have discarded them altogether, or never entertained any hearty affection for them.

The keynote of excellence, and consequent attractiveness of Fine Art of any kind, is chiefly to be found in its spirit of repose. I mean by this, its external and internal atmosphere of consummate finish, strength and delight in itself and its reason of being, culminating in that seeming spontaneity of action and will which can spring only from perfected skill and maturest thought. As in

Nature, so in Art, the most impressive works are those which seem in subjection only to their own free wills; whose only quiet is typical of a self-subdued strength, as in the long, heaving swell of the fathomless ocean, the sky-tipped mountain-range, and the starlit heavens. These not merely display infinite grandeur of form and beauty of outline, but suggest the presence of a controlling spirit, which lifts them into the ranks of a sentient existence. From out of their majestic silence they speak to our souls with a mystical eloquence that no other mood of Nature can rival. This suggestiveness of unseen power, and a sublime destiny irradiating from the repose of great objects in the universe, finds its counterpart in even an intenser degree, although on a small scale, in the correspondingly lovely unconsciousness of vulgar selfhood, which marks the perfection of human deportment in the individual. Whenever the egoism of the individual is uppermost, whether from faulty training in manners, or no training at all, there can be neither repose of body nor spirit. All the faculties are, more or less, in a state of offensive or defensive turmoil, fussing and fretting lest their possessor be either overlooked or too much observed. At heart he desires to impress himself favourably on his kind. He challenges their regard, and, if of a strong nature, tries to force himself on the public for what he is conscious at bottom he really is not, while the more timid disposition of similar ambition labours in wiler ways for its coveted distinctions. With both the wretched doubt is generated in the self-same omnipotent ego which fires up the soul to its vanity and vexation of self-love. The impertinent questioning of the inconsequential world at large will find its way into the best actor's consequential soul. Who and what am I? Am I sham or truth? Do I shine as tinsel or gold? For what do men take me? Can I cheat them into believing in the measureless quantity of greatness and goodness concentrated in my sole person, which I would feign to myself to possess? Is my individual importance a visible, tangible force in the community, or does it really see me as I so often see myself—a craven impostor as mean as my pretensions are empty? Such must be some of the self-tormenting queries which ever vex the minds, disturb the manners, and unpoise the repose of those persons who are always projecting their diminutive selves before the world in a hurdle-race, to secure the *posti distinti* of the crowd—the while begetting in themselves a fretting consciousness of self that makes their lives, even in their best estate, savour of the place of torment. Whenever the lust of money, passion of position, craving of notoriety, jealousy of rivals, or any other of the multifarious shapes of egotistical maladies obtain a lodgment in the human heart, they create an unrestful phase of selfhood which becomes a perpetual disturbing element of society, marring the peace of individuals and bringing out whatever is ugly in each. As where counterfeit coin abounds, every one rigidly scrutinises each proffered piece, so the counterfeit himself becomes the most anxious of all, lest he be detected or taken in by his own cheat. Anglo-Saxon social counterfeiters who have at hand no perfected type of manners in high life, or, indeed, in lowly life, as it exists in Latin lands, are ever at their wits' end to invent or parody some style of appearance that shall distinguish them from the vulgar multitude in which they have their being, but from whose contact they shrink. Especially the Americans are always swimming in one vast democratic whirlpool, going round and round in dizzy circles—now above water, then under, with indiscriminating rapidity and change, and but few favouring eddies to land them on the only solid ground of any genuine aristocracy in this criticising century—namely, individual culture and refinement, irrespective of riches and office. The influence of good manners, and the part the bad play in hastening or hindering so desirable a consolidation of any modern society on its only true aristocratic basis, that of superiority in intellectual accomplishments and the golden politeness which recognises the rights of every one to a beautiful deportment giving and receiving, as much as to a free suffrage, will be more especially shown by putting Italian, French, or Spanish traits of etiquette and courtesy of tongue, in direct individual contrast with the prevailing habits of England, Germany, and America.\*

Florence.

J. J. JARVES.

\* To be continued.

## ROYAL SCOTTISH ACADEMY.

FORTY-EIGHTH EXHIBITION.



IN a general survey of the present Exhibition, which opened on the 14th of February, the impression is at once made that it is far above the average; and, regarding it as a display of national talent, we are not disappointed. While the English contributors are comparatively 'a handful, and the foreign element is small, Edinburgh, Glasgow, Aberdeen, Dundee, and a few other towns hold up a noble banner in witness of Caledonia's talents. Foremost in its class, or rather prominent in that original walk which the painter holds exclusively his own, we pause before 'Oskold and the Ellémaids,' by Sir J. Noel Paton, R.S.A.; Oskold, the former, being the embodiment of a pilgrim soul fighting his way through the perils of a false, lying world; and the latter representatives of the five senses—beautiful syrens bent on the cavalier's ruin through their many glittering temptations. Like most of this artist's allegories, the richly poetical conception with its thousand dreamy suggestive accessories can find but scant justice in word-description. As the whole scene is in a sense spiritually originated, it must be not only materially but spiritually discerned. We offer no analysis of this fine work, which Sir Peter Coats, of Paisley, bought for a large sum. R. T. Ross, R.S.A., gives play to his talent in several pictures, specially 'You maunna make a din.' An old woman has fallen asleep in her chair, while the daughter listens to the tale of her lover who has crept stealthily to the window. The little episode is in every respect true to peasant-nature. An effective point is the young brother (wholly unperceived by the parties) who watches the interview from behind the door. Passing from the father, we remark the progress of R. Ross, jun., who is fast treading in the parental path, and chooses similar subjects for his pencil. The girl sitting despondent by her idle wheel, has a sweet sentiment in her face, excellently in keeping with the motto—"I think on the laddie that lo'es me sae weel." The flesh-tints, however, are too pinky. The colouring is better in his 'Reading the Bible.' There is always aspiration in the productions of J. Drummond, R.S.A.; and, considering the difficulty of bringing historical events to a powerful transcript, we are pleased on the whole with his 'Royalist Prisoners.' The massive projecting architecture he is so fond of introducing endangers at times the importance of the figures; but, despite this, these Cavaliers and Roundheads are well grouped; variety of attitude is skilfully studied, while costume, armour, and facial expression are capitally wrought. If R. Gavin, A.R.S.A., would always depict Negro youth in form so attractive as the 'Head of a Moorish Girl,' whose snowy drapery admirably contrasts with the raven hair and flashing eyes, we should not restrict our notions of beauty to the complexion of lily and rose. His 'Horse-Shoeing at Tangiers,' too, is a scene strongly grasped, well worthy examination.

Of six contributions by W. F. Douglas, R.S.A., we do not admire the largest, 'Cromwell receiving the Midnight Despatch.' The figures (so much of them as are not obscure) are unwarrantably exaggerated, and red-nosed Noll is positively vilified in respect of that obnoxious feature. Greatly preferable are Mr. Douglas's 'Is it a Love-letter?' a maid scrutinising a missive she is carrying to her mistress; and 'Music,' where a lady reclines in luxurious ease listening to dulcet strains wafted from an inner chamber; or, best of all, 'Tittle-tattle and Tea,' a tiny bit of quiet humour and scandal-mongering suggestion. The industry of Hugh Cameron, R.S.A., is untiring; 'Age and Infancy' is one of those sweet expositions of every-day life in which he revels; his 'Study of an old Head,' is full of vigorous character. John Dun achieves success in 'O weel may the Boatie row!' though it is not good in colour. The female in the foreground, waving to the sailors, is instinct with fresh, kind feeling. 'A visit to the Spawwife,' shows G. Hay, A.R.S.A., to advantage. The girls are silly-looking and

fluttered, as maidens on such a mission must ever be; and the old witch who hangs fortunes on the chances of the cards is a true type of her class. 'Left in charge,' by the same artist, is a charming interior, showing a cradled babe beside whom a careful sister keeps watch, knitting in hand. W. B. Hole is prone to extravagance; witness 'Medea,' where the beasts hold high revel to the utter exclusion of interest in the principal figure. But he is a young man of ability; and in 'How he kepte hys Tryste,' there is rich colour and a certain ceremonious grace characteristic of the period. In the recesses of a charming wood a cavalier, gorgeously attired in crimson doublet and hose, has fallen asleep on a rustic seat at the very moment appointed for the meeting with his lady-love. The damsel, also elaborately adorned for the occasion, is turning impatiently away with angry scorn in face and gesture. The middle distance, with the sunlight slanting through the green foliage, is well caught. Although W. McTaggart, R.S.A., is unequal, there is always a fresh geniality about him that commends his pictures: he takes firm hold of his subject, yet occasionally disregards finish. His 'At the Fair' has less of this defect; the girls examining the photograph has each her own idea, and all is natural. 'A Sea-bird,' where children, stretched at ease on the sandy gorse are eagerly examining the wing of a water-fowl, has a fine shimmering motion on the sea which forms the background. Gourlay Steell, R.S.A., exhibits several pictures, varied in subject; a portrait, 'Colonel Buchanan'; animals, 'In the Chair,' 'Oscar,' &c.; and a landscape, 'Milking-time.' The excellent grouping in 'The Holy Well,' by W. F. Vallance, is marred by a want of meaning in the upturned faces. We prefer his 'Irish Whispers,' two heroes of the Emerald Isle, one with pipe in mouth; the other exhibiting a shillelah, "bent in an argument wid a friend," joggling lazily along on a poor beast, sans bridle or saddle. 'The Doubtful Saxepe,' by E. Nicol, R.S.A., A.R.A., in which the Hibernian tests the coin with his teeth, while the lowest suspicion leers in his eye, is full of this artist's peculiar genius and drollery. The dirt on the man's hands is repulsively true. A. Morrison is very successful in his girlish ideal absorbed in 'Fairy Tales.' We have seldom seen a more pleasing interior than R. P. Bell's 'Highland Mother,' with the babe in her lap and the pot of geranium in the window; all is touched with delicate, artistic feeling. R. Gibb emulates the mode and manner of the old masters in 'Columba in sight of Iona.' The boat is somewhat confused in the huddling of the figures, which, however, are appropriately coloured, but the sky is preposterous.

J. C. Noble, in 'I carena' to spin,' realises the worthy promise of former time. The sad, earnest countenance is impressive, and the details are skilfully sustained. R. Sanderson and H. Frier we may class together as dealing in common with the same kind of *genre* subjects. 'Mothers' cares,' by the former, where the children go straggling about in restless anarchy; and 'Circumvented,' by the latter, showing the clever device of a sly urchin to discover the whereabouts of his companions by stealing over a cow-house roof, are fair specimens of the abilities of each painter. There is energy in whatever J. A. Houston, R.S.A., attempts. 'The Ante-chamber Guard' is a figure (a fine bold athlete) after his own heart, well executed. We admire 'The Arrival,' by P. Baumgärtner, who sends from Munich, so much that we regret his name appears but once in the catalogue. A young man just reaching home, presumably after long absence, waves his cap at the threshold of his dwelling, while his wife, of most comely and lovable aspect, having caught the music of the well-known step, lurks behind the door in joyful expectancy. There are two clever pictures by J. Faed, R.S.A.: 'Bargains, lady,' a pedlar tempting a peasant woman to the purchase of scissors, while the daughter gazes wistfully at some gaudy attractions of the pack; and 'John Anderson my Jo!' a faithful rendering of the time-honoured ballad. J. B. Abercromby produces a pleasing and

truthful impression in 'Comin' through the rye:' though somewhat deficient in colour, the simple episode is sweetly told. Mrs. A. Charretie is ever graceful in her impersonations: there is an exquisite finish about her 'Belle Bouquetière,' and much pensive beauty in 'Happy Thoughts.' A little less pink and white upon the cheek might bring the flesh-tint closer to reality. 'St. Mark's, Venice,' by P. S. Nisbet, is a small, but very striking picture.

Portraits abound: the best, as usual, are by D. Macnee, Barclay, G. P. Chalmers, Macbeth, and W. McWhirter: all of whom have rank in the Scottish Academy. Otto Leyde has a mannerism in his child-delineations, especially in the *pose* of the heads, which makes them all too much alike; yet a sweet poetic feeling invests them with a certain charm, while the tone is generally good. A full length of the Baroness Burdett Coutts by J. R. Swinton, taken eight years ago, is locally attractive from the fact of the lady's present residence in Edinburgh, and the high position her noble charity has gained her in the public favour there. It is smoothly painted, and possesses a certain tameness rather disappointing.

The Exhibition is rich in landscape, of which the staple is Scottish. This is as it should be; for who so fitting to do justice to her scenery as her own sons? There is a character in the natural features of every land that requires affinity in the minds that would transcribe them. Among these, two artists stand out conspicuously this season as evolving more and more of that sympathetic genius which the country demands. We have already alluded to J. Smart, A.R.S.A., as one of the most promising of Scotland's scions. His spirit, as seen in 'The graves o' our ain folk,' is full of the wild romance that reigns over mountain and glen; while in 'Shades of Evening' the exquisite touch on the trees is patent rather to the heart than the eyes. The large canvas, 'Strathyre,' by J. B. McDonald, A.R.S.A., takes us by surprise, so grand is it in the sweep of hill and hollow beyond all his previous efforts. This noble work, albeit pronounced in certain quarters hard and deficient in atmospheric depth, makes powerful impression on the mind. The stream flowing at the mountains' base and diversified by trees, with the sky scowling overhead, gives intense reality to a sublime prospect. S. Bough, A.R.S.A., excels himself in 'Crossthaite Bridge, Cumberland': the *coup d'œil* is magnificent. The trees in rich autumnal dress, with the wind tearing furiously through them and scattering the foliage far and near, are eloquent in their storm-tossed beauty; the sheep and horses stagger before the blast, the bridge creaks and strains and sways in the hurricane, while the sky is ominous of continuous tempest. This is undoubtedly the finest work we have seen from Mr. Bough's easel.

'In Strath Tummel,' by W. B. Brown, A.R.S.A., we feel that the artist's heart beats in unison with the pulse of nature, so faithful is the copy to the wild and rugged original. That the works of J. Cassie, A.R.S.A., are all sold ere exhibited is, perhaps, the best proof of their merits: our favourite is 'Dumbarton Castle, Sunset on the Clyde.' 'River Echaig,' by J. Docharty, is simply beautiful: the trees and water in the foreground are skillfully introduced and exquisitely calm and soothing to the eye. The quality technically known as "juiciness" distinguishes Alex. Fraser's landscapes. 'Wallace's Leap' is a telling example of this attribute, by which we suppose is meant an abundance of rich and natural colour. Joseph Farquharson rises in the artistic scale. Of six diversified subjects, all more or less worthy, 'Day's dying glow' at once arrests attention as a landscape-effect of grave, deep beauty. The sky is particularly happy, darkening into twilight, a fitful glow is shed upon the mountain-current that wends calmly through the gorge, while the hills loom grey in the distance. We should more admire 'The Holy Isle' of Sir G. Harvey, P.R.S.A., were it not so sketchy in detail; the conception is poetical beyond the treatment. His 'Loch Awe,' exhibited in the Royal Academy last year, and now here, is a production of higher stamp. Joseph Henderson is the champion of the waves; and whether we accompany him 'On a Grey Day' and look at the sea, or stand with him 'By the Ebbing Tide,' we feel the majesty of ocean on his faithful canvas. We start at a first view of Kenneth MacLeay's (R.S.A.) 'Mountains of Kintail,' so expansive is the scene where the Scottish Alps arise pile upon

pile. On maturer survey, however, we discover the total want of shadow, and ask ourselves whether the sickly green tints on peak and slope are the veritable properties of such a *localité*. Waller Paton, R.S.A., whose delicious transcripts of summer evenings—when the golden sunset divides empire with the pearly moon—we have so often enjoyed, breaks into a scene of interest entirely new. 'The Fair of St. Olaf, Kirkwall,' is in many respects a wonderful performance. Behind stands the old cathedral, dim and solemn in the gathering twilight, suggestive of grave thoughts that tend to peace. In front a country-fair is at its height, with the usual coarse and glaring adjuncts—shooting-galleries, show-booths, naphtha-lights, and noisy revel—all the din, and glitter, and jollity, by which vulgar humanity is attracted. The contrast is telling in the extreme, and gives scope to diversified talent of a high order. A. Perigal, R.S.A., appears to more than ordinary advantage in 'The Claudian Aqueduct.' It has breadth and admirable perspective, while the lights and shades are skillfully alternated. G. Reid, A.R.S.A., besides three excellent portraits, has a charming rendering of 'Whins in Bloom.' A more unpretending theme could scarcely have been selected than a stretch of common, with masses of blossoming furze, a bare pathway down which sheep are wending, and a cool grey sky overhead; yet out of these Mr. Reid has constructed a charming landscape. The air is scented with the wild fragrance, and the mind refreshed beneath the calm, sweet influence. 'The Bait-Gatherers,' by A. D. Reid, brother of the foregoing, is a work nearly perfect in tone—beach, sky, figures, one harmonious whole. J. C. Wintour's (A.R.S.A.) 'Study from Nature,' with its cool vista of "stealing stream" and perspective of green glade is very beautiful. From E. T. Crawford's (R.S.A.) numerous pictures we select 'Greenan Castle.' The grey rocky coast lashed by the breakers has all the vigour of touch which marks this experienced artist.

For the Water-Colour contributions we have left ourselves but scant space, though these are so numerous as almost to have required a separate article. We shall materially lessen our task, however, by refraining allusion to those artists who also paint in oil. 'Prague at Twilight,' by E. George, particularly strikes us by the masterly management of light on the higher, and the arrangement of shadow on the lower, points of the scene. In a peculiar subject, the 'Placing of Ancient Sculptures in the British Museum,' G. McCulloch shows very accurate drawing. Captain Lodder, R.N., appears for the first time on the gallery-walls. Of seven productions we commend 'Fishers at Work,' where he contrives to give to the moonlight that luminous softness so seldom caught. C. B. Monro has a fine 'Morning Effect over a Swiss Valley.' Miss A. McWhirter's studies of still-life are judicious in arrangement and skillfully coloured. 'Loch Earn,' by Miss J. Frier, is an excellent effort. We commend Miss J. Johnstone's 'Rowans' and 'Apple-blossom.' also Miss C. Phillott's 'Tito,' a fine classic head powerfully coloured. Jas. Kinnear has studied trees to good purpose in the 'Hermitage of Braid.' Miss C. Ross, who inherits her father's artistic taste, is effective in 'The Winter's Tale,' where one girl covers her face in superstitious alarm, while the other holds her breath in expectation of the ghost's sudden appearance. R. Anderson's 'Salmon Fishers' deserves mention; as also J. Aitken's 'Field Road,' a sweet bit of twilight calm; and W. Bond's 'Schooners Waiting for the Tide.'

The chief space in the Sculpture Gallery is occupied by busts. That of the late Dr. Candlish by W. Brodie, R.S.A., in marble, is a masterly model of a powerful head. With the 'Girl and Tortoise' of last year's Royal Academy, Geo. A. Lawson sends a spirited 'Sketch of the late Lord Cochrane,' and a most expressive figure of 'Flora Macdonald,' straining her eyes after the boat "with the breezes that swung." 'The Venerable Bede,' by W. Calder Marshall, R.A., admirable in conception and detail, was sold immediately to the Association for Promotion of the Fine Arts in Scotland. Mrs. D. O. Hill's 'Captain Cook' is an interesting figure, and a perfectly faithful likeness according to extant portraits of the great circumnavigator. D. W. Stevenson's 'Flight of the Spirit' is remarkable for the easy and graceful swing of the form and drapery; and W. E. Macgillivray in 'Faith and a Sceptic' exhibits the lofty motive to which the impersonation hardly does justice.



## ANCIENT STONE CROSSES OF ENGLAND.

## COVERED MARKET-CROSSES.



It may be remembered that, as has already been said, covered market-crosses were simply the sheltering places for country-people who came with their goods to the nearest market-town; and small as they may seem to our present notions, they were amply sufficient for the wants of their day. Religious houses were almost always near, and as the nave was open invitingly to all comers, it offered shelter to those who had disposed in good time of their produce; and precisely the same may be seen now in Catholic countries. The custom has indeed even followed the "Habitans" of Canada across the ocean; these are one and all Roman Catholics, and very simple and devout. They are descended from the old French families who first peopled Canada, and adhere fondly to their language and their ancient traditions. There are many road-side crosses along the lanes they pass on their way to market in Montreal, and it is really a pleasant sight to see them hurrying off, after selling their market-stuff, either to the old church of Bonsecours, about one hundred and eighty years old—a great piece of antiquity for those regions—or the much more pretentious and really vast church of Notre Dame, in the French square of that city.

Precisely the same scenes were gone over again and again in

piece of worke in the market-place, made all of stone, and curiously vaulted, for poor market folks to stand dry when rain cometh. There be eight great pillars, and eight open arches, and the work is eight square; one great pillar in the middle beareth up the vault. The men of this towne made this piece of work in



Malmesbury Market-Cross.



Malmesbury.

*hominum memoriâ.* Malmesbury hath a good quick market, kept every Saturday."

On the dissolution of monasteries, when the abbey offices were sufficiently demolished to satisfy the spoilers, "one Stump, a rich clothier," prevailed upon the king to let him purchase the grand old church, which he converted, along with the remaining offices, into a cloth-factory: and though we might be disposed to find fault with him for the base uses to which he put it, there can be no doubt he saved the church for the town of Malmesbury.

An interior view is here given that well illustrates the assembling of the people on market-days in the wet. It was not a covered market, which is a more recent invention, growing out of these beautiful market-crosses, and verging almost into them, as in the cases of Ross and Shrewsbury, which are illustrated in this chapter; perhaps, indeed, the edifice at Shrewsbury hardly belongs to market-crosses, though it was the immediate result of them. The available space for standing under cover in Malmesbury Cross is some three hundred feet, or a little less than that, and there are two openings which reach to the ground out of the eight arches.

Malmesbury had long been a market-town, even before the present structure was erected. The abbot, William de Colhern, who died in 1296, built a market-cross, though every vestige of it is destroyed; he developed the resources of the abbey with great energy, and dug fish-ponds and planted vineyards, taking

old English towns, and Malmesbury must have been a very pattern of picturesqueness in the time of Leland, who visited it just before the dissolution of monasteries. He describes it with great conciseness and accuracy, and thus writes of the fine old cross that is here illustrated:—"There is a right faire and costly

care also to establish a sort of founder's day for himself, and his father and mother; and on this day, as it annually occurred, he had a sum set aside to purchase a butt of wine for the use of those who would pray for the rest of his soul. His name was long and favourably remembered by many devotees, and a goodly congregation might always be calculated upon as a



Chichester Cross.

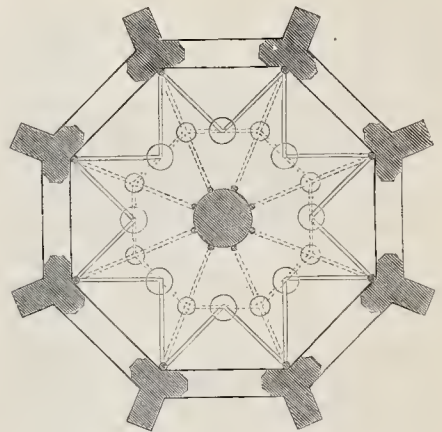
certainty on the anniversary. The butt of wine, he added with much simplicity and candour, would enable the people to pray more fervently. This cross has not been disturbed or altered, and Leland's description is as accurate as any we could write at the present time, though when he saw it in Henry VIII.'s reign the cross was hardly one hundred years old. There was no Cattermole or Prout in those days to paint the wonderfully picturesque scenes that every portion of Malmesbury Abbey must have presented in those curious times, when the workmen were told off for making the various kinds of cloth prescribed by sumptuary laws for each class of society; and all these were wrought in grand old vaulted chambers.

The proportions of Malmesbury Cross are different from any of the other covered market-crosses in the south. It is remarkable for its heavy lantern, and the curious way in which this lantern is made even to give solidity by throwing greater weight upon the pillars, that serve in their turn as abutments for the groining of the interior. Many of the old buildings near the cross have been originally part of the dismantled abbey, and changed out of all knowledge into their present character.

Chichester market-cross looks more imposing than any other left in England. It would seem, by its mouldings and general appearance, to belong to a somewhat more recent date than Malmesbury, though if Leland's *in hominum memoria* is to be taken in its literal, and not its figurative sense, that cannot well be. The plan of Chichester Cross is so nearly identical with that of Malmesbury that it has not been considered necessary to give the latter; the only material difference being that in Chichester all the eight sides are open to the ground, while in Malmesbury a low kind of plinth walling, on which the rustics may be seen sitting any day, encloses six of its sides. Though Chichester is

more imposing, and covers more ground, Malmesbury is much more elegant in its proportions, and of course has the advantage of being more picturesquely surrounded. Chichester affords about four hundred square feet of standing room, and it must not be supposed that this was usually a receptacle for farm-produce; on the contrary, these came to town in covered waggons, having waterproof tops, just as we still see covered carts in many rural parts of England.

Chichester Cross was built by Edward Story, who was advanced from the see of Carlisle to this more genial part of the country by King Edward IV., in the year 1475. It was repaired in the reign of Charles II., by Charles, Duke of Richmond, Lennox, and Aubigny, though perhaps there may have been a little laxity in the way of disposing of some funds left by the bishop who erected it, for he certainly bequeathed an estate of £25 per annum to keep the cross in repair; a very ample sum indeed, to judge of money at its then value, of which there is not only much uncertainty at the present time, but even much contradiction; the common saying, that an income of the sixteenth century may be multiplied by ten, or, according to other assessors of such things, by twenty, to enable us to compare it with anything at all of the present day, is delusive. The clock is recent, and only dates back to 1724. "There is," says Britton, speaking of this cross, "a degree of grandeur in design and elegance of execution superior to anything of the kind in England. The canopied arches, tracery on the surface, sculptured cornice and frieze, with the puffed pinnacles and flying buttresses, show both taste in the architect and science in the mason. This cross, of course, stands in the middle of the city, as was the proper custom in all old market-crosses." It may seem to be ungenerous to suggest even a fault in such a beautiful structure, but even with every desire to acknowledge the general excellence of the design, we cannot but think that the storey above the octagonal space is somewhat heavy, and seems rather to have the effect of crushing down the arches on which this beautiful cross rests. Unhappily, the surroundings of Chichester market-cross lend it but little



Plan of Chichester Cross.

picturesqueness, as the whole city has been modernised to a very considerable extent. Some pleasant seats are still left round the cathedral, where dignitaries reside, but the city in itself is very much changed indeed.

The market-cross of Ross, in Herefordshire, is hardly of the nature of the road-side crosses we have been describing, but is almost more of a covered market of modern days; and, indeed, it will be the very latest we shall have occasion to notice. It is divided into two gables, which cut it in two, and is open on each side; the octagonal form has become quadrangular, and there is a hall over the market. Although the building has a very

venerable appearance, it is not in reality older than Charles II.'s time, and there is a medallion of that monarch on the front to the street.

This market-place is built of soft red sandstone, in a state of disintegration, very similar to that of which Chester Cathedral is constructed; and it is owing to this circumstance that it has so



Ross Market-Cross.

venerable an appearance. It stands at the head of a steep, beautiful street, in a lovely country town on the river Wye, and is directly opposite to the house of the "Man of Ross," now changed into two country shops. There is a curious monogram of the Man of Ross on the side opposite to his old house, which tradition and fervid imagination have translated into the somewhat tame legend, "Love Charles in your heart."

Shrewsbury is familiar to nearly every one who travels in England, and is a delightful old city, full of historical associations. The ancient market-hall, here shown, is not so venerable looking a building as the one at Ross, though considerably older; but the stone of which it is built is more durable. It is by far the most imposing specimen we have left of this kind of building in England, yet, like Ross, it can perhaps hardly be called a market-cross. It was built in the year 1596, and is used at the present time on market-days, being sufficiently large for the requirements of a town like Shrewsbury. The standing-room for market-people is fully three hundred square yards. A very large market has, however, been recently erected in the vicinity in addition to this.

This cross, though good in design, is rather debased for the period, the moulding and general ornaments being more like those of the reign of Charles I.; there is a curious kind of scroll along the sides, which takes the place of battlements, and is rather heavy in appearance. The houses round the market-square have, in a great number of instances, been modernised, but there are still some fine specimens of antiquity left.

There is a curious and very beautiful open octagonal pulpit, apparently of the fourteenth century, standing in a vacant space in Shrewsbury, which has sometimes been taken for a preaching-cross, like Hereford; but it is, in reality, only part of the old abbey that has had the good luck to survive destruction. The High

Cross of Shrewsbury has long been destroyed, but its place is pointed out in old documents; and unhappily it is not connected with pleasant associations, for before it the last of the British princes, David, a brother of Llewellyn, was cruelly put to death by Edward I.; and at a later period many of the nobility who were taken at the battle of Shrewsbury were executed there, the High Cross being considered the most appropriate place for such a spectacle.

At one time Shrewsbury market-place was the principal exchange for the sales of Welsh flannels, and its extraordinary size may thus be accounted for; but, with alterations in the way of conducting business, this advantage has left it, and it now is entirely a farmers' market-hall. It is needless to add that the clock in the gable is not, as visitors suppose, the celebrated Shrewsbury clock to which Falstaff alludes; that is the clock of St. Mary's Church, on the other side of the town.

The gables of Shrewsbury market-cross are generally allowed to be very well proportioned, and the outline of the structure is exceedingly picturesque; exception may be taken, and indeed has been taken, to the exceeding coarseness of the curves of the enrichments; but this belongs entirely to the age in which it was erected.

In nearly all those cities where the market-crosses just alluded to were built, there cannot be a question but that more ancient ones preceded them; the various accounts of meetings at the cross, and even of legal documents being sometimes described as executed there, would confirm this.

There are covered markets now in every city or town of any importance in England; and in Chester a new and very capacious market-place has been built in what is commonly called Northgate Square. It joins the Town Hall, and presents a gable only to the road, but it has not at all superseded a meat-market that still stands in the square, perfectly detached, and, as it happens, is only open once a week for Welsh farmers and other country-people. In York there is not even yet a covered market, but the farmers come as of old in covered carts, and bring their



Shrewsbury Market-Cross.

produce; it is true, indeed, that some of the inhabitants have moved for a new market, and have urged the site to be that of the ancient parliament house and some curious buildings at the lower end of Samson Square, by which proceeding a fine block of old domestic architecture would be destroyed. But better counsels have prevailed in the meantime, and let us hope that, through the increasing interest now manifested in the question of preserving old landmarks, such desecration will not be allowed; for surely there is room enough in Yorkshire to build covered markets, and yet to spare the few hundred yards of ground whereon these old monuments stand.

ALFRED RIMMER.

## AGNEW'S EXHIBITION OF WATER-COLOUR DRAWINGS.

IN Mr. Agnew's gallery, Pall-Mall, we find a collection of pictures of more than common interest. Elsewhere may be gained all necessary knowledge of contemporary effort; and perhaps it may be said the fault of our modern painters is that they exhibit too much rather than too little. But the opportunities of comparing the present with the past are rare. The works of the earlier masters of water-colour are seen only on chance occasions, and Mr. Agnew, therefore, does a real and substantial service to the cause of Art by bringing together so many excellent examples of the different periods. Here we find painting of our own day set side by side with those of earlier date; and we may note conveniently the many changes of style which in a short space of time the art has undergone.

Mr. Agnew's gallery is fairly representative of these changes. Here we have examples of Turner, D. Cox, and Dewint; and we have also specimens of the newest and latest phases of the art in the work of men like Simonetti, Maccari, and Tissot. Thus we see that the art has taken upon itself new responsibilities, departing far enough from the earlier efforts of water-colour painting in England. Among the works of men whose names have now become classic, we may notice here an excellent example of David Roberts: 'The Simoon' (42), though only a small drawing, expresses with extraordinary force and beauty the obscured sunlight dimly illuminating the wide stretch of sandy desert. Roberts's work is sometimes refined overmuch, and this example is all the more precious in expressing the strength as well as the delicacy of the painter's genius. 'East and West Cornwall' (51) is an example of the more precise method of Turner. It serves to show that the neglect of the qualities of exact definition and clear outline was always deliberate, and is not by any means to be accepted as the evidence of imperfect technical resource. This is not the only work by his hand in the room; the 'View of Rouen' (139), 'An Italian Villa' (154), and the sketch numbered in the catalogue 167, show the more characteristic qualities of his art. The last is especially noteworthy for its powerful suggestion of beauty in the treatment of a surface of smooth water. In water-colour, even more distinctly than in oil, Turner's genius for discovering the complex harmonies of nature makes itself felt. Not that any of his water-colour drawings are equal in splendour of effect to the pictures in our National Gallery; but inasmuch as the handling of water-colour tints is of necessity more delicate, we gain a better insight into the subtle distinctions which the painter sought to record. There is no possibility for the rich confusion of different hues which, in his oil-painting, so often defies all effort at analysis. The most refined shade of colour has its proper place clearly assigned to it; and we are able, from a careful observation of the water-colour studies, to arrive at some estimate of the enormous pains the painter was at to secure a true image of the myriad tints of nature.

Recalling other names illustrious in the history of the art, we find David Cox, Prout, and Dewint, represented by excellent work. The drawings of the first-named painter are specially interesting, as illustrating what we have said of the changes that have overtaken the art in more recent times. There is one drawing of his here (19) that shows the highest kind of achievement of which he was capable. The strong truth exhibited in this view of 'Lake Ogwen' is not less remarkable than the beauty and attraction of harmonious colour it also possesses. The result seems to have been attained without effort, and the picture pretends to be no more than a rough record of a real scene.

Yet it is in effect something more, for besides the sense of reality in the thing presented, we have the harmony wrought by the clouds and wind clearly expressed in the colouring of the drawing. A view of 'Kenilworth Castle' (7), by Dewint, secures this sense of harmony by a process more methodical. The composition is carefully balanced, and colour is sparingly diversified. But although the general scheme of work shows less freedom, the achievement is marked by the highest cultivation, expressing the painter's close study of the facts of scenery. The drawings by Prout, of which there are here several excellent examples, bring us in contact with another form of artistic excellence. There have been few painters who could so well interpret the beauty of architecture, getting from it, without needless elaboration, the impression of its richness of design and wealth of ornament. Here, too, we find several admirable specimens of the tender, sunny painting of Copley Fielding. In the 'Plymouth Harbour' (24) the treatment is specially beautiful, notwithstanding a touch of artificiality evident in the management of light; and in the 'Crossing the Downs' (70) there is uncommon loveliness in the wide expanse of level turf, half obscured by the mist made golden with sunlight.

To pass from work of this kind to the more elaborate and closely real effects of the modern school, marks a sudden and complete transition. Foremost in excellence must be noted the careful and beautiful drawing of Breton Rivière, 'All that was left of the Homeward Bound' (9). The drawing of the young girl lashed to the spar, and of the dog which still clings to her, shows the utmost fidelity, not unminged with a true poetic feeling. There is never anything of exaggeration in Mr. Rivière's work; and however strong with pathos may be the subject in itself, we have always the satisfying security that the painter will add no touch of meretricious effect to heighten the influence of the scene. The work of Simonetti (18) shows a more distinctively modern tone. This drawing of a gipsy king owes obviously something to the influence of Fortuny. There is the same brilliant cleverness in securing an impression of vivid reality, and the same deliberate disregard of grace or beauty. The painter seems to have striven mainly to produce the sense of illusion, and both in the bright sudden conflict of light and shade, and in the vivid colouring, we get the startling effect of a subject seen clearly, and presented without any process of artistic arrangement direct to the eye of the spectator. The drawing is almost photographic in character, having about it the undoubted fidelity of a photograph, and something also of its inevitable gracelessness. The collection contains one example by Fortuny himself (123), where these characteristics find even stronger expression. 'A Spanish Market Scene' (25), P. Joris, strives after much the same kind of merit, but here we recognise a more direct attempt to realise the harmony of atmospheric influences. The dresses are bright and startling, but they are bright with the strength of keen light which pervades the whole picture. In the 'Cardinal and Nurse' (38), F. Hellbath, and in the 'Cardinal and Attendants' (40), by Cipriani, there is a larger admixture of fancy in the composition; while the drawings of Maccari (69) and of Tissot (108) show the extreme limit to which realism can go. Among other features of interest in the gallery we may note examples by Stanfield, Cattermole, Edouard Frère, Duncan, an exquisite drawing of Venice (143) by Holland, and a beautiful sketch of the Quai du Rosau (119) by Burton. Mr. Agnew must be congratulated upon a collection of unusual interest and excellence.

## THE READING LESSON.

A. ANKER, Painter.

E. and A. VARIN, Engravers.

THIS picture makes an excellent companion to 'The Toy-Rattle,' by the same painter, an engraving of which appeared in our number for January. In the latter we see the infant lying in his cradle, realising the truth of one portion, at least, of the poet's line,—

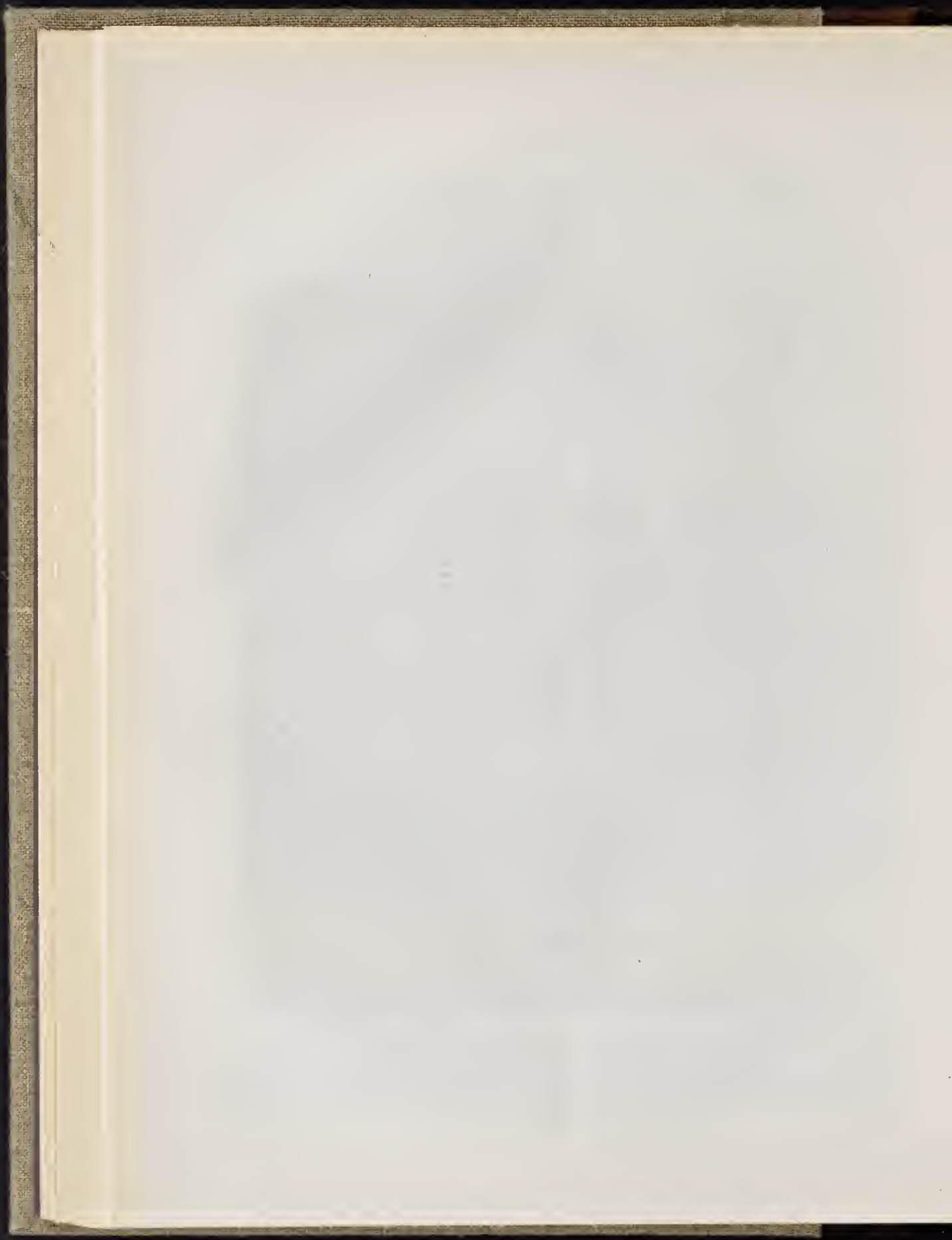
"Pleased with a rattle, tickled by a straw."

In 'The Reading Lesson' the infant has reached another stage of growth, and has arrived at an age when the music of the rattle has lost its charm. Seated in the lap of his grandmother, it may be presumed, he is learning from her some of the letters of the alphabet, as they appear on a page of a large book, which looks like a Bible: she points with her finger to a letter as if to ask the boy what it is, while he looks steadfastly at it, evidently at a loss to give an immediate reply: it is a matter requiring

some consideration. The group is excellent in composition, and both figures are wonderfully true to nature, each showing faithfully and most pleasantly its respective characteristics of age and childhood. The old lady, in her picturesque German costume—the white and black telling very forcibly by contrast—is a really fine study—especially so is her face—without any exaggeration of the physical peculiarities which artists are frequently too apt to give when portraying the aged. Every part of the picture is finished with the utmost care.

It would be injustice to Messrs. Varin to refrain from noticing how well they have translated M. Anker's painting: brilliant in effect, yet delicate in tone, we have rarely been able to offer to our subscribers a better example of engraving than this.



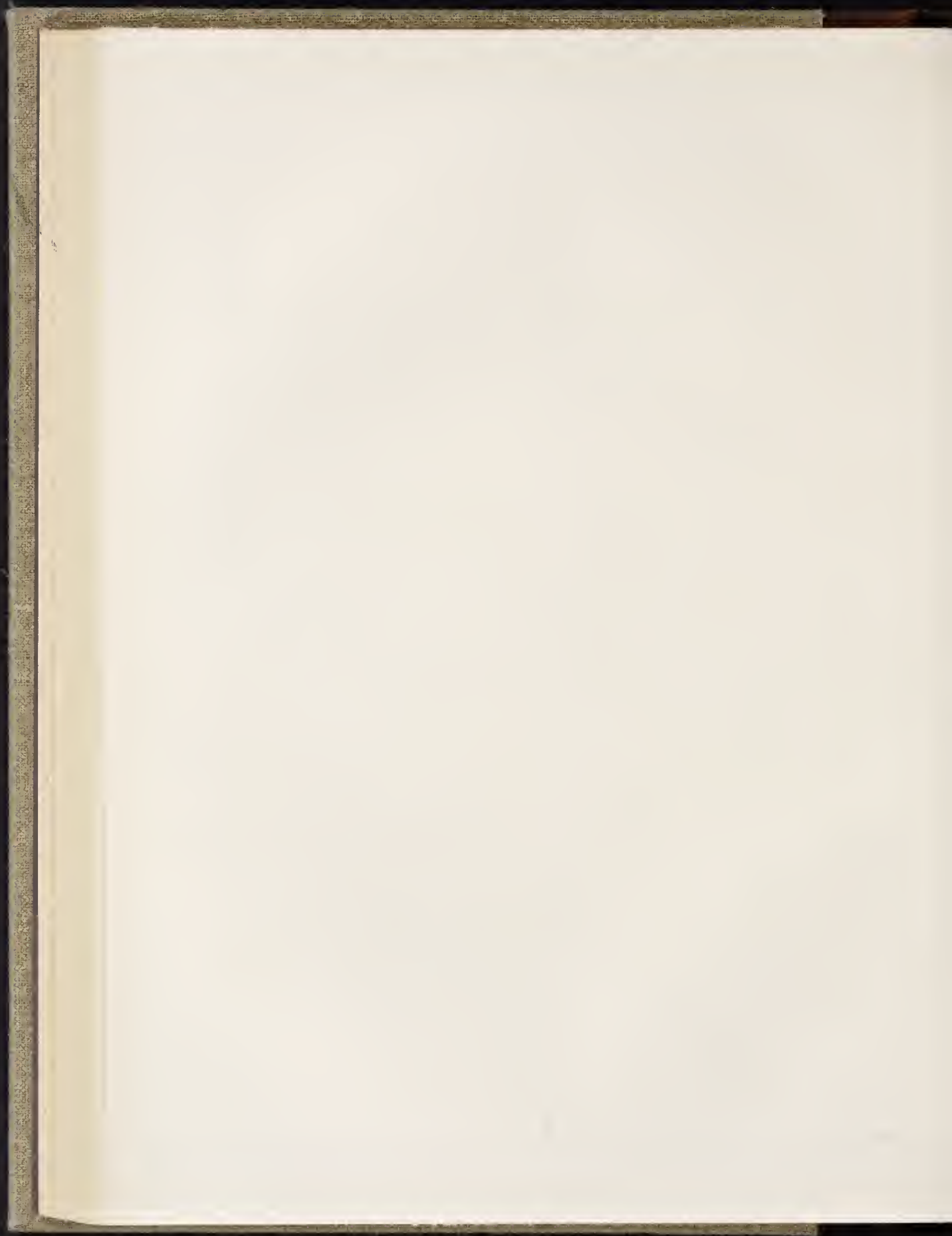




A. ANKER PINXIT

A. AND E. VARIIN SCULPT.

THE READING-LESSON.





## SCOTTISH JEWELLERY.

BY PROFESSOR T. C. ARCHER,

PRESIDENT OF THE ROYAL SCOTTISH SOCIETY OF ARTS, F.R.S.E., F.S.A., DIRECTOR OF THE MUSEUM OF SCIENCE AND ART, EDINBURGH.



THE very great improvement which has, of late years, been made in the designs and manufacture of personal ornaments in Scotland, and the strictly national character they exhibit, render the history of the Art of great interest, whether we look at it from its national point of view, or with respect to its value among the industries of the country in contributing to the increase of material wealth.

The antiquarians of Scotland have done much to develop the pre-historic and archaic conditions of the jeweller's art since they became an organised society; but there is too much reason to fear that abundance of interesting materials have been sacrificed by the cupidity and ignorance of the finders in former times. Nevertheless, sufficient has been saved to prove that, as in the pre-historic ages of all countries so in this, man in his most primitive state had always an eye for personal ornament, and, before the precious metals were used, he fashioned out of bones, the remnants of his savage meal, rude ornaments which, from the difficulties he encountered in fashioning them with insufficient tools, were doubtless valued as highly by him as the most precious jewels are by their possessors in modern times. When he discovered the softer materials of amber and jet they would acquire an especial interest from the greater ease with which they could be worked, and the charming variety of colour they would add to the sameness of the bone and horn ornaments. In extending their search for these materials others would be discovered and worked up with improving taste as experience widened. That this was the case in the pre-historic times of Scotland, as of other countries, is amply proved by the well-preserved and described specimens which enrich the museum of the Society of Antiquaries.

Later on, in what we may term the Archaic period, the use of gold was common, and gave rise to the beautiful *torques*, *armilla*, *fibula*, rings, pins, &c., of which examples are found in most important collections; and although those discovered in England, Ireland, and Denmark, as well as Scotland, bear marks of great similarity, yet there is no reason to suppose they were not the work of the native artists of each country in which they are found. At a later period, a more ornate style supplanted the beautiful simplicity of the plain gold penannular rings and armlets, the twisted and knotted *torques*, the spiral *armilla*, and the serpent-formed *fibula*, finger-rings, &c. This was clearly the result of foreign invasion, and Scandinavian art became engrafted on the pure Scottish. Silver was introduced, and the native taste, stimulated by the elegant filigree-like decorations of the real Scandinavian work, produced the characteristic knot and scroll work which marks the Scoto-Scandinavian period. Indeed, one would almost think that jewellers and sculptors of that time formed one guild, their works are so much alike in the details, in which the ideas suggested by the structure of their watted walls, or else of their knitted garments, were mingled with crosses and other Christian emblems, which had now acquired a prominent interest in the affairs of these people. The artists in stone produced the beautiful crosses on which pagan and Christian ornamentation are pretty equally bestowed; the workers in metal adopted the same ideas; and the best modern workers have reverted to them, and, in so doing, have shown good taste. This may also be called the Runic period, for oghams were used in decoration just the same as, in the beautiful Russian plate and jewellery wrought by the Moscow goldsmiths at the present day, the old Slavonic writing is applied with great decorative effect.

The large brooches which the Celtic plaid required, such as that of Lorn and of Glenlyon, were altogether of a different type, and cannot be compared to any other; the ornament is peculiar, and from its numerous prominences not convenient, nevertheless there is much genuine Art-feeling about this class of jewellery. At first these

plaid brooches were probably mere modifications of the *umbos* of shields, finally they became changed by the addition of emblems of Christianity, more or less intelligible and more or less profuse, according to the fancy of the artist or his patron. Pins also in the same style of workmanship answered a similar purpose for people of more moderate means. This specially Celtic jewellery was characteristic of the thirteenth century, or perhaps even an earlier period; silver, copper, or bronze were chiefly employed in its manufacture. These Celtic ornaments, although generally decorated in a manner strictly national, were, nevertheless, often fashioned after well-known Scandinavian forms, especially were the *fibula* or brooches made in the form of the shell-brooches of their Scandinavian neighbours; but they never attained to that exquisite delicacy of ornamentation so characteristic of the northern continental artificers. The fine designs produced on the surface by twisted wire in some of the Scandinavian gold-work of that period had a delicate beauty hardly inferior in execution to some of the goldsmith's work of the Greeks in their best period of Art, and yet was marked by national characteristics widely differing from anything Greek or Oriental.

During the latter half of the fourteenth and the whole of the fifteenth centuries, jewellery of all kinds acquired an ecclesiastical character; indeed, the best examples were designed for the use of the clergy; but in the sixteenth century the union of Queen Mary with the Dauphin of France was the means of introducing into Scotland a taste for French Art in jewellery as in other things, and the especially delicate enamelling of the time of Francis I. gave a new feature to the Scottish jewellery, chiefly then made by French artists, and but little used except by the courtiers. Thenceforward there was a struggle between the Mediæval Gothic style and the Renaissance for supremacy in the popular taste, the former eventually vanquishing by gradually absorbing its rival, and in the end becoming itself debased by the mixture. The Scotch jewellers of the seventeenth century produced some characteristic work, but those warlike times were unfavourable to the extension of an art which of all others is dependent upon that development of material wealth which requires peace and security for its stimulus. With the commencement of the eighteenth century the sympathy that had so long existed between France and Scotland was increased by the intercourse to which the rebellion gave rise; and jewellery in the French style became common, not only as imported from France, but still more as the work of Scotch jewellers from French patterns. Much of it was of a religious character. The sacred heart in a hundred different guises formed one of the most favoured subjects; sometimes a double heart surmounted by a crown helped to sustain both the piety and loyalty of the wearer.

After the short period during which this influence prevailed there was nothing very special to distinguish Scotch jewellery as a national Art-industry until about fifty years ago, when the active study of the science of mineralogy in Scotland revealed the fact that the country was very rich in a variety of hard stones, many of them of great beauty. This called into existence establishments of lapidaries, who sliced the specimens for the mineralogists; and as they acquired a knowledge of the materials and their sources, they soon became makers of a rude kind of jewellery, which, being formed upon patterns of the old Celtic and Scoto-Scandinavian brooches, &c., was soon widely known and distinguished as Scotch jewellery. As a rule, however, it was very coarse and inartistic, depending for its effects much more upon the colour of the stones than upon any beauty of design. At present this style of jewellery is manufactured in large quantities and of inferior quality for sale among the poorer classes. But the circumstances which gave rise to it have passed away. So little is mineralogy a favourite science in Scotland that local lapidaries can scarcely find employment, and

German lapidaries by improved machinery cut and polish the stones which, instead of being collected in this country, are nearly all imported from Brazil. Even the cairngorm or smoky quartz, so long looked upon as an essentially Scotch stone, is now rarely found at home, and has to be brought from abroad. The excessive use of this material, and depreciation in the designs, from the really good antique patterns at first used to clumsy butterflies, beetles, and other monstrosities, a few years ago brought about a reaction; and we believe it is due to Mr. John Marshall, an eminent Edinburgh jeweller, and brother of Mr. Calder Marshall, R.A., a gentleman gifted with real artistic taste as well as manufacturing skill, that a return was made to the pure sources of national art found in the collections of antiquities in the northern museums; and even to be found by studying the runic crosses and sculptured stones of the same period. These, in his hands, furnished a mine of ingeniously varied and beautifully constructed designs which have given rise to a new style of modern Art, and are bringing out the talents and good taste of numerous Scotch artists in jewellery.

Much of the detail in some of the best work is copied almost literally from antique decorations; but as skill develops, modifications of great beauty are called into existence by the improving tastes of the designers and workers. One remarkably beautiful feature in the modern Scotch jewellery, after the antique styles introduced by Mr. Marshall, was, we think, first shown in England in the International Exhibition of 1872: in it the ornament is both chased and perforated, the perforated gold-plates having placed between them a plain one of silver; this has a most pleasing effect, and is well suited to the genius of the Runic and Scoto-

Scandinavian designs. One of the main features of these styles is knots, formed as if of bands or of cords, interlacing, and in the hands of a skilful designer producing an harmonious and varied composition of lines, usually enclosed in quadrangular or circular panels. Sometimes the lines are varied with foliage or with quaint animal forms. A study of the ancient hunting and drinking horns has also been fruitful in suggestions especially adapted to the best style of Scotch jewellery, as they have a general resemblance to Anglo-Saxon decoration.

The Scotch jewellers have also availed themselves largely of that very beautiful style of mural decoration so frequently found on the best buildings in Scotland, and which is due to the intermingling of the early French Renaissance with the national Art taste. The beautiful ornamentation in low relief, used around the doors and windows of what may be called the period of French influence on Scotch Art, has, in the hands of the skilful designer, produced within the last three or four years, and without copying them or perhaps even knowing of their existence, almost exact counterparts of those made by the French artists in the time of Francis I., and also by those of Nürnberg and Augsburg in the same period. At present, as we have shown, Scotch jewellery has two characters—one good, being founded on the antique and national, or slightly modified by important foreign influences which have been of great national interest; the other having little or no merit, a mere manufacture of vulgar ornaments more calculated to repress than encourage an improvement in the national taste. The latter cannot last long, for the lapidaries have had their day, and the jewellers are now having theirs.

## THE MERSEY CONSIDERED ARTISTICALLY.

THE attention of artists of late years has been greatly attracted by the picturesque capabilities of the Thames below London Bridge, with its endless variety of shipping and river-craft; but the far finer estuary of the Mersey has, for some unexplained reason, failed to attract a tithe of the notice it deserves. And yet it presents materials for artistic study, with "effects" which are, to a great extent, peculiar to itself. It is true that Liverpool has no reputation for beauty of site or architecture, though latterly the reproach in the second respect has been partially removed by great improvements in the streets and public buildings. But the noble river, on whose banks it stands, cannot be spoiled by the ugliness of edifices on its margin. The general impression is, that it is a wide, muddy, low-banked stream, crowded with large ships and unpicturesque steamers, and lined along its shores with tall warehouses, foundries, ship-building yards, and a wearisome length of docks, with interminable forests of masts; that it is calculated only for the convenience of commerce, and that artists may despair of making presentable pictures of this locality. So far from this being correct, a long familiarity with the Mersey has convinced me that they who go abroad for marine-subjects, overlook often what is far finer at their very doors. I believe there is no better field for such study than the, artistically speaking, much neglected Mersey, between Runcom and New Brighton.

Its estuary properly begins at Weston Point, whence it expands into a kind of lake some three miles wide, overlooked by the bold sandstone cliff of Rock Savage, and the Overton Hills, about Frodsham. There is a good deal in this locality worthy of a sketcher's notice—the broad expanse of water, stretching away to Liverpool, forming a notable feature in the landscape. Along the Cheshire shore, low sandstone rock peeps out here and there, especially near Eastham, where fine woods come close to the water's edge. Looking southward hence, some charming, though low-lying, views can be obtained. Hooton Park, in the neighbourhood, it may be mentioned, contains some noble beech-trees, almost rivalling those of the celebrated Evelyn Woods, in Surrey. At low tide, the volume of the river is much reduced by large sandbanks; but at high tide its width is very impressive. On the Lancashire side, the woods about Hale and Speke (the Hall at the latter being well worth a visit) come also close to the water, and the views of the country opposite, backed by the long range of the Welsh mountains, over the Vale of Clwyd, have more of the character of inland lake-scenery than of a salt water estuary. This is more marked when seen from an eminence, such as Woolton Hill, with a well-timbered country intervening. The sand-

stone rocks again crop out at the Dingle Point, the tide having worn them into caverns and hollows. With the low woods above, these form some very good foregrounds, as to shape and colour. Beyond this point Liverpool begins, though unseen from the shore southward. Opposite here, Rock Ferry runs up to Tranmere, and the latter merges into Birkenhead. The river narrows to about a mile broad, which continues the average width down to its mouth at New Brighton.

Such is a slight sketch of the Mersey as an estuary. There is intrinsically nothing very striking or remarkable; but the parts combine well into pictures, which are greatly aided by the constantly passing craft of every variety of rig and size. But it is the atmosphere, with all its varied changes, which presents the true loveliness of the scene to an artist's eye. This clothes the common and unsightly objects of every-day life with a new grace and charm, and converts them, as by the touch of a magician's wand, into things of beauty and of mystery. The course of the Mersey is very nearly north and south. Hence a spectator on the Liverpool side has before him all the glories of sunset, with its canopy of clouds above, and the gleaming river at his feet; while against the brilliant background of sky, massed by the shadow into broad, yet delicate, gradations, rise the houses and spires of Birkenhead and its warehouses, bold in their general form, and well varied in outline. A prominent object also is the picturesque Water Tower, built on a Florentine model, and graceful beyond the wont of similar structures. Still further rise the slopes of Bidston Hill, crowned with its windmill, observatory, and lighthouse. On the other hand, the spectator looking eastward from Birkenhead has before him the sunrise, which in its growing glory melts away all the plain, the common details of the great town, and brings out the varied forms of the chief buildings—dome, and tower, and spire—in combinations that an artistic eye can hardly regard without a feeling of admiration. Later in the morning, especially in winter, when the sun is low, the long expanse of the water southward is lit up with a path of light of dazzling splendour; and if the day be clear, the low shores of Ince, Weston Point, and the isolated rock of Beeston, with the opposite Peckforton Hills, show above the dim horizon. Northward, the eye follows the long line of docks and town on the one hand, and the wooded slopes of Liscard and New Brighton on the other, till the true horizon of the outer sea fades quietly into the sky. Thus advantageously situated for the observation of atmospheric effects, the Mersey has the additional attraction to an artist, that in this locality these effects are singularly varied and beautiful. From the near proximity of the sea, and also the wide parallel estuary of the Dee, the

promontory of Wirral intervening between the two rivers, and with the Welsh mountains in the background, inducing the formation of vapour on their slopes, the cloud-landscape of the Mersey is almost peculiar to itself. Nowhere will the artist see more variety of sky, or more gorgeous combinations of colour than here. It is said that Turner noticed this; and David Cox certainly made it a subject of remark, frequently visiting the heather-clad Bidston Hill to admire the sunsets. There is generally a haziness about the horizon, which softens all the distant objects, and blends them imperceptibly into the sky. This is often greatly enhanced by a thin veil of smoke from the town, which gives a golden, and occasionally deep orange tone, to the sunlight. Smoke, at least in moderation, is very far from being a drawback to a landscape such as the Mersey presents, and it often lends the sunset strange and unexpected hues, of peculiar beauty and tenderness. There are not many more impressive scenes than the Mersey by bright moonlight. The broad belt of silvery light on the horizon, the flashing of the myriad sparkles on the nearer waves, and like "a monster sleeping in its own thick breath," the great town gleaming, for miles, with thousands of lights; the ferry-boats and other steamers bearing their red and green signal-lamps, the lights of which flicker in wavering lines on the dark water—all these combine to form a scene which elsewhere has scarcely any parallel.

It must not be thought that the Mersey is a calm and sluggish river. When the wind is strong, and it does blow great guns often enough, and when it meets the tide, a very heavy sea runs curling and breaking and leaping into columns of spray against the walls and piers along the banks; while the spindrift is caught up in the gusts, and veils the whole with driving mist. The smaller sailing-craft, and even large ships, come staggering along, rolling almost as in the open sea, and sending showers of foam on to their decks at every plunge. The craft called "flats," or barges of sixty to a hundred tons burden, are peculiar to the river, and extremely picturesque. They are bluff-bowed and flat-sterned, with a large rudder, and have no bulwarks, so that the water washes freely over their decks when loaded and pressed with sail. Their rig is one large, high-peaked, dark-red mainsail, and a jib, with no bowsprit. It is indeed a fine sight to see a fleet of these (and they usually come down with the tide in large numbers, simultaneously) heeling over to the breeze, gunwale under, battering the water into foam at their bows, and leaving a seething white wake astern; or sometimes like ghosts fitting silently one after the other, from one of the white sea-fogs common in autumn; or, at night, sweeping out of the darkness, with their huge mainsails towering aloft, and crossing with a black mass the radiant path of the moonlight. At high tide may be often seen a crowd of coasting-schooners, brigs, sloops, and craft of various rigs, in full sail, following each other in long proces-

sion, sometimes three or four abreast, and stemming the strong flood-tide in groups of the most picturesque combinations. As these usually pass very close to the Woodside landing-stage, they may be studied and sketched with great facility, as their actual progress against the current is often very slow. It is seldom so good an opportunity for observing craft under sail is afforded to an artist.

Some noteworthy street views in Liverpool may also be found. Let any one stand in Chapel Street, and look down towards the river, when the pavements are gleaming with recent rain, and the fine lantern tower of St. Nicholas Church stands up darkly against the glow of the sunset, which is reflected back from the shining river, and he will doubt if many better pictorial combinations of this class can be found. The Docks also, with the complicated lines of masts, yards, and cordage, are full of unexpectedly good subjects, especially at early morning, when there are mist and sunshine in the air. Space fails to describe the varied panoramas of the fine estuary of the Mersey; but it is deserving of better treatment by artists than to form merely portions of hard, painfully correct portraits of ships and steamers, or to serve as a foreground for topographical views of Liverpool or Birkenhead, in which atmosphere is studiously ignored, so that every unsightly detail may be distinctly visible. But any artist who will study the Mersey and its banks thoroughly, will certainly be agreeably surprised at the wealth of beauty which daily passes before thousands of heedless eyes, without leaving a record even in memory. Enough, I trust, has been said to rescue it from an undeserved neglect, and to bring it into greater artistic notice.

The following classification of sky and cloud likely to be seen in this locality may prove useful to anyone wishing to sketch in the neighbourhood:—

Wind from the North.	—Clear and bright; detail sharp; extreme distance, visible often with a mirage. In winter, hail cumulus clouds.
„ „ North-west.	—Blue sky, with mountainous cumulus and fleecy clouds. Often gales, with broken vapour and scud.
„ „ West.	—Overcast skies, with varied grey, and sheets of grey vapour.
„ „ South-west.	—Flat horizontal clouds, grey, followed by rain.
„ „ South.	—Fine, soft, vaporous sky—mackerel and cirrus.
„ „ South-east.	—Overcast, dull brownish sky, and rain.
„ „ East.	—Gloomy, almost invariably. In summer, sometimes fine.
„ „ North-east.	—Fine and clear above; frosty in winter; foggy towards the horizon.

C. H. C.

## SHAKESPEARE'S "GLOBE" THEATRE.

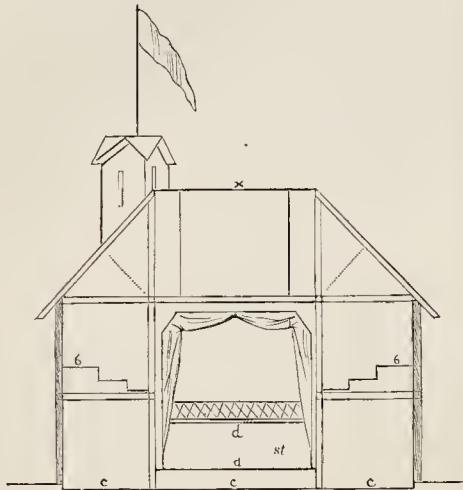
IN a journal such as this, devoted to Art in its broadest sense, no kind of apology can be needed for a little detail on such a subject as the material surroundings of a man like Shakespeare. The very smallest hint as to his true personality must be welcome, and, indeed, any plausible theory even must needs have an interest, if it but point the way to a fresh fact or idea about him or his way of life. It is a veritable truth, indeed, that the world never does know—at least while they are living—who their greatest men are, and still less, as a necessary consequence, what their daily and hourly existence was like. In the case of Shakespeare this is indeed infinitely to be regretted, for what would we not now give to have but a trustworthy record of but one single day only of his life. There is a sort of mysterious personality about Shakespeare, as indicated in his writings, which the world longs to penetrate. It has been well said by Mr. Halliwell that towards this man there is that indefinite affection which the sympathising reader of his works entertains for the writer of them—a "kind of personal love, distinct from a reverence for his intellectual greatness, which results in a longing desire to know something, however trifling, of him as a man." A noteworthy sentence from the heart of the writer, and justified by his elaborate Shakespearean inquiries. It points to all efforts to get at the personality of the poet, to his way of life, to his daily business and duties, whatever they were, and to how, and when, and where—*i.e.* in what kind of house and street, he wrote his wonderful works. "Trifles light as air," some may say; but not so, as we shall see.

It must not be forgotten in this inquiry that the main idea and general forms of the regularly-built theatres of Shakespeare's day originated in the quaint inn-yards of the time. Long before the existence of theatres there were inn-yards in which the companies of roving "players" put up, and

performed before their strange and promiscuous audiences—somewhat, indeed, like to our common street-shows. In the inn-yard, open to the weather, and built for a definite purpose, there could be, of course, no proper accommodation or apparatus for theatrical work of any kind. The "groundlings" certainly stood, the gallery audience might be seated, probably on chairs borrowed from the little rooms opening out on to this gallery. Any quaint inn-yard will exemplify this to the curious reader. A little litter of straw on the ground for the performers to stand and strut about on was all the special apparatus well possible. A temporary curtain there might be, but it must have been a rare thing, to be found only under special circumstances. But the inn-yard origin of the play-house must not be forgotten, or for a moment lost sight of in this search. And this brings us at once to the famous "Globe" Theatre, famous through all time, as the veritable play-house in which the player Shakespeare worked and acted his part in life's theatre. A transverse section of it is here shown, not far from actual reality; for there is enough on record, got from various and scattered sources, to make it all but certain as far as it goes. The 'Blackfriars,' be it remembered, was an adaptation; a broken-down house was converted, as we have seen, into a play-house, while this Globe was a regularly constructed theatre, definitely contrived for the purposes of a theatre like any ordinary play-house nowadays; as much so, every whit, as the present Globe Theatre in the Strand. And this is not the least curious part of the problem, for the plan of this theatre being hexagonal, or six-sided, would have seemed to be singularly ill-fitted for its purpose. Working out the plan on paper with some care in different ways does not at all simplify the problem. It is extremely difficult to reconcile the stage with the gallery. The stage

grows most wonderfully small, and ill-contrived, and inconvenient; and it is not a little difficult to imagine how the great spectacle-plays of the immortal play-writer could by any contrivance be performed on such slender and narrow boards. There must, we must needs suppose, have been a dressing-room; but where? The more we study it the more difficult does the problem grow, and the less and less light is thrown on the subject by reference to any of our ordinary and matter of fact, and convenient theatres—*i.e.* minor theatres; for the larger theatres, such as Drury Lane or Covent Garden, are simply out of the question as authorities, or things to judge by here. We must needs go elsewhere, and lower down in the scale of things theatrical, to find nowadays any counterpart to such places as the Globe, or the Blackfriars, or the Curtain, or the Fortune play-houses of Shakespeare's day. The "conditions" under which a "player," such as Shakespeare, did his work, must have differed not a little from our own in these "improved" times.

In the annexed drawing, which is a section of the Globe Play-house, we may see, by careful looking at, for it requires a little study, how this small play-house was arranged. It was six-sided on plan, the stage



occupying, as we suppose, one side of it. In the drawing, the letters *c c c* indicate the floor of the house, or the pit, the standing-place for the "groundlings." It is all but certain that there were no seats in the pit, or floor of this theatre; and, like the inn-yard, it may have been but roughly paved, not even boarded over. *a* shows the stage-level, about three feet or so above the ground or pit level. *b* and *b* show sectional parts of the gallery, used probably, as we have said, by the more respectable middle-class part of the audience. The roof over this gallery will explain itself, the only question being, and it is a somewhat curious one, as to whether the roof-rafters ran up as shown, fitting into a pentagonal framework, or whether it took the direction indicated by the dotted lines. The old print in the Oxford collection shows the roof as I have here drawn it. *x* shows the hollow space over the centre of the pit; it was open to the outer air, there being nothing, as seen, to protect the groundlings under it from the weather. The little turret and flagstaff are, it must be confessed, a little conjectural in form, though of their actual existence in the original theatre there can be no doubt. The flag was hoisted during the performance, thus indicating to outsiders that a "play" was then being acted and Shakespeare at home and at his work. The gallery *d*, at the back of the stage, a strange enough feature, was occasionally used during the performance. Preludes were spoken from this gallery, and it was made useful in other ways. A curtain is shown, drawn aside and not up, but the existence of one is more than doubtful. *st* here indicates the "stage."

The Globe Theatre, then, was six-sided on plan, with a pit for the

"groundlings," a stage for the "players," and a gallery for the better sort, as we must suppose, *i.e.* the middle class, and with space reserved on the narrow stage itself, as some have thought, for the aristocratic few—the "wits and poets" of the time, the patrons of the immortal bard, who thus conveniently, or inconveniently, saw him face to face, and could now and then touch the hem of his robe. What an event, says one, must it have been to have even looked down into the grave of Shakespeare, and to gaze at his dust! What an event, indeed! But here, on this narrow stage, you must have touched as well as gazed on the man himself. This wonderful little play-house, thus miraculously occupied, was commenced in 1593, in the month of December. It was a wooden building, it is important to know; that is, it was built up of uprights, and match boarding, such construction as may yet be seen, if diligently looked after, in the obscurer parts of London, and in sheds by the river's side. Externally it was in all probability pitched over. It was opened in the summer of 1594 by William Shakespeare, with seven others by name, including Richard Burbage, the principal actor, or "manager," all, servants to the Right Honourable the Lord Chamberlain to Her Majesty, were shareholders in the venture. All and each of these put down sums of money according to their shares in the said theatre, after having "justly and honestly gained the same by the exercise of their quality of stage players." It was open to the air, as we have said, and as will be seen by the section, and must have been the scene of some confusion in showery weather. It was a "summer" house, the Blackfriars being a "winter" house, and roofed over in the ordinary way. It was probably popular prejudice and recollection of the inn-yard theatre which caused the Globe to be built up with but a partial roof, and thus to be partly open to the outer air. There was sought to prevent the whole house from being roofed over in the regular way. It was right fortunate for us and the world that Her Majesty, Good Queen Bess, and her honourable Court, found sometimes "recreation and solace" in the practice of plays and interludes, for, had it not been so, the probability is that no theatre would have been permitted anywhere, for the Puritanical feeling of the time was fiercely opposed to them, indeed, so much so, that no theatre was permitted within the City walls. What food for thought is here! Had the Court been as the City—had the good Queen been as her good servant the Lord Mayor, neither the Globe nor the Blackfriars would have had any existence; and if so, these wonderful plays of the player Shakespeare, would most surely never have been written! *Hamlet* and *Lear* and *Macbeth* and the Histories, were written, not for printing or reading, but for the Globe and the Blackfriars, to be acted, and then mainly, if not entirely for the "recreation and solace" of the "groundlings." A strange and right notable fact in the world's history! Without the playhouse there would have been most assuredly no plays; and had the playhouse been but a little different from what it was, and the auditors different from what they were, and like unto our great play-houses and fashionable audiences, the plays would needs have been different too,—how different, who can say?—and, maybe, as we say, they would not have been at all! What, then, do we English not owe to the little quaint "Globe?"

It would be impossible to over-estimate the importance of this inquiry, for a new inquiry it is. No fact that can possibly be come at by the most careful and laboured research could be more interesting and instructive to the students of Shakespeare, than to determine accurately the character and individuality of this small play-house, and from thence to realize it as far as possible, and to make it visible and tangible. It takes you into the very presence almost of the immortal poet and play-writer; you see into his daily, nay, hourly life; and into the times in which he lived and worked. A complete set of "working drawings" would do this to a certain extent; but to accomplish the work to public and general satisfaction and intelligibility, and to make the "Globe" visible to all, and understandable to the general public, it must needs be built up again somewhere or other, in size and shape like unto its quaint original. It would be difficult, nay, impossible indeed, to imagine anything more interesting, or publicly instructive than this; and I would earnestly recommend it to the thoughtful and loyal consideration of the New Shakespeare Society. It might be a question where best, or *how* best, to do this; but might not the grounds of the Alexandria Palace or the Crystal Palace be an appropriate place to try the experiment in. Not a few things might suggest themselves afterwards, but the material building first, timber by timber, with great care and caution, and with due looking into documents, where they exist, and with due exercise of commonsense. Not to go too far, and yet to go far enough.

C. BRUCE ALLEN.

## ART-WORK IN SYRIA AND PALESTINE.

BY MARY ELIZA ROGERS.

## POTTERY.—PART I.



On a bright morning of the month of April, 1867, I had arranged to pay a visit to the potteries at the Salihiyeh, a large village situated at the base of the bare and rugged mountains called Jebel Keisun, or Arbain, about one mile north-west of Damascus, of which city it is the most important suburb. Many of the more wealthy of the inhabitants of Damascus have country-houses there or on the road to it. The *cadi*, according to promise, kindly sent his carriage to the Consulate for me at an early hour, my brother, H.M. Consul, being absent from Damascus at the time, on official business.

It happened that one of the consular *kawasses*, named Khadour, belonged to the village of Salihiyeh, and he begged to be allowed to accompany me as guide to the potteries. Mohammed, the Indian *kawass*, thoughtfully placed cushions and a footstool in the carriage for me. We drove out of the city by the Salihiyeh gate, which leads to the best of the old suburban roads, it being broad, well paved, and sheltered by fine trees. We passed the new military hospital, and some picturesque houses and pleasure-grounds. Presently the road led us through the broad belt of

fruit-gardens with which Damascus is nearly encircled. Then we approached gradually rising ground, and we were jolted through the steep streets and lanes of the Salihiyeh till we came to the potteries.

The carriage stopped on a stony *plateau* opposite to a group of low houses, behind which the bare and rugged slopes of Jebel Keisun rose abruptly, forming a striking contrast to the view which met my gaze when I alighted and looked back, from the somewhat elevated position, over the luxuriant garden-ground which we had traversed.

Fig. 1 is from a drawing I made from this spot on a subsequent visit. In the foreground stands one of the rudely-constructed furnaces. It is made of wood and stone, and sundried bricks. The upper gabled roof is formed of wood-work and plastered reeds. The lower and sheltered roof of the furnace is pierced with round holes. These are the apertures for the smoke. When light and tender pottery is baked, these holes are left open; but there is a dusky and very durable kind of pottery produced by burning it in a closed or smothered furnace, when all these apertures are covered by round clay balls, which are easily rolled on to them. The mark of the double triangle, or Solomon's seal

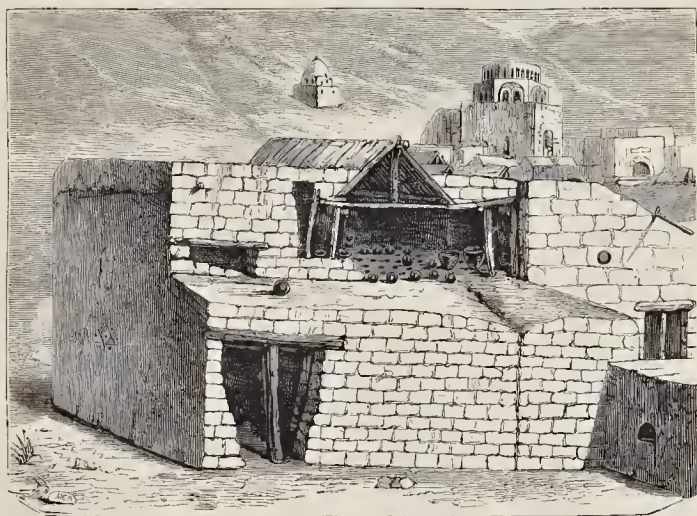


Fig. 1.—The Furnace.

on the outer wall, was intended to avert the evil eye, or any accident in the furnace.

The small domed building on the hillside above, is a *wely*, or tomb of a Mohammedan saint, and there are several grave-stones near to it. The larger building is one of the ancient colleges for which this district was once famous.

Khadour cautioned me not to linger in the sunlight. He led the way to the house of a potter: it was built of roughly-hewn stone from the Salihiyeh quarries. The colour of this stone varies from white to deep sienna colour. The walls within were plastered. The raftered roof was supported by wooden columns made of well-grown poplar-trees, simply stripped of their bark. The floor was of trodden earth. Within a stone bench, shaped like the letter E, sat a rather old man, who had been making

water-jars, and was now cleaning his tools and bench. As I entered I said, "Peace be upon you." He answered, "On you be peace and the blessing of God."

I took up a handful of the damp grey clay which he had been using and said, "O potter, whence comes this clay, and how is it prepared?" He answered, "Come and see, O lady." So I followed him out into the dazzling daylight again, and we walked down to a group of houses on a lower level. He paused when we came to the edge of a square, smoothly cemented pit, or vat, which had just been emptied. Beyond the pit there was a large mound of fine, dry earth, to which the potter pointed, saying, "Many donkey-loads of that earth are brought here every day, soon after sunrise from Mezzeh." The village of Mezzeh is about three miles from the potteries, in a southerly direction, beyond the Barada.

I made the sketch, Fig. 2, while my guide explained that after the earth from Mezzeh is thoroughly sifted, it is thrown into the pit; a stream of water flows on to it continually, from a pipe made of clay-tubes. Men and boys tread it day after day, till it is completely kneaded and fit for removal to the potters' houses,

where it is piled up in mounds ready for use. The floor of the pit is level, except in the corner nearest to the water-pipe, where it is lowered. In winter sometimes all the clay-pits are frozen, and then the potters' work is interrupted seriously, for it takes a long time to prepare this fine kind of clay for use.



Fig. 2.—The Clay-pit.

A boy stood in the vat watching me patiently while I was at work with my pencil. He wore a blue cotton smock-frock, embroidered with coarse white thread. His feet were bare, but his head was well protected by a turban. Two little boys were passing back-

wards and forwards, carrying baskets of refuse-earth away. Two rows of flower-pots were standing in the sun preparatory to being taken to the oven.

Where some of the cement of the clay-pit had fallen off, a caper



Fig. 3.—The Potter.

bush and some large-leaved pellitory of the wall were growing.\* On the low roof of the small building which projects beyond the

\* The pellitory, *Parietaria officinalis*, is called in Arabic by a name which signifies "herb for cleaning glass," for it is used for polishing windows and mirrors. A handful is gathered and rubbed briskly on the surface, which is thus very quickly made bright.

house by the clay-pit, a store of fuel for the furnaces is spread out to be dried in the sun. It consists of cakes made of dung mixed with chopped straw.

The garden-walls seen in this sketch are made of large blocks of clay, with brambles and thorns on the top, secured by stones. All the Damascus suburban-gardens are divided by these cob-

walls. The Arabic name for them is *Dakk*, from the verb *to ram*, for the clay, mixed with straw, is rammed into a large wooden case to form it into blocks. I have often seen these walls perforated by wasps, who make their nests in them.

The distant hills represent those ridges of the Anti-Lebanon through which the Barada, the ancient Abana, makes its way to Damascus. When I had finished my sketch, I gladly followed my guide to a place of shelter from the sun.

We passed a pit filled with wet clay; several half-naked boys were stumbling about in it perseveringly. The friendly potter left me with Khadour at the open door of a house, very similar to the one I had first seen; but here the potter was busy at work, sitting at his wheel, which looked like a small round table slightly inclined away from him: it was turning rapidly, being propelled by the action of his foot on a corresponding wheel below. I requested him to allow me to stand by and watch him, without interrupting him. He said, "Welcome! be pleased." But he did not look up. Eastern workmen never seem to be in the least disconcerted if they are watched while they are at work. I think it is because they are more self-possessed than we of the west generally are. Certainly this potter quite ignored my presence, so I could sketch him at my ease (see Fig. 3). On the bench before him there were several newly-made egg-shaped vessels, with a small round aperture at the top of each; on the little bench on his left hand were as many clumsy-looking rings of clay. He took an egg-shaped jar and fixed it on his wheel; then he joined one of the rings to the top of it, with water from the little clay basin in the corner before him. After fixing it carefully, he dried his hands by dipping them into some very fine ashes, which were stored in a recess in the wall just behind him. With his left hand within, and his right hand outside, he held the neck of the jar; then he set the wheel in motion, and gradually drew up the clumsy ring of clay to the required height and proper angle, taking great care—while the wheel revolved more and more rapidly—to make the outside of the jar very smooth and its edge thin.

Little boys, picturesquely dressed, came to and fro, carrying away the finished jars to the further end of the workshop, and supplying the potter with the egg-shaped bodies and clumsy-looking rings. These children did their work with strange solemnity and steadiness, never pausing and never hurrying. Soon the inner compartment of the shop was filled with rows of jars, and there were no more disjointed portions to bring.

Then I told the potter how much interested I had been in watching him and his helpers, and I showed him my sketch. I had noticed in this shop two mounds of clay, in one of which I could see some very fine silky filaments. I asked the potter of what this clay was formed. He said, "Of the dust of the earth and water." I handed to him a silky fibre, and said, "O maker

of clay pots, what is this?" He replied, "Your eyes are good and not to be deceived." He sent a boy to an inner store-room, and the little fellow soon returned carrying a few very tall reeds. The potter broke off the head of one of them. It was about eleven inches long. He pulled it to pieces, showing me that it furnished an abundance of silky fibre of short staple. Every filament was tipped with pale hay-coloured pollen. It was the *Typha angustifolia*. Another example which the potter dissected for me was shorter and much thicker, being about an inch and a half in diameter; it was covered with dark brown pollen. This was the *Typha latifolia*. The tiny threads floated into the air around us and shone like silver in the sunlight. The potter told me that these reeds are called

طريش *tarrish*, and grow to

the height of from twelve to fifteen feet, in the great marshy lakes about six hours' journey east of Damascus. Camel loads of them are brought to the potteries every autumn. The long stout stems are used for roofing the potters' houses, and the fibre is mixed with the clay which is intended for the handles of jars and for the bands with which flower-pots and water-jars are encircled, for ornamentation and strength.

I was told that large coarse flower-pots and black water-jars are made of earth and sand from the hillside close to the potteries, largely mixed with the fibre. The former are burnt till they become red on the surface and cinder colour within; the latter, being burnt in a closed or smothered furnace, become almost black, and very hard.

The potter showed me two specimens of tender pottery, with handles and ornamental bands. They appear in my drawing, standing on the stone bench in the shade. The wooden model on the peg in the wall behind the potter is used as a guide to determine the height and form of the jars.

I desired Khadour to take care of some of the reeds for me. I brought them to England, and I have before me

now the very specimens which appear on the potter's bench in Fig. 3.

The people of Damascus to whom I showed these reeds did not know any specific name for them, but many remembered being told in childhood not to play with them, as the fibres float into the ears and cause deafness. This must be the origin of the name طريش *tarrish*, for طريش signifies to deafen.

Fig. 4 represents the interior of a shop into which the potter kindly led me, that I might see the process of fixing handles to the jars he had just been making. He told me that his work for that day was done. The jars he had made very early in the morning, had been removed from the shelter of the house and placed for a short time on the terrace outside, exposed to the sun, so that they were sufficiently firm to bear the handles being fixed to them; but it was necessary to use great care in touching them. This potter, who at first seemed rather reserved,

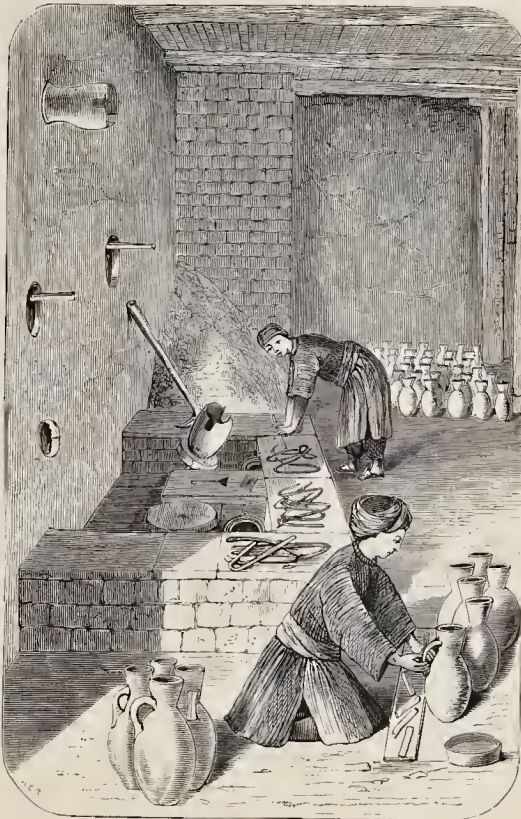


Fig. 4.—Fixing the Handles.

had become really interested in my inquiries, and seemed as eager to give me information as I was to acquire it.

He told me that the two boys who were at work in the shop which we had entered, were his sons. There was a mound of well-kneaded clay, mixed with fibre, in the corner, and a sort of pickaxe for loosening it stood near. The instrument on the bench, like a small flat shovel with a long handle, is employed to scrape the clay off the stone-benches. The square piece of metal with a hole in it is used to make the outside of the flower-pots smooth. The turner puts his thumb through the hole, and presses the edge of the metal against the flower-pot while it is being turned on the wheel. It is used also for scraping the bottoms of flower-pots and jars to make them level and smooth.

The younger boy was standing at the bench rolling out clay, as if it were pastry, into long smooth rolls of an inch or rather less in diameter. The boy kneeling in the foreground wore a turban and a striped and girdled gown. A smooth board, about three feet long and six inches wide, was on the earthen floor before him. He took a roll of clay and laid it on his board; then he drew his thumb firmly along the middle of it, thus making a groove, and at the same time rendering the under side of the strip of clay flat, while the edges remained pleasantly rounded. He then divided this strip of clay into pieces of four or five inches long, by cutting it, between his first and second fingers, as if with scissors. A metal basin of water stood by his side. He dipped his fingers in it to moisten the clay slightly, to enable him to fix the handles. He bent the clay into an agreeable form, and made the handles higher or lower, longer or shorter, according to his fancy. To some few of the jars he gave two handles, but to the greater number only one each. To show his skill, he however made three very



Fig. 6.

graceful handles to one of the jars, and he said it should be baked on purpose for me; so I put my seal upon it.

When they were all finished, a man at the other end of the shop prepared to ornament them, with a kind of comb made of a lump of clay with six stout needle-points fixed in it. Khadour, who saw I was very tired, of his own accord fetched my footstool from the carriage and placed it on the stone bench. There I sat while I drew Fig. 5.

Opposite to me the ornamentist was kneeling; behind him there were some masses of clay in the form of large flat cushions, and a mound of earth. His name was Saade'din. He held the

jars very carefully while he engraved the damp clay with his primitive tool, according to fancy; sometimes almost cover-

ing a jar with wavy lines, sometimes making a bold *chevron* round it, or simply straight bars. The effect he thus quickly produced was excellent. A pale, large-eyed boy was at the same time piercing, with a sharply-pointed metal skewer, the diaphragm of the jars. He made three incisions round the small circular aperture already existing, and which is shown in the unfinished jars in Fig. 3. This central hole is formed by the axis of the potter's wheel during the process of turning, for the body of the jar is made upside down.



Fig. 5.—The Ornamentist.

I have represented here the section of a jar to show the diaphragm plainly (see Fig. 6.) The diaphragm is intended to prevent the entrance of scorpions and centipedes, and other creeping things, into the jars. On the bench near to me there was another skewer, and combs of various sizes, for engraving or scratching the jars. Two clay drinking-cups, filled with water, were brought to me by a little boy: they are on the bench. These light clay drinking-cups were ornamented by being pricked with the combs, instead of being engraved or scored. Clay drinking-cups are very often alluded to by ancient Oriental poets. I was told that the jars which I had seen made on that day, Monday, April 22nd, would not be taken to the furnace until the following Friday, when they would be baked before sunrise.

The little boy who was piercing the jars had a blue cord round his neck, from which were suspended some rags tightly rolled up, and saturated with oil; and the polished throat-bone of a wolf. These were charms which it was believed would cure him of ague fever. I asked him to let me look at the bone. He said to his father, who stood near, "I will give it to the English lady, she is also ill." He took the blue cord from his neck, and wished to transfer it to mine, saying, "Take this, O lady, and be strong." I would not, however, deprive him of it, but I

thanked him heartily, and told him I was not ill, but only very tired.

The old potter who had been the first to welcome me to the potteries, and had now come to look at my sketches, said, "You have worked too much. Peace be upon your hands; you have made as many pots as we have made; you have dug pits, you have built houses, and have moved mountains. This is the work of the genii!" But while remonstrating with me for working too long, he showed me a beautiful two-handled vase, of which I could not resist making a drawing (see Fig. 7). Then I took leave of the friendly potters of Salhiyeh. They told me that no European lady had ever before visited the place. As I drove away they said, "Peace be upon you; return to us again, O lady."



Fig. 7.



## THE GREEN VAULTS OF DRESDEN: THEIR VALUE AS ART-TEACHERS.

By PROFESSOR LOUIS GRUNER.

## PART II.—WORKS IN IVORY—Continued.



THE second division, according to our arrangement, comprises secular subjects, and we will begin with the *coffres*, or wedding presents, of which there are some of remarkable interest. They are usually oblong in form, but sometimes have a hexagonal shape, and are mostly ornamented by heterogeneous compositions, such as Jason and Medea, Theseus and Ariadne, or the Minotaurus. The mythological figures are dressed in the costumes of the time at which the coffres were carved; thus the heroes of Athens are masked knights of the time of the Crusades, while the civilians are dressed in classic garb. The finest of these caskets is an oblong square. It is made of twenty-two pieces of curved ivory, which are above and below set in marquetry of wood and bone. On it are represented stories, which are very difficult to decipher. The principal figure appears to be that of a martyr, but there are also women in wide robes, doctors in the dress of Florentine magistrates, a female figure, among palm-trees on a hill, whose head is surrounded by the nimbus, while another female, whose hands are tied behind her back, is led towards her by two warriors; there are also two fountains, and a man, whose figure is half wrapped in flames, and who is tied to a pillar.

Dating from the same period, and of the same style of art, are the tastefully-carved mirror-cases in our collection. One beautiful specimen specially deserves notice; on it, as on most mirror-cases of this period, the "Castle of Love" is represented. Knights on horseback, in full armour, are trying to take it by storm, after having vanquished their antagonists. The castle-walls are peopled with young damsels, who are throwing roses at the knights, some of whom, more successful, are being received with caresses. The four corners of these mirror-cases are usually decorated with lions or other wild animals. Of yet more importance, although more difficult to explain, is another work, an octagon piece of ivory, somewhat resembling the lid of a mirror-case, yet probably not one. The surface is horizontally divided; in the upper part a youth is represented, coming out of a palace-like building, who appears to be addressing two female figures, kneeling before him; a sort of battlement hides the lower part of the figures. In the lower half the principal figure is that of a venerable old man, wearing a crown on his head, who seems to be admonishing a youth, likewise crowned, standing before him. To the left are the figures of two warriors, while on the right are two apparently female figures, one of whom bears a sword on her shoulder. The carving is in high relief and of masterly execution, and seems to belong to the thirteenth century. There is a small tablet of similar workmanship, on which is a young man in the act of embracing a boy, while an old man sitting by is blessing him; both the material and execution of this work exactly correspond with that of the mirror-case, and may belong to the octagon-shaped piece of carving before mentioned.

The description of the figure of a bishop, belonging to a set of chess men (of which similar specimens may be seen at Berlin and Regensburg), may be given here. The bishop, carved in walrus-tooth, is on horseback; on his right and left side are the pedestrian figures of two deacons, and before him are three choristers, singing out of their books. The base is surrounded by thirteen men armed with crossbows. This curious piece of workmanship, which is much discoloured, measures  $5\frac{1}{2}$  inches, and betrays a northern origin. Many similar chessmen were found buried in the sand at Uik, on the Island of Lewis, one of the Hebrides, and it has been supposed, from their great number, that a Norwegian ship laden with merchandise of this kind was stranded off the shore.

A most spirited group, of masterly execution, is that of two Musicians fighting, which is attributed to Albrecht Dürer. The

manifold talents of this greatest of German masters are well known, and we have numerous productions of all descriptions which he executed at the same time as his paintings and engravings.\*

The best carvings of the second series (secular subjects) were executed in the seventeenth and eighteenth centuries, in which the Flemish artists excelled. A Dutch Frigate, of rather inferior artistic merit, occupies an important place in the collection, being supported by an excellent piece of sculpture.† Jacob Zeller, of Dutch extraction, who lived at Deutz, near Cologne, is the author of this remarkable work; it was executed in the year 1620, which date is inscribed on a small tablet borne by a Triton. Neptune, sitting on a winged ball, in his chariot, drawn by two fiery sea-horses, is supporting the frigate. The figures are executed with the most exquisite art, and are among the very best productions of ivory sculpture. The names of the Saxon sovereigns, from Wittekind to Joh. George I., as well as the dates of their birth and death are inscribed on the hull of the vessel; the arms of the Elector are carved in relief on the main-sail, which is of the thinnest ivory. The thirty-two guns and the rigging are of gold, and the whole work, which is cut out of the finest ivory, measures four feet.

We have a fine group by Melchior Barthel, who lived in the beginning of the seventeenth century, and studied Art in Italy, where he lived for many years. It represents a lion, having overthrown a horse, tearing it in pieces.‡ The original of this group is in Rome, at the Palazzo dei Conservatori.

A superior piece of sculpture, the artist of which has not yet been ascertained, but whose treatment has much in common with that of Bernini, is a lavoir, or rosewater-basin. The broad margin is ornamented with eight subjects from Ovid's "Metamorphoses" executed in *bas-relief*; a ninth group in the centre of the dish is in high-relief, and represents the Triumph of Perseus over Medusa; rays cut in ivory reach from the centre to the margin. This basin is of an oblong shape, and the two diameters measure  $2\frac{3}{4}$  inches by  $1\frac{1}{2}$  inches.

A specimen of Italian art-workmanship, probably by G. B. Pozzi, is rather remarkable, being worked in the hollow part of the tusk. It represents Actæon surprising Diana and her Nymphs while bathing. The punishment has already been inflicted, the head of the bold youth has grown longer, and in one of the upper corners his own dogs are tearing the supposed stag to pieces.

We have an admirable piece of carving by the whimsical Balthasar Pernoser; it represents Jupiter riding upon an eagle. This group is supported by a high column covered with tortoise-shell, and was probably suggested by an *intaglio* formerly existing at Genoa.

Another spirited group is a small *alto-relievo*, probably by a French artist, representing St. George fighting the Dragon. Here Simon Troger must once more be mentioned as being the artist of a fine group representing the Rape of Proserpine; it is a richer composition than that of the Sacrifice of Abraham, and, although smaller, is of better execution. Like the before-named group, it is composed of ivory and wood. Krabensberger's beggars and gipsies are of equally clever workmanship, but they surpass the works of Simon Troger in artistic merit. Besides the objects already described, the ivory-room contains a fine collection of drinking-cups, goblets, and tankards; one of these has been mentioned before. The goblets are usually composed of three parts or even more. They are usually mounted in metal, and are invariably adorned with sculptures in ivory, the interior of the drum being lined with silver-gilt.

The size of the largest drinking-cup in the Dresden collection is 29 inches; it is divided into five parts, and is set in a heavy silver-gilt mounting. The centre-piece, supported by some nymphs of the chase, represents a sacrifice to Diana. The lid is adorned with the figure of Apollo.

\* Vide p. 60.

† Idem.

‡ Vide p. 91.

Two hunting-cups also merit attention; the larger one has the peculiarity that the ivory *relievo* is laid over the metallic silver-gilt body of the drum, which reaches beyond the heads of the figures. From the upper rim of the cylindrical cup the heads of dogs and stags, placed alternately, spring forth in full relief. The second hunting-cup is somewhat smaller, but in most respects similar to the former, only the relief and body of the drum are cut out of one solid piece of ivory, and the mounting is enriched with jewels. The lids of both these goblets are ornamented with the figure of a genius of the chase, bearing hunting implements and wearing the Tyrolese or huntsman's hat. There are also several handsome drinking-cups, made entirely of ivory, without any visible metallic mounting. One is particularly fine, and of very superior art; on the cylinder naiads are represented; it is supported by Neptune, at whose feet are some large fishes and sea-monsters.

The tankards, although not so elegant as the cups, are of equal artistic merit. One of them is remarkable on account of its enormous circumference, 27 inches. The parable of the Wise and Foolish Virgins is represented on it, nobly drawn and carved; it is probably the work of a Nuremberg or Augsburg artist.

Another tankard, which is probably of Italian workmanship, represents the Five Senses. The female figures are distinguishable by their attributes and other accessories. "Sight" is applying a telescope to her eye while an eagle stands at her feet; the figure representing the sense of "Hearing" is playing on a mandolin, a deer is beside her; "Feeling" is also a female figure, raising her left leg, seemingly in great agony, a viper having wound itself round it; near her is a small tortoise. The senses of "Taste" and "Smell" are characterised by fruit and flowers. There is, however, a sixth figure attached to this group which is not so easily accounted for. This female figure is completely dressed while all the others are unclothed, her arms are crossed over her breast, at her feet is placed a stand for books, and above the figure is a small anvil and a hammer. It is possibly intended to represent "Art," which requires the application of all the five senses, but this has not yet been ascertained. The figure on the lid of this tankard looks as if wrought by another hand, the mounting is certainly of later date; it is heavy, but studded with precious stones.

Many other fine goblets and tankards might here be enumerated, but we have already passed the space allotted to our article, and several works of another kind still remain to be mentioned.

There are many really fine works of Art among the delicately-carved medallions, foremost among which, for simplicity, character, and high finish, is that of Pope Innocent XIII. The bust of Lucretia, in higher relief than is usual, is one of the best carvings of this kind, and there is an admirable portrait *en face* of the Elector John George III., which is fastened to one of those elaborate chains cut out of a single piece of ivory. The reverse side of the medal bears the arms of Saxony, and on the rims are seated emblematical figures of "Peace and Justice."

The third class of works in ivory comprises the articles turned on the lathe, and which combine the highest degree of mechanical value with skillful execution by hand. There are hundreds of objects of that class in the Green Vaults. A most singular piece of mechanism must first be described. From a pedestal of ebony rises a column in ivory, beautifully turned in one large spiral, it is carried on to a ball, and ends in a little sphere and a star. The whole work measures 4 feet 11 inches. Out of a door in the lower part of the pedestal a procession origin-

ally proceeded at a certain hour; it was that of the Magi, moving towards a platform, where they were received by a military band with trumpets and kettle-drums. On the first and second platforms standard-bearers in the costume of the seventeenth century occupy the corners. At the same time a party of merry drinkers fills the ivory ball at the top of the column, and a genius, fastened outside, announced on a dial that it was time to break up the banquet. All this formerly moved by clockwork, which is now, as it appears, irretrievably out of repair. Although the spiral column, the ball, and the pinnacle are turned on the lathe, all the figures are carved by hand and coloured. Another work where great technical skill as well as real artistic merit is displayed, is an octagon-shaped drinking-cup. The body of the cup is supported by a well-carved satyr standing among flowers, and the lid is decorated with the fight of St. George and the Dragon; it rises from a square base on which hunting scenes are carved, and is a really fine work of Art by Jacob Zeller, 1713.

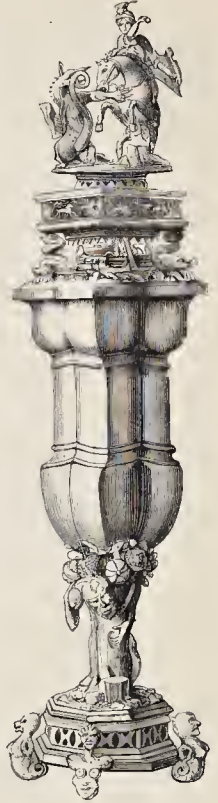
One of the greatest difficulties in ivory-turning has been overcome in those perforated balls, containing often more than twenty similar balls one inside the other, the innermost either being adorned with a small miniature, or containing a *tabatière* or other similar object. These delicate puzzles are of Chinese origin, and were mostly executed in the seventeenth century, when "turning" had become not only fashionable, but quite a passion with men of all ranks.

We must also mention one or two Oriental works in this department; a horn is among the most important. It presents nine rows, one above the other, each row containing five figures, representing some Indian deity, sitting cross-legged, within red-coloured niches; in three of these rows the figures drop their right arms, all the others have their hands lying in their laps.

This horn measures 2 feet 8 inches. One of the fore-mentioned balls, also of Chinese workmanship, is richly carved round the holes, and a Chinese figure forms the link between a chain and the puzzle.

From what has been said of the Cabinet of Ivories, it will have been seen how far the works of real artistic merit surpass those showing mere technical skill, and how well rewarded one will find oneself on careful inspection of the treasures it contains.

We shall have an opportunity of returning to some smaller ivories when we reach the fifth room; that now described in this and the preceding page is the Second of the Green Vaults.



St. George and the Dragon Cup.

## ART IN CONTINENTAL STATES.

PARIS.—*The National Academy of French Artists.*—One of the most remarkable changes that have visited ever-changeful France is on the point of completion in connection with Art. We allude to the projected new Academy. The Government in power, and from which this emanates, is essentially royalist—utterly antagonistic to expansive repub-

lican organization, and yet, setting aside the late Imperial Academy plan, it proposes to convert the whole body of artists into a free assembly, with absolute powers to arrange its affairs, in all their complexity, by the uncontrolled votes of majorities. "Under this system," reports Monsieur le Marquis de Chennevières to the Minister of Public Instruction, &c.,

"academic institutions were first established in France, as far back as the year 1667, under royal dispensation;" and he might have added, still more strangely, under the régime of him who, in the concentrated spirit of autocracy, declared, "L'Etat, c'est moi." Here, then, we have once more royal influence manumitting, as it were, the artists of France, in a corporate combination, from all external intervention in the management of their concerns; and it would be strange indeed if we did not find the wide artistic circle lending its grateful influence to the maintenance of a political party to whom it is so much indebted. The language in which Mons. le Directeur commends to his official superior this proceeding of renovation, is frank, free, and high-toned. "After having," he sets forth, "studied for eighteen years the varying movements of our exhibitions, I have come to the conclusion, that their earliest were assuredly more logical and reasonable than those with which we have been, in our times, familiar. It was French artists who, in the latter half of the sixteenth century, invented Art-exhibitions. They it was who, having been constituted a Royal Academy of painting and sculpture, an Academy into which all were invited, in unlimited numbers, who could furnish unequivocal proof of professional talent, opened those saloons where, for two centuries, the festal celebrations of our art have been held. They alone prepared them and administered them for one hundred and forty years, without the slightest intervention of Government, except to supply them, either at the Louvre or the Palais Brion, the local habitations requisite for displays, from which public taste was to derive such ample advantages. During that long period no complaints arose amongst them, no demand for authoritative intervention. Since the commencement of our epoch different governments, animated with a generous spirit of protection, thought proper to undertake the trouble and responsibilities of these exhibitions. *Mal leur a pris—*evil has been to them the result," says Monsieur de Chennevières, and so he proposes to return to the better system of the times gone by. In a word, artists, and artists alone, in conclave assembled, are for the future to direct, through committees, all the details of an academical institute—the selection of pictures for exhibition, their local arrangement, the discernment of merit, and the distribution of honours. In the year 1875 this experiment is to be brought to trial.

The exhibition of the present year is to be arranged by a committee of artists who have already been distinguished by honours, assisted, to the extent of one functional fourth, by the ministerial administration.

*Dangers of Dealing in Art.*—A curious case of Art-marketing, in which a French count, Monsieur de Juigne, and an English colonel, Montjoy-Martin, were the parties *in embroglio*, has recently been decided in the Tribunal Civil de la Seine. The count, it appears, has proffered for sale a unique collection of Sèvres china, which came to him almost as heirlooms from a predecessor, who, in the reign of Louis XVI., held the office of Governor of the Sèvres Manufactory, and in that position enjoyed, according to established custom, the perquisite of appropriating to himself a choice plate out of every set executed for king, prince, or ambassador. This resulted in the gradual formation of a genuine and rare collection. Count de Juigne valued it rigidly at the sum of 50,000 francs, or £2,000, and, through the intervention of Madame Charles Lafitte, found in Colonel Montjoy-Martin a party willing to purchase it at that price. The sale was effected, and the china despatched to London. There, however, being subjected to the scrutiny of *dilettanti*, it was adjudged to be in default—several of its pieces were declared to be quite modern, and, in a word, that upon the whole it was not worth more than 13,000 francs, or £520. Thereupon Colonel Montjoy-Martin concluded that he had a right to rescind his bargain; and so the transaction came before the Tribunal Civil de la Seine, where it was put in proof that, previous to the completion of the purchase, the collection had been submitted to the thorough examination of a delegated friend of the colonel, Major McCall, assisted by a professional expert, and that any alleged proceedings having in view to overreach the purchaser, must have occurred before this test had been applied. Moreover, it was not established that the Sèvres was defective, as had been alleged. For these reasons the Court decided that Colonel Montjoy-Martin should abide by his bargain, and further, pay the expenses of the suit.

*French Aquarelles.*—A special effort has been made this year to recognise and encourage a Water-colour School in France. The *Chronique des Beaux-Arts*, alluding to the unjust neglect which has hitherto prevailed in this department, notes impressively its in expediency, considering that for several years a new generation of artists has resolutely entered upon the competitive ground, "en lutte avec nos voisins d'Angleterre," and have succeeded in awakening a new taste in the public. The club, Circle de L'Union Artistique, sympathising in these feelings, put their small, but very complete exhibition hall in the Place Vendôme in the hands of the Aquarelle artists, for a special review of their works. Some hundred and fifty drawings have consequently been brought into responsive display. Of these some were unequivocally good, and the mediocrities were in some respects—for instance, drawing and composition—very

respectable. The works of Isabey, Lami, and Rousseau, were stamped with the confidence of a veteran fraternity; but they were too much indebted to the introduction of body-colour for their effects to be affiliated with the purer and more subtle creations of Aquarelle. In the more legitimate new school, the names of Leloir, Vibert, Luminais, and Jassy, were conspicuous for genuine style, and very delicate handling. Wyld brings a true British palette to his landscapes, and Doré has shown a full appreciation of the school amongst whose proficients he has so long found a new home and country. This exhibition has been very successful. It has drawn crowds of visitors, and gives strong ground to anticipate future advance in the rivalling water-colour movement in France.

*Greek Bust.*—In the sculpture department of the Louvre a bust of much interest, brought from Greece, and presented by M. François Lenormant, has recently been exhibited. It would seem to have belonged to a statue of Theseus or Mercury, and recalls the best period of Classic Art.

*The Collection of Arms.*—The arrangement has just been completed, in the Cluny Museum, of the noble collection of arms for which the public is indebted to the munificence of Mons. Emile Cottenot. Here, then, in their own glass-cases, may be seen a range of German, Italian, Flemish, and Venetian swords, daggers, &c., so much in vogue in the fifteenth and sixteenth centuries. Here also is a singular collection, in perfect preservation, of the old arquebus, the crossbow, and those famous *salades Venetiennes*. Among the perfect masterpieces of this cabinet may be noted a morion, high-crested, richly decorated in arabesque and damascene of gold, and presenting a spirited graven design of a boar-hunt. A steel crossbow is also strangely signalled by a bold enrichment representing 'Orpheus charming an Animal-audience with his Music.'

*CINCINNATI.*—A copy of the *Israelite*, a Jewish paper published in this city, which has been sent to us, reports that the Hebrew contribution in the United States to the Centennial Celebration of American Independence, is proposed to be a statue of some kind, which the sculptor Ezekiel will be commissioned to execute. We noticed last year his statue 'Israel,' which has obtained a high reputation in the States. Mr. Ezekiel is, it is stated, now residing in Berlin.

*ECUADOR.*—Painting and sculpture have long attained a really remarkable development in Ecuador. History has not disdained to record the names of several Ecuadorian painters and sculptors; among the painters may be named Miguel de Santiago, called the American Apelles, whose pictures have, according to Velasco, been admired even in Rome: and with the sculptors it mentions Bernardo Legardo, whose works, says the same Velasco, can be compared with the finest sculptures of Europe. There was also a female, a nun, Maria Estefania Davalos; and the fact of a woman cultivating sculpture in Ecuador shows better than any other proof the taste of the Ecuadorians for the Fine Arts. The artists of Ecuador seem to have lost the originality of their predecessors, but they are remarkable for the finish and exactitude of their copies. At the Universal Exposition at Paris, in 1867, an imitation in sculpture was shown, a marvel of perfection: it was a skull carved in wood. The artist carried the imitation so far that he copied the natural anomalies of his model, even to a small deviation of the occipital hole; but this prodigy of imitation did not attract general attention, as every one considered it to be a real skull. A Christ, in wood, by the same artist, was also very remarkable by the expression of calm and resigned sadness which animated it, and by the exactness of all the circumstances of the Passion, of which the history is told by numerous wounds upon the body of the crucified. There was also to be seen at the Exposition pictures the production of the fertile Salas. "Salas," says M. Ernest Chartron, in his "Voyage Round the World," "has painted more than eleven thousand square yards of canvas during his lifetime, without counting that which his children daub under his direction." M. Chartron, relating a visit to the studio of Salas at Quito, says:—"We entered in a place close at hand, where we found two young artists, Raphael and Domingo, painting, on large canvas, subjects borrowed from Holy Writ, which were very fairly done, with a very delicate sentiment of colour. Having asked them if they had any models, they showed me some sketches about the size of my hand, from which they had taken the subjects they were painting. Great was my surprise: 'But how,' said I, 'can you, with such poor models, obtain such a truthful colouring?' 'The difference in the strokes in the engraving show us the principal colours, and imagination does the rest.' The talent of harmonising is innate with the Quitians; not one of them would place together discordant colours."

*GENOA.*—It is publicly reported that the Duchess della Galliera has presented to this city her famous mansion known as the Palazzo Brignole, together with its costly library and valuable collection of paintings—the finest, perhaps, in Genoa. Some account of this gallery appeared in the *Art-Journal* for 1869. This noble gift is supplemented by the donation of houses adjacent to the mansion, which will yield to the city a considerable rental.

THE HAGUE.—The *Monteur des Arts* states that the artists of Holland propose to offer to the king a present on the occasion of the twenty-fifth anniversary of his elevation to the throne, to which he succeeded in March, 1849. The gift will be a collection of pictures painted by the most eminent Dutch artists.

MUNICH.—The importance of the Royal Picture-Gallery of Dresden being generally acknowledged, all lovers of Art must be interested in learning that the Photographic Society of Berlin has, by special favour, been permitted to take photographic copies of its most prominent works, and has reproduced them of large dimensions, many being of the original size, and all with the greatest success. A building solely constructed for the purpose was placed at the disposal of the society, so that the pictures could always be exposed to the most favourable light, and the camera be regulated to the necessary distance. In this way photographs of different sizes were obtained directly from the original, in lieu of subsequent enlargement or diminution. The proprietors of these copies publish them in two different sizes, which sell at fifteen and five francs respectively for each photograph. Among the most notable of them may be pointed out the 'Madonna di San Sisto,' by Raffaele, and, as a separate photograph, the two angels at the lower part of the picture; the 'Holy Family,' by Giulio Romano; the four large and splendid pictures by Correggio, the 'Madonna di S. Francesco,' the 'Madonna di S. Sebastiano,' the 'Madonna di S. Giorgio,' and the 'Holy Night;' Titian's 'Venus' and the 'Tribute Money;' the three daughters of Palma Vecchio; seven large works by Paolo Veronese, of which the 'Cocina Family' and the 'Finding of Moses' occupy the highest rank; three portraits by Velasquez; the celebrated 'Madonna' by Murillo; the 'Two Sons of Rubens,' the 'Garden of Love,' the 'Judgment of Paris,' and 'Charles I. of England and his Consort Henrietta,' all by Rubens; excellent reproductions of Teniers, Ostade, Gerard Dow, Metsu, Terburg, Wouwerman, Ruysdael, &c. &c. By Rembrandt are his own portrait and that of his wife; and by Holbein a 'Madonna,' the

'Mayer Family,' and a portrait of Thomas Morett. Two of Claude's famous landscapes should also be noticed, as well as some photographs from works by modern painters.

PHILADELPHIA.—In order to accommodate the Fine Arts Department of the American International Exhibition, which is proposed to be held at Philadelphia in 1876, in commemoration of the centenary of the Republic, a permanent Industrial Hall is to be erected in Fairmount Park. It is to be connected with the temporary iron and glass structure intended for the technical department by a broad covered way, 175 feet long. The building will occupy a commanding site on a raised terrace, and all the surroundings are favourable to the effective treatment of the design. The ground plan is cruciform, the arms of the cross having a width of 123 feet; length through the longer arms, the ends of which are semicircular, 420 feet. The height above the floor of the first gallery is 55 feet, of the second gallery 88 feet. The dome is flanked by four towers, two on either side of the nave approaches; these agreeably relieve the outline, and, with the dome, form an effective group from every point of view. No partition will separate the aisles and galleries from the central nave, free passage being allowed between the supporting columns. It is proposed to adopt coloured or stained glass for the windows in the dome, and to use the central rotunda as a general resort for visitors, and not for exhibition-space. Four large stairways lead out from the rotunda up to the galleries, and the towers are utilised for additional stairs to the upper portion of the structure. The style, which may be called Venetian Renaissance, has been adopted for the following among other reasons:—On account of the graceful lines and proportions upon general and detail design; because it gives full liberty to make ample and large openings, and therefore more light than many others; because it admits of being finished in a very elaborate or in quite a simple manner, according to the material selected and the amount of funds appropriated; also because it allows an effective display of sculpture and paintings. There is every prospect of the Exhibition being a great success.

## PICTURE SALES.

IT is early yet to attempt a forecast of what the approaching season will bring into the picture-market; but at present the announcements made are few, and not of the highest importance. Messrs. Christie Manson, and Woods, however, sold on the 7th of February a small collection of works, principally by old Flemish and Dutch masters, belonging to the late Sir Richard Frederick and others, which included a fine 'Landscape' by Van Uden, with figures introduced by D. Teniers, £540; 'Italian Seaport,' with a triumphal arch and figures, boats in the foreground, Claude, £336; 'Portrait of Diana of Poitiers,' other figures in the background, F. Janet, known also as Clouet, a French portrait-painter of an early time, £131; 'Portrait of Teniers,' F. Hals, a splendid example, £735; 'An Architectural Composition,' with figures, horses, and dogs, Jan Miel, £225; 'A Forest Scene,' Hobbema, £236; 'Woody Landscape,' with cottages, a man in a boat, &c., Hobbema, £141; 'Madonna and Child,' Giorgione, £152.

On the 21st of February, Messrs. Christie sold the collection of Water-colour drawings and Oil-paintings belonging to Mr. John Graham, of Charles Street, St. James's. It numbered altogether upwards of 150 works, of which the following may be pointed out as the most prominent: they are oil-paintings:—'Hours of Idleness,' Boldini, dated 1873, £435; 'Innocence,' Ch. Chaplin, £120; 'Gathering Wild Flowers,' Collart, £126; 'Portrait of Napoleon I.,' Paul Delarocche, from the collection of Napoleon III., £430; 'Portrait of Napoleon III.,' A. De Dreux, £168; 'Early Morning at Sea,' Jules Dupré, £189; 'Out on the Sea,' Jules Dupré, £189; 'Marine View, with Boats,' Jules Dupré, £126; 'The Fisherman's Daughter,' T. Faed, R.A., £262; 'Going to the Meet in the Olden Time,' Gierymski, dated 1871, £320; 'The Monastery,' Granet, from the collection of Napoleon III., £220; 'Il dolce far Niente,' Heilbuth, £241; 'An Egyptian Girl going to Market,' E. Vernet Lecomte, £141; 'Reading the Gazette,' Madou, £892; 'River Scene, with Boats,' F. Musin, £215; 'The Toast,' L. Rossi, £178; 'Street Scene in Pompeii,' R. Sorbi, £138; 'A Souvenir of the Opera,' A. Stevens, £173; 'In the Temple,' L. Alma-Tadema, dated 1871, £798; 'A Sweet Temptation,' and 'Will Papa consent?' a pair by Toulmouche, £173 each; 'A Storm,' C. Troyon, £735; 'Returning from Market,' C. Troyon, £404.

The following oil-pictures, the property of a different owner, were sold after the above:—'The Diversion of the Maccoletti,' R. McInnes, in the

International Exhibition of 1862, £110; 'Via della Vita,' M. A. Brennan, his last work, £210; 'The Page,' W. Fyfe, £105; 'Arming the Young Knight,' W. F. Yeames, A.R.A., engraved in the *Art-Journal*, £105; 'On the Thames at Battersea,' T. Creswick, R.A., £126; 'Contemplation,' J. Sant, R.A., £99; 'The Last of the Armada,' P. R. Morris, engraved in the *Art-Journal*, £141; 'Edinburgh and Holyrood Palace, from Burns's Monument,' D. Roberts, R.A., £141.

Among the collection in oils and in water-colours belonging to Mr. E. Heritage, of Camberwell, sold by Messrs. Christie on the 28th of February, the following are worthy of note:—'Wreckers,' E. Duncan, 174 gs.; 'The Launch of the Life-boat,' E. Duncan, 180 gs.; 'Chepstow Castle,' Copley Fielding, 365 gs.; 'The Seaside,' Birket Foster, 180 gs.; 'The Rialto, Venice,' 246 gs.; 'Canal in Venice,' 155 gs.; 'The Grand Canal, Venice,' 100 gs.: these are by J. Holland; 'Schiehallion,' W. L. Leitch, 144 gs.: all the above are in water-colours. The oil-paintings included 'The Calceoni Monument,' J. Holland, 810 gs.; 'Venice,' J. Holland, 190 gs.; 'The Happy Thought,' R. Madrazo, 114 gs.

The sketches and finished drawings left by the late Mr. D. H. McKewan, of the Institute of Water-Colour Painters, were sold by Messrs. Christie on the 6th and 7th of last month, and realised nearly £7,000.

There have been some sales of importance in Paris rather recently: one, on the 14th of February, which included—'The Environs of Arras,' Corot, £440; 'The Border of a Lake,' Corot, £202; 'The Brook,' Jules Dupré, £170; 'The Skirts of the Wood,' Th. Roussseau, £224. On the 20th of February, the collection of ancient and modern paintings, the property of the late M. Blin, was sold at the Hôtel Druot; the more notable works were as follows: 'The Little Pouter,' Greuze, £276; 'A Young Girl with a Scarf,' Greuze, £400; 'The Custom House, Venice,' F. Guardi, £344; 'View from the Grand Canal, Venice,' F. Guardi, £236; 'Poultry,' Hondekoeter, £660; 'Poultry and Animals,' Hondekoeter, £404; 'Cock and Hens,' Hondekoeter, £240; 'Geese and Ducks,' Hondekoeter, £128; 'The Rustic Dance,' Leclerc, £128; 'Fête in a Cottage,' Ostade, £3,040; 'A Norwegian Landscape,' Ruysdael, £196; 'Game,' Weenix, £400; 'Mountainous Landscape,' Wynants, £270; 'Faust and Marguerite,' G. Koller, £273; 'Departing for the Promenade,' F. Willems, £280.

## NATURAL ART-MATERIALS.

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## I.—IVORY.



THE materials employed by artists of various kinds are more extensive and important than might, on first inquiry, appear. They are obtained respectively from the three kingdoms of nature—animal, vegetable, and mineral; and as comparatively little has collectively been written upon them, a description and consideration of some of

the principal is likely to prove interesting, seeing how many Artists, Art-workers, and Art-manufacturers employ them. The researches of the chemist, the skill of the machinist, and the knowledge of the manufacturer are brought into play upon many of them; while some form subjects of special cultivation and production, and several contribute largely to commerce through the hands of the merchant.

The last census returns showing the occupations of the people are not yet available for general reference, or some estimate might be formed of the number of Artists, Art-manufacturers, Art-workers, and preparers of artistic materials in the kingdom. However, we have some corresponding data in the published returns of our neighbour France, essentially an artistic nation, with a somewhat larger population than our own. At the date of the Paris Exhibition in 1867 it was officially stated that the number of painters, professors of drawing, of water-colour and miniature painting, pastel-drawing, engravers, wood and lithographic draughtsmen, &c., in France exceeded six thousand. These six thousand artists (all of whose names were probably not celebrated), at least obtained a living by their pencil, chisel, or *burin*, and employed more than £240,000 worth per annum of fine colours, canvas, pencils, brushes, varnish, &c. To the cost of materials to these artists must be added the still larger sum expended by their pupils and by amateurs every year, and the total amount of this industry was estimated at £800,000. France is considered to turn out the best oil-colours, pastels, and canvas, but in water-colours she is outstripped by English makers. The instruments and apparatus employed by painters, engravers, lithographers, architects, surveyors, engineers, and sculptors, present an immense variety. Pencils and brushes occupy in their production more than two thousand persons in France. French brushes are greatly preferred by foreigners to those of their own make, and amount in value to several million francs. Drawing-boards, T-squares, &c., used largely by architects and engineers, form a remarkable branch of industry, and the same may be said of Indian ink, printing-ink, chromo-lithographic colours, and engravers' and lithographers' materials. The making of lay figures for the artist for painting draperies calls for serious study of anatomy and mechanism; easels, colour-boxes, and the metal tubes which contain oil-colours are other important articles. Finally, the remounting, restoring, and reparation of pictures—in short, the means used for preserving works of Art—is an extensive branch of industry.—*Jury Reports, Paris Exhibition, 1869.*

The mineral kingdom supplies marble stone and clay for the sculptor and modeller, the precious metals for the Art-worker, steel, bronze, and other alloys, glass, porcelain, pencils, crayons and gems. From the animal-world the Art-worker obtains the mother-of-pearl, coral, tortoiseshell, and various shells for carving and setting (which have already been fully treated in these pages), ivory, horn, lac, sepia, carmine and Indian yellow for artists' colours, oil-colours, hair pencils and brushes. The vegetable kingdom furnishes its rich quota of oils and water-colours, canvas, and paper, varnishes, inks, woods for engraving, carving, and inlaying.

Artistic productions, applicable as designs, models, and ornaments for industrial purposes, also give large employment to the

artist, and furnish remunerative work for thousands of operatives in designs for printing, weaving, lace and embroidery, for ornamentation, furnishing, jewellery. From the first idea placed upon paper or plaster to the finished design or model which is to serve for the manufacturer, each sketch passes through a long series of artistic elaborations.

Thus much for preliminary remarks. I now propose to take up for description one of the artistic raw materials largely used—IVORY, some of the beautiful works in which have been well described by Professor Gruner.

The term ivory in commercial parlance is applied indifferently to the tusks or canines of several animals which have some degree of resemblance in the dental structure; but the best kind, and the true ivory of commerce, is that of the elephant. However, it may be well to condense and gather together many scattered notes which I have made on this substance for general information. The dentine or dense substance forming the tusks of the elephant, the teeth of the hippopotamus, walrus, and sperm whale, and the horn of the narwhal, the tusks of the boar, &c., are all called ivory. The bulk of the tooth is made up of dentine, which is a kind of extremely compact bone, pervaded by very fine straight or wavy parallel canals. It is this latter which constitutes ivory, and it differs from bone not so much in its chemical constituents as in its minute structure, to which its peculiar characters are due.

Professor Owen, F.R.S., in a learned and interesting lecture delivered at the Society of Arts on the 17th of December, 1856, on "The Ivory and Teeth of Commerce," makes the following remarks on this subject:—"Formerly, the name ivory was given to the main substance of the teeth of all animals; but it is now by the best anatomists and physiologists, restricted to that modification of dentine or tooth substance which, in transverse sections or fractures, shows lines of different colours or striae proceeding in the arc of a circle, and forming by their decussations minute curvilinear lozenge-shaped spaces. By this character, which is presented by even the smallest portion of an elephant's tusk in transverse section or fracture, true ivory may be distinguished from every other kind of tooth-substance, and from every counterfeit, whether derived from tooth or bone. It is a character—this engine-turned decussating appearance—which is as characteristic of fossil as of recent ivory. Although, however, no other teeth except those of the elephant present the characteristic of true ivory; there are teeth in many other species of animals which, from their large size and the density of their principal substance, are useful in the arts for purposes analogous to those for which true ivory is used; and some of these dental tissues, such as those of the large tusks of the hippopotamus, are more serviceable for certain purposes, especially in the manufacture of artificial teeth by the dentist, than any other kind of tooth-substance." This calcified tissue is of high value in the arts, and from the earliest periods of human history has been the object of chief research for ornamental purposes.

Fine elephant-ivory, distinguished by the decussating curved lines on the surfaces of transverse fractures or sections of the tusk, is best obtained from wild animals; domestication of the elephant being usually attended by deterioration of the length and quality of the tusks.

In the mature elephant the tusks sometimes project six or seven feet; several tusks measured by Eden were nine feet in length, and Hartenfels measured one which exceeded fourteen feet!

The increase of the tusks arises from circular layers of ivory applied internally from the core on which they are formed, similar to what happens in the horns of some animals.

Few ladies, while they peep so bewitchingly over the tips of

their ivory-fans, or ply their fingers so nimbly and gracefully over the white keys of the piano, or use their ivory-handled umbrellas, are wont to cast a thought towards the manner in which this material is procured, the quantities of it which are annually used, and the number of noble animals which are yearly slain for supplying the constantly increasing demand. The average annual import of ivory of all kinds in the last ten years has been 580 tons, costing about £400,000. Now allowing say 500 tons for the elephant-ivory received, and averaging the tusks at only 20 lbs. each, 28,000 elephants must have been killed yearly for the European supply alone;—supposing some tusks were cast, some animals died, and some portion was fossil-ivory, at least 20,000 elephants will be within the mark.

The supply of ivory does not seem at all to diminish. In 1827 we only imported about 3,000 cwt.; in 1842 5,000 cwt.; in 1850 we had got to 8,000 cwt.; in 1860 the imports were 10,854 cwt.; in 1869 14,000 cwt., valued at over £507,000, were received. About two-thirds of the imports are sent to the Continent.

Fine ivory is known by having no cracks and flaws, either in the solid or the hollow. The tusks that are only rather tapering in shape are most liked; very crooked teeth must be guarded against, as they cut up to great disadvantage. Broken-pointed teeth, or those with deep flaws, or otherwise damaged about the point, are generally avoided. Teeth with large hollows are not at all liked, as there must inevitably be a great waste in cutting up. In short, a fine tusk is known by being of a neat tapering shape, and a small hollow, free from cracks, with a fine thin clear coat, free from flaw; it is also transparent, which may be discovered by holding the point to a candle.

In commerce, ivory is distinguished by its colour, but it is often designated by the name of the country from which it is imported. The ivory from the Guinea coast is most estimated, because it whitens with age, while the other kinds generally turn yellow. That from the Cape of Good Hope and the East is sometimes of a dull white and sometimes yellowish. It is not so dense or hard as that from Guinea. The ivory from Senegal and Egypt is white, and occasionally yellowish, with large hollows in the interior. The ivory from India is white, but has a tendency to turn yellow. That from Ceylon has a roseate tinge.

Elephant-ivory, that which is in most estimation and demand, is the tusks or lateral incisor teeth of these animals.

*African Ivory.*—The finest transparent ivory is collected principally along the western coast of Africa, within 10° north and south of the equator, and it is considered to become worse in quality and more liable to be found damaged with the increase of latitude in either direction. The best white ivory is for the most part the produce of the eastern coast of Africa generally. The African ivory in the best condition, should appear, when recently cut, of a mellow, warm, transparent tint, almost as if soaked in oil, and with little appearance of grain or fibre. In this state it is termed "transparent" or "green" ivory. But on exposure, the transparency to a certain extent goes off, and the ivory is left of a delicate white hue, which should be permanently retained.

Among large African tusks may be enumerated a pair weighing 325 lbs., each measuring 8 ft. 6 in. in length, and 22 inches in basal circumference; and one weighing 110 lbs. from South Africa, all shown by Mr. Joseph Cawood, of Graham's Town, in 1851; one weighing 139 lbs., shown by Messrs. Fauntleroy, and one weighing 103 lbs., shown by Messrs. Buchanan and Law at the same Exhibition. Some very large tusks were also shown at the London Exhibition in 1862. Tusks weighing 150 lbs. have been occasionally exported from Pegu and Cochin China. Mr. Gordon Cumming had one weighing 173 lbs. A tusk was shipped from Camaroon to Liverpool some years ago weighing 164 lbs., and another to Bristol weighing 147 lbs. Captain R. Burton, writing on the ivory-trade of Zanzibar in my periodical *The Technologist* (vol. ii. p. 225), states that the tusks are larger there than elsewhere. At Mozambique, for instance, 60 lbs. would be a good average for a lot. At Zanzibar, a lot of 47 averaged 95 lbs.; 80 lbs. is considered a moderate average, and 70 to 75 lbs. poor. Monster tusks are spoken of. Specimens of 175 lbs. are not very rare, and the people have traditions that these wonderful armatures have extended to 227 lbs., and even to 280 lbs. each, approximating in

size to the huge fossil tusks occasionally met with in the northern regions. Cuvier made a list of the largest tusks found up to his time, and the most considerable one registered by him weighed 350 lbs. At a sale of tusks in London, the largest brought from Bombay and Zanzibar weighed 122 lbs. Those from Angola averaged 69 lbs., from the Cape and Natal 106 lbs., from Lagos 114 lbs., and from Gaboon 91 lbs. But these are by no means the largest sizes to be found at present; for elephant-hunters now penetrate further into Africa, and therefore meet with older animals.

In former years, before European commerce had penetrated far into the interior of Africa, many of the native chiefs surrounded their dwellings with palisades of elephants' tusks, but now that their intrinsic value has become well known, they have been bartered away for more appreciated objects. Some of the natives often spoil their tusks by cutting them. The Gold Coast ivory may generally be known by having a rough-hewn hole made near the end of the hollow. Some tribes stain the exterior by sticking the tooth in the sooty rafters of their chimneyless huts, with the idea that so treated it will not crack or split in the sun.

*Asiatic ivory* is of a more opaque or dead white character; but, although when first cut it looks whiter than the African, or, as that does after exposure, it is more apt eventually to become yellow or discoloured. The African ivory is also closer in texture, harder, and capable of taking a better polish than the Asiatic. It is, therefore, the more valuable of the two. The Asiatic tusks are known in commerce under the names of Asiatic, East Indian, Siam, Singapore, and Ceylon teeth; the latter two being distinguished by their fine grain, pearly bluish colour, and small size. They are probably the produce of young animals.—*Fury Reports, London Exhibition, 1862.*

It is worthy of notice, that in the Asiatic elephants, tusks of a size which give them the value of ivory in commerce, are peculiar to the males, while in the African elephants, both males and females afford good-sized tusks.

The ivory of Siam is much sought after for its quality and its density, and is considered superior to that of India. A fine tusk of a Siamese elephant was shown at the International Exhibition of 1851, that weighed 100 lbs., the ivory of which was very white and compact.

Attempts have been made to utilise the teeth proper, or grinders of the elephant, for knife-handles and other purposes, but they want the compactness and beauty of true ivory, the cement being more prominent than the dentine, and the whole material being very different in its appearance.

*Fossil Ivory.*—This ivory formed one of the earliest articles of export from Siberia to China. About 40,000 lbs. of this fossil ivory (that is to say, the tusks of at least 100 mammoth-elephants), are bartered for every year in New Siberia, so that in a period of 200 years of trade with that country, the tusks of 20,000 mammoths must have been disposed of—perhaps even twice that number, since only 200 lbs. of ivory are calculated as the average weight produced by a pair of these tusks. As many as ten of these tusks have been found lying together in the Tundra, weighing from 150 to 300 lbs. each. The largest are rarely seen out of the country, many of them being too rotten to be made use of; while others are so large that they cannot be carried away, and are sawn up in blocks or slabs on the spot where they are found, with very considerable waste, so that the loss of weight in the produce of a tusk before the ivory comes to market is of no trifling amount. A large portion of this ivory is used by the nomad tribes in their sledges, arms, and household implements, and formerly a great quantity used to be exported to China; a trade which can be traced back to a very distant period, for Giovanni de Plano Caspini, a Franciscan monk sent by Pope Innocent IV. in 1246 into Tartary, describes a magnificent throne of carved ivory, richly ornamented with gold and precious stones, belonging to the Tartar Khan of the Golden Horde, the work of a Russian jeweller, the slabs of which were so large that they could only have been cut out of large mammoth tusks.

Notwithstanding the enormous amount already carried away, the stores of fossil-ivory do not appear to diminish; in many places, near the mouths of the great rivers flowing into the Arctic

Ocean, the bones and tusks of these antediluvian pachyderms lie scattered about like the relics of a ploughed-up battle-field; while in other parts these creatures of a former world seem to have huddled together in herds for protection against the sudden destruction that befell them, since their remains are found lying together in heaps. In 1821, a hunter from Yakutsk, on the Lena, found in the New Siberia Islands alone 500 poods (18,000 lbs.) of mammoth tusks, none of which weighed more than 3 poods; and this notwithstanding that another hunter on a previous visit in 1809, had brought away with him 250 poods of ivory from the same islands. The inhabitants on the mainland pile up in heaps the tusks which are found scattered about on the Tundra, and convey them in large boats up the Lena. In the period from 1825 to 1831, at least 1,500 poods reached Yakutsk yearly. The trade in fossil-ivory at Turuchansk, on the Jenissee, has for many years past amounted to from 80 to 100 poods annually, and that of Obdorsk, on the river Ob, to from 75 to 100 poods.

Entire mammoths have occasionally been discovered not only with the skin (which was protected with a double covering of hair and wool) entire, but with the fleshy portions of the body in such a state of preservation, that they have afforded food to dogs and wild beasts in the neighbourhood of the places where they were found. They appear to have been suddenly enveloped in ice, or to have sunk into mud which was on the point of congealing, and which before the process of decay could commence, froze around the bodies, and has preserved them up to the present time in the condition in which they perished. It is thus they are occasionally found when a landslip occurs in the frozen soil of the Siberian coast, which never thaws, even during the greatest heat of the summer, to a depth of more than two feet, and in this way, within a period of a century and a half, five or six of these curious corpses have come to light from their icy graves.

A very perfect specimen of the mammoth in this state was discovered in the autumn of 1865, near the mouth of the Jenissee. An expedition was despatched to the spot by the Imperial Academy of Sciences of St. Petersburg, in the summer of 1866, and the result of that expedition was the disclosure of some interesting facts in the natural history of a former creation.\*

Recent examinations on the Yukon river in Alaska, establish the fact that the fossil-remains of the elephant are even more plentiful on the west than on the east side of the North Pacific. A supply of ivory sufficient to last the world for years has thus been met with.

The uses of ivory are very varied for statuettes, ladies' ornaments, chains, brooches, &c.; chessmen, fans, combs, toilet-brush backs, counters, parasol and umbrella handles. Carved boxes, vases, and caskets are also made from this material, which offers much scope for taste and artistic skill in design and execution.

This delicate substance is extensively used for the handles of knives and forks, for making and embellishing numberless small articles in general use, for billiard and bagatelle balls, for veneering, for scales connected with mathematical instruments, for artificial teeth, for miniature tablets, for flutes, and numerous other purposes.

Ivory is worked into form by saws, files, and edge-tools, used with great care and delicacy, and many objects are shaped by the lathe. It may be stained or dyed of various colours.

On account of the curved form of the tusk in the direction of its length, its gradual taper, and its elliptical or irregular section, it requires considerable skill to cut it economically. The only waste should be from the passage of the saw. The refuse-tips are of use in making ivory black, and even the dust from turning and working is sold for making jelly.

Ivory requires a drying similar to wood, and articles turned from it should not be exposed to much heat, or they will warp. Ivory changes in length as well as in width, so that drawing-scales made from it cannot be depended on for exact measurements. The effect of shrinking is often seen in billiard-balls, which soon show a difference in the two diameters if they are subject to changes of temperature, or are made of imperfectly seasoned materials. Mr. Joseph Bentley, an ivory figure-carver, deputed

by the Society of Arts to visit, and report on the Paris Exhibition, in 1867, after describing the principal objects exhibited, and praising especially much of the French and Italian ivory-carving, remarks that the encouragement given to the art of ivory-carving in England, at the present time, is not of sufficient extent to bring out the real merit of the persons engaged in this particular branch of industry, as old carvings are so much sought for by dealers and connoisseurs. In a visit he paid to the shop of Messrs. Froment-Meurice, Rue St. Honoré, he found two figures in ivory being carved to be placed on each side of a clock. The drapery was of metal, gilt; the bodies, arms, and legs of ivory. They were finely carved, and had occupied the artist several months. He was paid three francs an hour, being a first-class workman. The cost of the ivory for the work was about £20. The figures when complete would be about 24 inches in height.

In visiting the numerous shops well-stocked with ivory goods of all descriptions at Dieppe, he found that women and children were employed, and by constant practice became very expert. This will explain the cause of ivory-goods being cheaper than in England, the cost of living being also lower. The religion of the country has also some influence on the demand for ivory-articles. The general beauty and taste of the carvings from Dieppe are truly remarkable, and afford a striking proof of the beneficial result of carrying on a particular branch of industry in which great skill is required, in a locality where a large number are engaged in the same pursuit from generation to generation.

At the Exhibition of 1862 it may be remembered that there was an extraordinary image of our Saviour crowned with thorns, carved out of a mammoth tusk in the space of two years and a half by a Russian artist, valued in the Russian catalogue at £480.

The toy-trade and various small articles made in France use up a considerable quantity of ivory, and much is also worked up for cutlery and the fan-trade. Meru, in the department of Oise, has a great number of workmen occupied in the various industries of which ivory is the raw material. The town of Dieppe is also renowned for its manufacture of toys and other ivory work.

With the exception of China and Japan, France and Great Britain are the only countries much occupied in ivory working and turning. The average annual value of the exports of ivory and ivory-manufactures from India in the last ten years has been about £100,000 per annum.

The Chinese are remarkably skilful in their ivory workmanship, as shown in the delicate lacework of figures in a Chinese fan, or the elaborate carving of their chess-pieces and draughtsmen.

The Japanese are superior in taste and skill to the Chinese in ivory carving. Their *netsukes* are most wonderful and interesting, and are the charm and admiration of all connoisseurs. These consist of groups of figures and animals, grotesque figures and representations, in short, of nearly every natural object in Japan, most truthfully rendered. It is quite impossible to give any idea in words of the quaint humour, the broad caricature, the intense power of expression, and the general artistic excellence that stamps every *netsuke*, in which the human form appears with an individuality distinct from all kinds of a like nature produced in other lands. A first-rate Japanese *netsuke* has positively no rival. The carving of these ivories is carried to the highest degree of perfection, and its effect is frequently enhanced by the partial application of colour and gilding.

Although the bulk of the ivory consumed in the arts consists of the tusks of the elephant, the teeth of several other animals afford a somewhat similar material equally useful in its way, and for some purposes even better adapted.

The powerful canine teeth or tusks of the hippopotamus are valued in commerce for their ivory. They are sharpened at their points, by mutual attrition of those in the upper and lower jaw, into oblique chisel-like edges. They are four in number—two in each jaw; the upper ones being short, slightly curved, and rounded on the outer side. Although no separate account of the imports of these teeth is kept, the quantity may be estimated at 7 to 10 tons annually; and allowing 20 lbs. on an average for every set of hippopotamus teeth imported, about eleven hundred of these giant creatures must be slaughtered yearly to supply our markets. These teeth are all but monopolised by dentists, yet the excellent quality

\* Consular Report on Russia, by Mr. Lumley, May, 1867.

of their dentine is more widely appreciated, and adopted for a few purposes in the arts. When great delicacy is required, this bone is found more suitable for carvings than the ivory of the elephant, and is much used in France for this purpose, especially in the manufacture of fine brooches. The handles of surgical instruments are sometimes formed of this material, for which purposes it is admirably adapted, because of its being less liable to receive stains than other sorts of ivory.

Vases made of hippopotamus-tusks were displayed in the London Exhibition of 1851; and in the Irish Exhibition of 1853 Mr. R. Barter, of Dublin, exhibited some elegant intaglio brooches, consisting of figures carved in the same substance and mounted on a groundwork or surface of cornelian. The enduring nature of the hippopotamus-ivory appears to have been known and valued as early as the first century: for, according to Pausanias (viii. 46), a certain Greek statue of Dindymene (Cybele) had its face formed of these teeth, instead of elephant-ivory. The long straight projecting incisor teeth have some useful applications, being employed in the manufacture of the knitting-needles and netting-meshes used by ladies, as well as for other more general purposes. The smaller and curved incisors of the upper jaw are comparatively valueless, except for common turning-work.—*Mr. T. D. Rock in Simmonds's Technologist*, vol. 1, p. 275.

The horn of the narwhal, or sea-unicorn, is curiously implanted

in the skull, and projects directly forward from the upper jaw in a straight line with the body. This horn is from 6 to 10 ft. long, spirally striated throughout its whole length, and tapering to a point. It is harder and whiter than ivory, for which article it was at one time not only substituted, but was also in high repute for its supposed medicinal properties. The narwhal is occasionally, though not very often, found with two of these horns or tusks, sometimes of equal length, and sometimes very unequal. Under the misnomer of sword-fish horns, about 100 tons of these are sometimes imported annually into Denmark.

The upper jaw of the walrus or morse (*Trichechus rosmarus*) is furnished with two enormous tusks (canines), which are directed downwards, and are sometimes 2 ft. long.

There have been many attempts made to produce a useful artificial ivory, but an examination of these various patents and their component substances would extend this paper to an undue length, and I will merely conclude with an incidental notice of one of nature's vegetable substitutes.

Vegetable-ivory is a name given to the albuminous seeds of a dwarf South American palm, the *Phytelphas macrocarpa*, which grow in clusters in a large capsule or receptacle. They are much used by turners for making small fancy toys and articles. The nut, as it is misnamed, has a close resemblance to ivory, but turns yellow in time when exposed to the air.

## EARLY AT THE CROSS.

FROM THE GROUP OF SCULPTURE BY J. ADAMS-ACTON.

THE idea of this work was suggested to the sculptor by a lady who had the misfortune to lose two young children within a very short space of time: and a more beautiful, touching, and appropriate idea could scarcely be conceived; one, moreover, that is rather original in its way. It may be accepted as indicating the early teaching of children in the fundamental doctrine of Christianity, the cross as the sole ground of salvation; and thus it may be emblematical of the living who have been so taught, or it may typify the dead who have passed away with just as much "looking for eternal life" to the work accomplished for them on the cross as their young minds could realise. In either case the design tells its story truly and poetically: its main object, one may presume, is to personify the feeling of perfect rest and security.

Sleeping at the base of the cross is the younger of the two children,

with the left hand resting on a bunch of violets, emblematic of Trust: the attitude of this child is remarkably easy and natural. The elder stands pensively, with its right arm flung round the cross as for support, and both hands resting on an anchor, the emblem of Hope; which attribute, and that of Trust or Faith, combine to form the Christian's ground of security in the future.

But looking at this group of sculpture apart from any religious sentiment it may offer, it is a most attractive work: the two figures are well modelled and of sweet expression, the draperies are picturesquely arranged, while the whole composition is brought together in harmonious "keeping." Small replicas of this group in Parian would, we think, scarcely fail of being very popular, as much from the sentiment it embodies as from its elegance of design and good workmanship.

## OBITUARY.

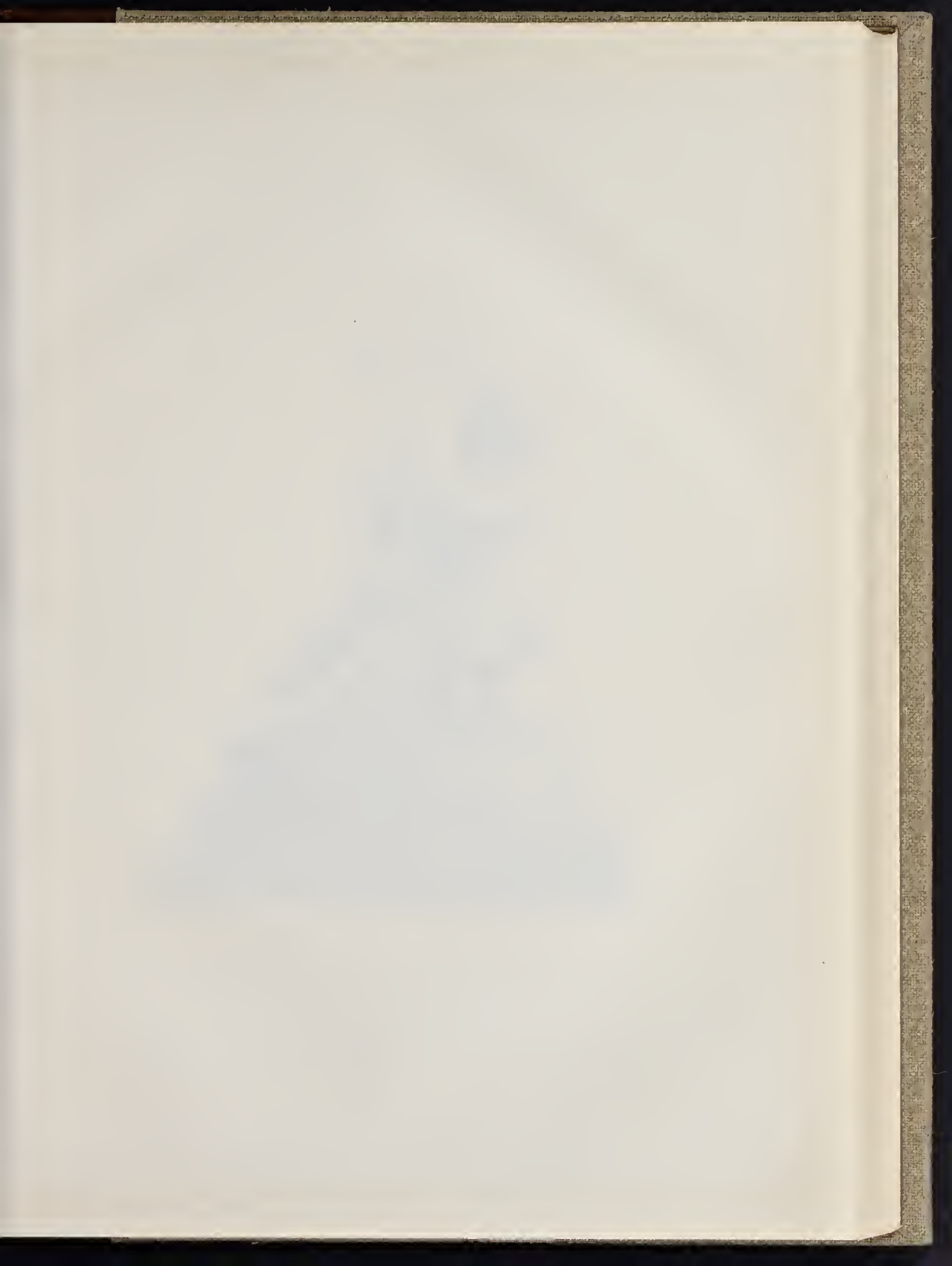
JOHN PYE.

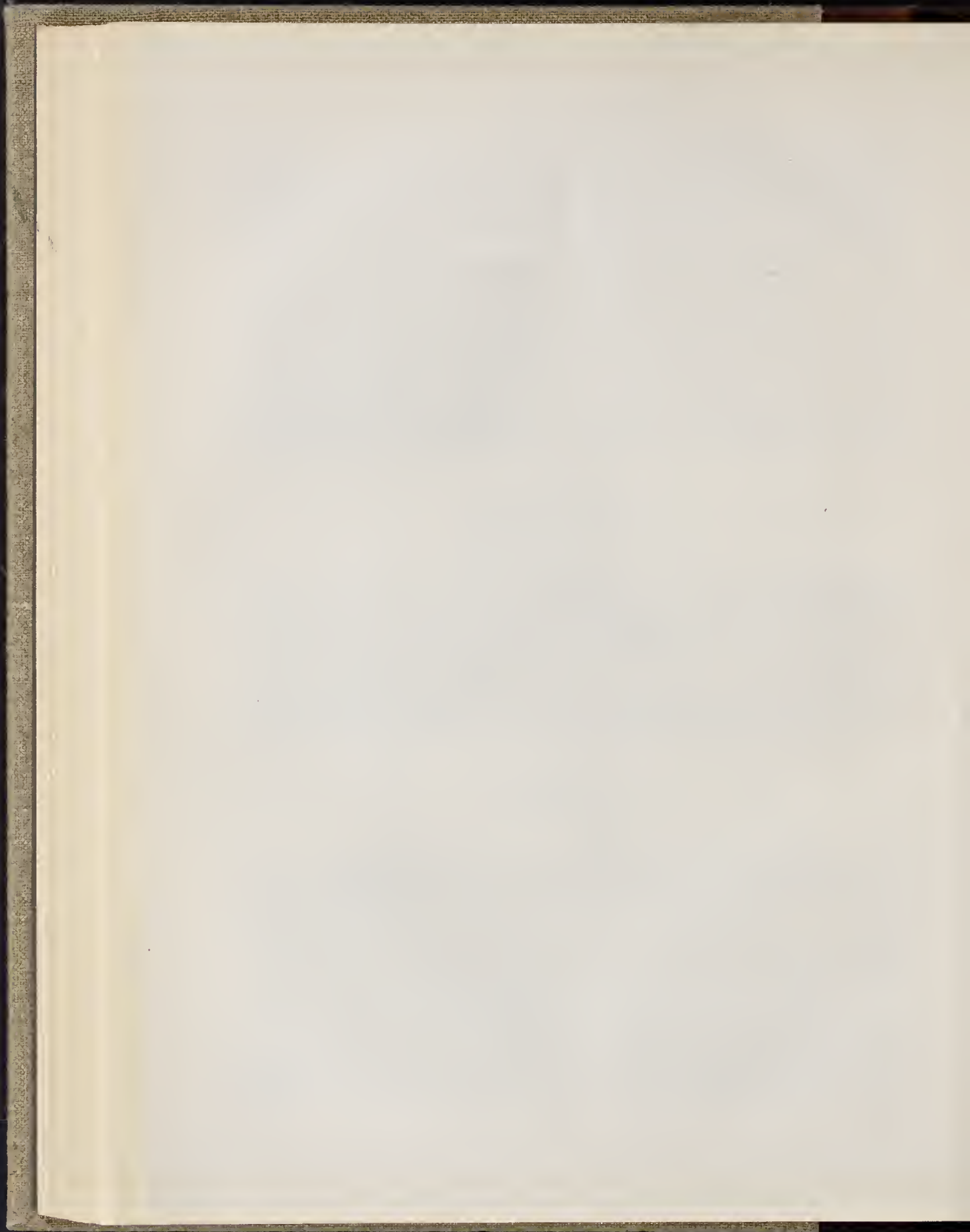
THIS veteran landscape-engraver, whose death was briefly recorded in our last month's number, was born in Birmingham, in 1782. A love of Art, which had developed itself in boyhood, induced him to quit his native town and come to London, at about the age of eighteen. James Heath was at that time at the head of landscape-engravers; his commissions were abundant, and he employed upon them a number of young men, some of whom rose to great eminence: he received Pye as an artful pupil, and, it is said, without a premium, so impressed was he with the talent the youth showed, though entirely self-taught. The first plate which brought him prominently into public notice was 'Pope's Villa,' after Turner, the figures being introduced by Heath: it was published in 1811. The painter, it is stated, was much pleased with the engraving, and called on Pye to express his gratification at the work. A more important print from his hand was 'The Temple of Ægina,' also after Turner, with which the latter was so satisfied that he offered to paint a companion-picture to it, in order that Pye might engrave it. Mr.

Thornbury, in his "Life of Turner," professes to give a complete list of all his engraved works, but we find no mention made of 'The Temple of Ægina': those executed by Pye, and included in his catalogue, are,—'Junction of the Greta and the Tees,' and 'Hardraw Fall,' both engraved for "Whitaker's History of Richmondshire," published by Longman & Co., in 1823; 'The Rialto, Venice,' and 'La Riccia,' for Hakewill's "Tour of Italy," published by J. Murray, in 1820; 'Junction of the Greta and the Tees,' for Scott's "Poetical Works," published by Cadell, of Edinburgh, in 1834; 'Ehrenbreitstein,' called a "subscription plate;" and 'Redclyffe Church, Bristol,' published in "The Lady and Gentleman's Annual Pocket Ledger" for 1814: we take these in the order in which they appear in Mr. Thornbury's volumes.

His principal plates from the works of other painters are,—'The Annunciation' and 'A Pastoral Landscape,' both from Claude's pictures in the National Gallery; 'Abraham preparing to Sacrifice his Son,' from the picture by Gaspar Poussin, also in the National Gallery; 'The Holy Family,' after Michel Angelo; and 'Evening,' after G. Barrett. Pye's chief work, however, was engraving plates for the illustrated pocket-books of many years ago, and also for









RAPIN AT THE CROSS

ENGRAVED BY ...



those in the "Oriental Annual" and "Scenes in India," from drawings by W. Daniell, R.A. His labours in this way terminated long since, for he had realised sufficient property to enable him to live quietly and unostentatiously, as was his wont. There is no doubt that landscape-engraving, in line, owes much of the excellence it has now reached in this country to the example and influence of John Pye, on whose shoulders a portion, at least, of the mantle of William Woollett had fallen.

The Artists' Fund is greatly indebted to the deceased engraver; he revived it, in conjunction with his friend Mulready, when its fortunes had fallen very low. In 1825 Mr. J. H. Robinson's well-known plate, 'The Wolf and the Lamb,' after Mulready's picture, was published, and the painter made over to the Fund his share of the profit which accrued to him from the publication: this amounted to £1,000. Pye's services in the revival were acknowledged some time afterwards by the presentation of a handsome silver vase, subscribed for by members of the Artists' Fund.

Whether he would ever have been elected into the Royal

Academy is open to question; but he certainly shut its doors against himself by the publication, in 1845, of a book called "Patronage of British Art," which was reviewed in our columns at the time; its object was ostensibly to deal with the matter indicated in its title, but its contents were wide of the mark: as we wrote at the time, "the author positively eschews the interesting part of a discussion of 'patronage,'" and in a sort of roundabout way attacks the Academy on account of its shortcomings, and especially on its neglect of engravers. The book is now almost, if not quite, forgotten, but it contains much in the way of personal anecdote and of quotation to render it amusing to those interested in Art and artists, if it falls short of its intended object. It is only right, however, to say that the election of engravers into the ranks of the Academy, which ultimately was determined upon, may have been in some measure influenced by the author's statements and arguments.

Mr. Pye resided at one time in Paris, and had the honour of being elected a Corresponding Member of the French Institute.

## SOUTH KENSINGTON MUSEUM.

### ACQUISITIONS IN 1873.

THE collections at South Kensington are now so varied and extensive, that the main features of all future additions must of necessity assume the form of filling up the several divisions, and making them more complete, rather than partake of the character of distinctly generic novelties; and we trust that the policy of the new Directorate, whenever it commences, will be one of consolidation and completion, so far as such a collection can ever be perfect, rather than that of extension, in which novelty may be considered before excellence and usefulness.

The acquisitions of the past year have been generally so selected as to strengthen the several divisions to which the objects belong; the only excess—and we are bound to speak of it as an excess—is in the direction of adding a considerable quantity of useless specimens of Indian jewellery, and also peasant-jewellery of the various European states; much of which is simply superfluous, and certainly not of an Art-character to make it in any way suggestive to the designer or producer of jewellery. Its acquisition, however, is to be accounted for by the intimate connection which existed between the late Director and the managers of the International Exhibitions, from which, when the galleries were closed, it was bought; and therefore had to be utilised in some way. At all events, there is very little that our friends at Birmingham or in Clerkenwell will care to consult twice, if at all; as the lesson, if any, is rather that of what to avoid than what to imitate or follow. The best specimens are of Spanish, Syrian, Norwegian and Swedish, Albanian and Maltese jewellery. Of course, there are examples of greater or less suggestiveness in the works of all the countries represented, but they are often "few and far between."

A very remarkable collection of old Spanish glass, consisting of some three hundred specimens, has been obtained from Madrid, through Senor Juan Riano. It was originally got together by Dr. Bonifacio Riano, and offered at his death to the Museum. The collection illustrates most effectively the production of domestic ornamental glass of various localities in Spain in which this Art-industry was carried on in the sixteenth and seventeenth centuries, and shows unmistakably that much of the decorative glass usually called "Venetian" is really Spanish in its origin.

A very interesting series of objects, including some fine enamels, has been added to the Museum from the Webb collection. A crystal vase of sixteenth century—Italian, with a modern mount of enamelled gold, by an able French art-workman; and a silver-gilt goblet, Augsburg work of sixteenth century, are among objects acquired from Mr. John Webb.

The collection of carved ivories has been enriched by a remarkable example of the work of the peasant-carver, Simon Troger, who flourished under the patronage of the Elector of Bavaria in the early part of the eighteenth century. This consists of a group representing "The Judgment of Solomon." The work is a very characteristic example of Troger's power and skill in the combination of wood and ivory carving. His art was by no means of the highest class, but is always interesting from the originality of his mode of treatment, and a certain daring in style

combined with delicacy of treatment. This work is a small repetition, with certain variations, of a similar group in the museum at Turin.

A small but important collection of objects, formerly in the possession of the late Bishop of Hildesheim, has been added to the series of ecclesiastical specimens. The principal of these is a super-altar of twelfth century, German. It is formed of a slab of porphyry set in wood and gilt metal. The metal-setting is decorated in a very effective manner by incised figures, and decorations illustrative of certain events recorded in the New Testament, and with groups of various saints; one figure representing Godilhard, Bishop of Hildesheim in the first half of the eleventh century. Another portable altar of different form, is made of wood and covered with thin metal-plates stamped in relief, some of the figures and diaper-work being parcel-gilt on silver plates. The borders are decorated with lozenges and squares, and collets in which are set garnets, topazes, amethysts, and mother-of-pearl. This also is German of twelfth century. An altar-frontal, worked in silk and worsted threads, represents saints of a quaint and highly interesting character. These figures have been outlined originally in gold, by means of strips of parchment, gilt; but the gold has become black with age. Although stated to be German fifteenth century, it is evidently of Spanish origin, as the Moors were famous for employing these gilt strips of parchment in their textile fabrics, and from them the Spaniards learnt and applied it to decorative fabrics for church-uses. It is not found in the textile fabrics of any other country except Spain.

A chalice and paten, silver-gilt, have been added to the collection of ecclesiastical plate. Both bear the date 1549, and are of Spanish origin. The design and workmanship of each are very suggestive. They bear the inscription "Sant Juan de Salinas," in connection with the date.

The small but somewhat exceptional collection of sculpture in wood has received an important addition by the acquisition of an altar-piece in the form of a triptych. This formerly belonged to a church at Boppard, in Rhenish Prussia, and is most probably the work of Veit Stoss of Nuremberg. The centre-panel has a very interesting rendering of the subject of the Holy Family in high relief, the figures of the Virgin and Infant Saviour being remarkable for excellence of treatment. The two *volets* or wings are filled—the one with a figure of St. Christopher, and the other with that of St. Mary Magdalene, both admirably sculptured, coloured, and gilt. The back of each *volet* has a painting—one of the Virgin and Child, and the other of St. Elizabeth.

The principal addition to the collection of porcelain is a pair of Buon Retiro vases of very exceptional design and excellence. The upper part of the body of each is painted with classic groups, and ornamented with coloured scroll-foliage on a mottled ground. Below these are flower-garlands suspended from rams' heads on a gold ground. The lower part of the body and foot of each vase is painted with leaves and scrolls on a white ground: they have serpent-handles gilt. As specimens of Spanish porcelain of the early part of the present century, they are an important addition to the national collection.

## ART NOTES AND MINOR TOPICS.

**THE ROYAL ACADEMY.**—The Council will this year consist of Messrs. Ward, Cooke, Herbert, Dobson, Horsley, Faed, Millais, Lewis, and Armitage (painters); Cousins and Stocks (engravers); and Street (architect). There is no sculptor on the Council. The "hangers," as we have already announced, will be Messrs. Ward, Horsley, Herbert, Armitage, aided by the sculptor W. C. Marshall, the architect Smirke, and the engraver Cousins. The exhibition, we presume, will open on Monday, the 4th of May. —Mr. Edward M. Barry, R.A., succeeds Mr. Sidney Smirke, R.A., as treasurer of the Academy, the latter gentleman having resigned the post.

**SIR WILLIAM BOXALL, R.A.**, has resigned his position as Director of the National Gallery, and Mr. F. W. Burton has been appointed to succeed him. We have reason to believe that the office is in good hands, and that the duties will be so discharged as to be advantageous to the country and beneficial to Art.

**THE NATIONAL GALLERY.**—The alterations and additions now being effected in this edifice present a very curious and certainly not elegant "sky-line," when seen from Charing Cross. Behind the eastern end of the main building are rising up a dome of considerable dimensions, and what, so far as one can judge from a distance and through the mass of scaffolding, appears to be a square tower. Whatever purposes these may serve, they undoubtedly add anything but external beauty to the Gallery, and unquestionably it never had any to lose.

**THE DEPARTMENT OF SCIENCE AND ART.**—The arrangements resulting from the retirement of Mr. Cole are not yet completed, the recent change in the Government having necessitated some delay. There is no doubt, however, that the new Director will be Mr. Cunliffe Owen. A better appointment it would be impossible to make; he has all the requisites for the important office.

**INTERNATIONAL EXHIBITION OF 1874.**—The Art-feature of the exhibition will be a collection of Architectural Drawings, "to illustrate the career and progress of eminent deceased British Artists;" and for this distinction works by A. Pugin, J. Coney, and F. Mackenzie will be chosen. A. Pugin, who died in 1832, is well known both as an architect and an artist in his profession; he was a member of the Society of Water-Colour Painters. So also was Coney, who died in 1833: he was educated as an architect, though he never practised, but became a most skilful painter and engraver of architectural subjects: his pictures of such works, exhibited at the Royal Academy and in the gallery of his own society, were much admired; but there are few persons now living to whom they are familiar. He is best known to the living generation by his very numerous engravings, principally etchings, many of them of large size: they include among others, eight views, interior and exterior, of Warwick Castle; thirty-two plates of Continental cathedrals, town-halls, and other edifices of architectural pretension; fifty-six etchings of civil and ecclesiastical buildings, also foreign; two volumes entitled "English Ecclesiastical Edifices of the Olden Time;" twenty-eight plates, and fifty-six vignettes, called "Beauties of Continental Architecture." The whole of these works he engraved from his own drawings; they are remarkable for their accuracy, even to the minutest details; and are also most masterly in execution. Coney was but little appreciated in his lifetime, yet the truth and beauty of his works are acknowledged now by all who are acquainted with them. F. Mackenzie, like the two artists just spoken of, was also a member of the Society of Water-Colour Painters, in whose gallery his architectural drawings ever attracted attention for their accuracy and delicate handling: he died in 1854.

**SOUTH KENSINGTON MUSEUM.**—It has been decided to hold a special exhibition of enamels of all ages to 1800, and of all countries, at the South Kensington Museum, during the summer; thus following up the series commenced some years ago, and continued in

1872 by musical instruments and jewellery, and last year by needle-work. Such an exhibition as that now proposed cannot fail to be of great artistic interest and value, commencing as it will with early examples of the Egyptians, and coming down through the early Christian and mediæval times to the great Limoges period, the painted enamels of France, Germany, and England, the decorative works of Holland and Flanders, with English examples of Battersea and Bilston. As a matter of course, Oriental enamels, especially Chinese and Japanese of early date, will not be the least attractive portion of the exhibition which will open in May.

**A MUSEUM FOR SOUTH LONDON.**—This long-talked-of project appears at length to be in the way of accomplishment. Mr. Clements, with whom the idea originated, and who is the owner of a valuable collection of Art-works, has offered to present them when a suitable building is ready for their reception. But he is yet more liberally disposed: he has purchased a site for the museum in the Old Kent Road, and intends himself to defray the cost of its erection. The *Builder* informs us that the plans are already in preparation, and, as at present arranged, the foundation-stone will be laid in May.

**INSTITUTE OF BRITISH ARCHITECTS.**—At a special general meeting of this society, held on the 9th of March, it was resolved that, subject to the sanction of Her Majesty, the royal gold medal should this year be presented to Professor Ruskin, in acknowledgment of his writings on the subject of Architecture. The honour is justly his due.

**THE BURLINGTON FINE ARTS CLUB** has recently opened an exhibition of Illuminated Manuscripts, which is unique of its kind, for the collection is large, valuable, and most interesting.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—The fifty-ninth Annual Report of this well-managed society has reached us. We learn from it that its income during the past year was £2,736 5s. against £3,557 in 1872, showing a falling off of nearly £900: but then the income of 1872 was swelled by several donations, and especially by Mr. John Heugh's very liberal gift of £500. In spite, however, of this large deficiency, the grants made last year exceeded those of the former by £440; no fewer than ninety-eight receiving relief, in sums varying from £10 to £75, against eighty-six in 1872, when the highest grant was £50. The annual dinner will take place at Willis's Rooms on the 9th of May, when Sir Henry James, M.P., will preside. We shall hope to be able to report a good attendance and large subscriptions on the occasion. We see also with pleasure that a sum of £200 has recently been bequeathed to the Institution by the late Mr. James Randell, of Mark Lane and Buckingham.

**BRITISH MUSEUM.**—It is stated that the trustees have resolved that in future the department of prints and drawings shall be opened every day of the week; Sundays, of course, excepted. The officials of this department have lately arranged an extensive and interesting collection of studies, &c., by W. Hilton, R.A., which were presented to the nation some time since. Among them are numerous early drawings from the antique, and life-sketches for figures in his pictures, including those of 'Sir Calapine rescuing Serena,' now in the National Gallery, and of which an engraving appeared in the *Art-Journal* for 1855.

**THE DISTRIBUTION OF MEDALS** to the students of the schools of Art of the Royal Dublin Society was, five years ago, the occasion upon which Earl Spencer first appeared in his official capacity as Lord Lieutenant of Ireland; and it is somewhat remarkable that a like ceremony within the walls of the same theatre led also to his last appearance before an Irish audience; and never before had so large or so brilliant an assemblage of the rank and fashion of Dublin been gathered within those walls. The proceedings were of a very interesting character, and

the various speakers explained at length the distinguished position occupied by the Art-schools of the Royal Society, and referred to their brilliant successes of late years, and to the opinion expressed by various great Art-authorities as to the valuable work they had performed in disseminating throughout the entire country a better taste and knowledge of Art. Lord Spencer congratulated the society, in a speech of great length and ability, upon the usefulness of these schools and upon their varied teachings, and attributed such success in a great measure to their able direction by Mr. Lyne. In referring to this gentleman, his excellency remarked:—"When I return to my native country I shall be able to congratulate them there on the work which has been so largely aided in Dublin by one who comes from a village near my own home—I refer to Mr. Edwin Lyne, the master of these schools. It is gratifying to me to attend such a meeting as this, the last in which I shall take part as Lord-Lieutenant of Ireland and address an Irish audience. If I say farewell to you, I hope you will allow me to assure you that it is only farewell in person, for my thoughts and feelings will always be with you, and I shall ever devote myself to the welfare and prosperity of the Irish people."

THE LIONS IN TRAFALGAR SQUARE are, it is reported, in a condition of premature decay. A writer in the *Builder*, who signs himself "Metallist," attributes this to their having been cast in numerous pieces, "and afterwards fitted and riveted together on the same principle that boilers are made, yet in a manner not anything so strong or close in the joints." What he describes as their "honeycombed appearance, with gaping joints and holes, from which has dropped the wretched stopping," arises from the fact that the face or exposed side was not "cast downwards to obtain solidity and sharpness of surface." "Metallist" suggests that "the joints should all be burned together by molten metal until the parts are homogeneously connected. This would, if properly accomplished, considerably improve the condition of the work, although it can never make them what they would have been if properly founded." A fatality seems to have attended almost everything associated with the Nelson Column from the first.

MR. JAMES FAHEY, who has for many years held the office of secretary to the Institute of Painters in Water-Colours, has resigned that post. His resignation will be cause of regret to artists generally, and especially to the members of the society. He has discharged its duties with great ability, industry, and courtesy; few gentlemen are more esteemed and respected. To him, indeed, and to his valuable labours, the Institute is mainly indebted for the high position it now holds.

MEMORIAL WINDOW.—There has recently been erected in the Church of Theddingworth, Leicestershire, a painted glass window to the memory of the wife of Robert Edwin Lyne, Esq. This interesting specimen of high-class Art-workmanship was exhibited in the late London International Exhibition. It is in the Renaissance style, and the characteristics of that manner are treated in a way at once learned and original. The rich and varied architectural portions of the ornamental parts surrounding the subjects

show an able adaptation of those classic elements peculiar to the style of the Renaissance period, which, with graceful drawing of the figures, and harmony and refinement of colour, render the entire work one of the most successful of its kind that has yet been produced in this country. The subjects represent the Virgin seated on a throne with the Infant Christ, Christ obedient to his parents, and Hannah presenting Samuel in the temple. The following inscription occupies the lower portion of the window:—"In memory of Mrs. Elizabeth Lyne, who died January 30th, 1871, aged seventy-three years. She was third daughter of John and Ann Crick, of Little Bowden and Theddingworth, whose remains also repose here. This window is erected as a memorial to a most devoted mother by her son, Mr. Robert Edwin Lyne, M.R.I.A., Head Master of the Dublin Schools of Art."

THE LATE EARL OF DERY.—A committee has been formed for the purchase of Mr. Louis Desanges's full-length portrait of this distinguished nobleman, who is represented in his robes as Chancellor of the University of Oxford. The object is to present the picture to the nation.

A LIFE-SIZE PAINTING BY JAMES BARRY is in the possession of a gentleman of Cork county, by whose father it was purchased from the painter, "direct from the easel." The picture is well known. There do not exist many works by Barry; he is chiefly known in our time by those that adorn the walls in the lecture-hall of the Adelphi. The picture to which we refer is 'Venus rising from the Sea'; it is life-size, and calculated for a gallery. It ought, indeed, to be in our National Gallery; or, failing that honourable distinction, in the Gallery of Art in Dublin; for Mr. Penrose, the owner, desires to dispose of it. As the new Director of our National Gallery is an Irishman, he may possibly desire to honour the memory of his illustrious countryman by recommending the purchase; or, perhaps, a subscription could be raised among wealthy Irishmen in England and in Ireland to present it to the Irish National Gallery.

THE CATALOGUE OF ENGRAVINGS from Landseer's pictures now makes a remarkable volume; including etchings, the number is very large, and represents a vast amount of labour, the produce of a long life of industry no less than of genius. The catalogue has been compiled and annotated by Mr. Algernon Graves, by whom indeed has been collected the whole of the great painter's engraved works; it may be said that no one of his productions is absent. It is greatly to the credit of Mr. Graves, jun., to have done this good work: as a work of reference, few publications have been produced at once so useful and so interesting. The catalogue is, therefore, by no means a bare catalogue; it is full of minute information, accurate as to dates, and will be of great value as a key to the artist's history.

MR. OSWALD W. BRIERLY has, we understand, been appointed marine-painter in ordinary to her Majesty. He is an associate of the Water-Colour Society, and accompanied the Duke of Edinburgh in his Royal Highness's voyage to Australia and other places on the other side of the world.

## REVIEWS.

HISTORY OF THE CERAMIC ART. A Descriptive and Philosophical Study of the Pottery of all Ages and all Nations. By ALBERT JACQUEMART. Translated by Mrs. BURY PALLISER. Published by MESSRS. SAMPSON LOW & CO.

BEAUTIFUL in binding, faultless in paper and printing, and profusely illustrated with woodcuts and etchings, this volume, devoted to a subject peculiarly to our taste, comes before us in pleasant guise, and claims our friendly attention. M. Jacquemart has grasped his great subject with the hand of a master—a powerful master—and has, despite some great drawbacks, produced in his essay one of the most complete and useful dissertations upon the art which has appeared; and he has had the good fortune

to meet a translator, in the person of Mrs. Palliser, well qualified for the task she has undertaken. The subject is divided into four books—first, "Antiquity" (Egypt and Judea); second, "Extreme East" (China, Japan, Corea); third, "Asiatic Continent" (Assyria, Babylon, Asia Minor, Persia, India, Maghreb, Hispano-Moresque, America); and, fourth, "West" (Greek, Roman, Mediæval, Renaissance, Italy, France, Stone Ware, Modern Times, Faience, Porcelain); and each of these divisions, of course making allowance for errors and shortcomings, is, as a rule, treated in a useful and interesting manner. We have said "errors and shortcomings," and we have no hesitation in saying that one part of this beautiful volume is disfigured by many, and that these, to the English collector, are not only apparent but glaring. The principal shortcoming

in the work, in our eyes, is the absurdly brief manner in which English ceramics are disposed of—nine pages only being devoted to this branch of the subject, while more than two hundred are devoted to those of France. We can quite understand that a writer's nationality may lead him to devote more space to the productions of his own country, which he has made his especial study, than to any other, but for decency's sake, while more than two hundred pages are devoted to France, a proportionate space ought to have been given to our own country. Chelsea is dismissed in sixteen lines; Worcester in eighteen; Bristol and Plymouth in ten each; Bow in twelve; Caughley and Coalport in thirteen; Derby in twelve; Stoke-on-Trent in four; and these are all the seats of English porcelain manufacture named.

In pottery even greater brevity is apparent. For instance, the only notice of Stoke-upon-Trent, with its many famous works, is comprised in six lines, two of which are as follows:—"Minton father established, in the same place, in 1791, the workshops his son has placed in the first rank among those in England;" and this is every word vouchsafed to Minton, while Copeland and all the other famous men are not named at all! Not a tith of the seats of manufacture are included, and those which are named are named in the same summary and erroneous manner as Swinton:—"In 1790 a John Green, from Liverpool, established this pottery upon the river Don. A specimen has stamped underneath 'Don Pottery.'" three lines, and about twice that number of errors. To Wedgwood and his productions scarce half a page is devoted, and this is wretchedly written. Thus:—"Well known are his remarkable vases and medallions with black ground, from which are detached busts and bas-reliefs;" and in another place, "the biscuits of Wedgwood, qualified as stoneware, are of soft paste porcelain."

These are random specimens of the disfigurements of M. Jacquemart's work, but they do not detract from its interest as a general résumé of the subject. Mrs. Palliser has acted with sound judgment and with wise discretion in confining herself to a *literal* translation. Had she done otherwise, her task would have involved the entire rewriting of the English portion, and this would scarcely have been a judicious proceeding. The translation could not possibly have fallen into better, more competent, or more loving hands; and Mrs. Palliser has acquitted herself of this, as she does every other task in which she engages, in an admirable and creditable manner.

HOGARTH'S WORKS: with Life and Anecdotal Descriptions of his Pictures. By JOHN IRELAND and JOHN NICHOLS, F.S.A. Published by CHATTO and WINDUS.

We have here three very interesting volumes, important and valuable additions to the library, and with much information concerning Art. It is an old work, and time has stamped it with approval; but in this edition all that has been known and said, with something that is new, has been brought together and presented to the general reader in a cheap and convenient form. All the pictures of Hogarth—those that were painted and those he etched and engraved—are here, small in size, but sufficiently large to convey a fair idea of the wit and humour that no artist—in Art—has ever surpassed.

But not only are these volumes Art-treasures, the letterpress is amazingly full of interest; every page has some characteristic anecdote that explains or illustrates the print. It will suffice to say the edition is thoroughly well brought out and carefully printed on fine paper: the engravings include all the productions of the great artist whom three generations have accepted as a high moral teacher.

TWO YEARS IN PERU; with Exploration of its Antiquities. In Two Vols. By THOMAS J. HUTCHINSON, F.R.G.S., &c. &c. Published by SAMPSON LOW & Co.

This is but one of half-a-dozen works written by a gentleman who has sojourned in most of the States of the New World, and has communicated to his country a vast amount of useful knowledge. He has been Consul in several of them, and holds high rank among the best officials in the consular service. There is no class of national servants so advantageously placed to benefit their country; and it is beyond doubt of the very highest moment that they shall be energetic, brave, enterprising, and upright. They have great opportunities for upholding the honour, extending the renown, and augmenting the interests of Great Britain, more especially when they are placed among peoples such as those with whom Mr. Hutchinson has been familiar—for his journeyings and his dwellings have been among the Peruvians, the Brazilians, the Paraguayans, and other half-civilised peoples, including specially the South Africans of Sierra Leone and the Gold Coast.

He has, therefore, had rare opportunities, and he has turned them to very valuable account. This book about Peru is only the latest of many volumes—all good; the author has the happy art of conveying informa-

tion in a manner so simple yet comprehensive that all he writes about is at once understood, while in much there is a degree of interest that approaches romance. His books have something of history, much of description, and a large amount of illustrative anecdote; there is not a dull or dry page in the two volumes before us. The manners and customs, the costumes, the occupations, the amusements, the virtues (few), the vices (many), of the Peruvians, are graphically pictured; and in many cases the author has had the aid of the artist. In short, he makes us thoroughly acquainted with the country and the people of Peru, and has added another source of information to that which originates and promotes so much of the wealth of England.

Mr. Hutchinson has read, as well as seen; he has not traversed so many lands without rendering himself familiar with their past histories; his more immediate object is to describe things as he finds them; but he has considered it essential very often to go back to a "long ago" to render clearer what he hears and sees, and in several instances he has thrown a new light on his subject-matter. For example, inquiry and observation led him to the conclusion that "the relics of Art and architecture" encountered in Peru, "belong to a time far away before that of the Incas."

We are grateful—and the country ought to be grateful—for the very valuable works this intelligent, brave, and enterprising Consul has given to us; information obtained only by large sacrifices and at perpetual peril of life; dangers encountered, difficulties overcome, objects attained. Something is found on every page to show how much we owe to the accomplished gentleman who has lived through all to bring his acquired treasures of knowledge (probably no other treasures) home to the government and the people he represented so ably and so long.

A BRIEF MEMOIR OF THE PRINCESS CHARLOTTE OF WALES. With Selections from her Correspondence and other Unpublished Papers. By the LADY ROSE WEIGALL. Published by J. MURRAY.

As long as "Childe Harold" continues to be read—and there is little fear of the book being at any time discarded—so long will the memory of the Princess Charlotte, and especially of her early and untimely death, be retained—and not without pity. Byron has recorded her sad end in a few stanzas of deep feeling and exquisite tenderness, which may well serve for the royal lady's epitaph; they begin—

"Hark, forth from the abyss a voice proceeds,  
A long low distant murmur of dread sound,  
Such as arises when a nation bleeds  
With some deep and immedicable wound," &c.  
*Childe Harold*, Canto iv.

Little has hitherto been known of what may be called her inner life; much of this is revealed to us in the volume by Lady Weigall, daughter of the late Earl of Westmoreland, whose mother was most intimately associated with the princess: interesting as the narrative undoubtedly is, it is also full of sadness, and who would venture to affirm that in the trials she was called upon to endure may have been laid the foundation of that weakened bodily constitution by which her young life was so soon terminated? "Brought up," as Lady Weigall remarks, "in the midst of hatreds and jealousies, treated with apathy, rigour, or open dislike," it is a marvel she should have shown so many excellent qualities both of head and heart as the princess was known to possess.

It is but rarely one has such a view behind the scenes of youthful royalty as is found in these pages; which consist, to a great extent, of the Princess Charlotte's correspondence with the Countess of Westmoreland and others. The whole story of her life, in its chief incidents, from the cradle to the grave, is here related by a loving and sympathizing pen; it is most interesting, as we have already observed, but will scarcely be read without sincere feelings of commiseration for one whose misfortune it was to know "a neglected childhood and a loveless youth." And yet this royal lady was heiress-presumptive to the throne of England!

DEBRETT'S PEERAGE AND BARONETAGE. Published by HURST AND BLACKETT.

The name of "Debrett" is familiar in all parts of the world—in all parts, that is to say, where the British rule prevails, and where interest is taken in the histories of the foremost men of the time—of any time. There are larger books, and books much more costly, that furnish the information every reader requires, but this brings within our reach, on easy terms, all we need know as regards our daily pursuits; every fact of importance is here communicated concerning the past and present of all the peers and baronets that form the aristocracy of Great Britain.

The book is now seventy years old: its editor claims for it that it is "the oldest book of reference in the world." It has not acquired age without improvement: year after year additions have been made that add to the value of this most useful work. It is now an excellent example of biography, substantially bound, with a mass of engravings on wood.





## THE MANNERS OF THE LATIN AND ANGLO-SAXON RACES CONSIDERED AS A FINE ART.\*

**I**F the Americans adventure across oceans to look at beautiful paintings, statuary, and architecture, with a view to cultivate in themselves new sources of intellectual development and happiness, why should they not likewise seek for those personal graces which give beautiful form and action to the human figure, and, as it were, add the charms of harmonious colouring to human character? Setting aside in this respect Oriental habits and etiquette, as too remote from Anglo-Saxon ways of life to be readily assimilated, we may turn with more profit to the Latin races, our far-away blood cousins, in whose manners, as in their art, there is to be found so much to delight and instruct peoples born of a less æsthetic ancestry, and reared under ruder skies. Without endeavouring at this moment to ascertain the precise causes of the difference of manners between the average Italian, Spaniard, or Frenchman, and the average German, Englishman, and American, it is a noteworthy fact that in acquired grace of language, courteous action, and general polish of manners, the former peoples are superior to the latter. Moreover, this superiority in personal deportment hinges in some way on their greater mental susceptibility to artistic beauty and delicacy of physical temperament. As whatever is fine in the manners of these Southern races cannot be imputed to any special gift of heart or intellect, we are forced to the conviction that their distinctive accomplishment in this line must, in some mysterious way, be connected with their long training and experience in high Art, which has awakened their senses to an æsthetic appreciation of fine manners in the human form, akin to that of beauty of composition and colour in painting, and graceful or noble movement and outline in sculpture. At all events, we perceive a certain relationship between them in those nations which have heretofore made the highest advance in those arts that best illustrate the idealisms of the human figure and the loftiest artistic aspirations of the human soul. This is as true of the refined, courtly Japanese as of the Europeans who have excelled in noble Art. Among all these has been developed a definite charm of address and polite respect for each other's personal feelings, rights, and individual liberty of action and thought which is more easily felt than described by those brought within its magic influence. The fact as much exists that for social independence, charm of verbal intercourse, and polished deference of manner, free from obsequious snobbishness of spirit or superciliousness of deportment and meanness, or roughness on one side, haughtiness or insulting arrogance on the other, the Teuton and Anglo-Saxon must go to the Latin to learn, as that the latter should go to the former peoples, if he would understand the virtues of political self-government. Here are the fundamental elements of international character, each necessary to human happiness and progress, but possessed in unequal quantities by the peoples that lead modern civilisation, and which can never produce a perfect civilisation until happily combined in harmonious proportions. For it is essential to the individual that his social freedom be as complete as his political, if he would attain to the full standard of his innate selfhood. Any tyranny of caste,

rudeness of social manners, or intolerance of society's ideas which interferes with this free development as its wholesome proclivities direct, is so much individual moral and intellectual force and happiness lost or misdirected to the detriment of the entire community. If, therefore, as I believe, the cultivation of Fine Art tends to heighten the finer sensibilities of a people, and to enlarge their intellectual vision on the side of beauty of manners and consequent perception of the value of the æsthetic side of human nature as its chiefest social refiner, it is specially incumbent for those who are the least gifted in this direction to avow their deficiencies, and, instead of always dwelling with self-complacency on those points of national character in which they may be superior to other peoples, to discover and reflect on those in which they are inferior to their neighbours. By giving to all their just due, while shirking no self-examination and application of universal law, we best cultivate the spirit of love and fraternity which will soonest bring all peoples into terms of international confidence and amity.

Which people—English, Germans, or Americans—has the worst manners collectively, it would be invidious to attempt to decide. The Latins agree as to the bad manners of the three races, and very impartially distribute their dislike among all alike.

Each one of these Northern races is emphatic in its judgment as to the impoliteness and offensive bearing of the other two. Englishmen abhor German habits and ways of expressing their ideas as heartily as they do the American. Americans are not backward in finding beams in both of their eyes—a compliment which is returned with ample score of big wood floating in their own blinking eyesight. One hears little of this sort of international faultfinding among the various Latin tribes, however hostile or diverging in other respects. Hence we must admit there is real cause somewhere and somehow for our general condemnation. There may be, as between the Northerners, no very distinguishing traits of polite manners; but there are certainly some of the fundamentally bad ones. The German type is, perhaps, the most coarse and callous, the most indifferent to the comfort of others, because it is the least sensitive itself to the finer physical elements of nature: it annoys without compunction or scarcely consciousness those who are, and is resentfully rough or obtuse to those who cannot enjoy its peculiar standard of physical appetites. The Englishman is more offensively arrogant and self-contemplating. He sins against others on account of thinking too much of himself and his island home, just as the German does in a different but not less irritating way. It is the contented animal, rather than the discontented intellectual phase of his nature, that causes him to think too little of his neighbours' needs. Americans are at times the most chillingly reticent, abrupt, and wilfully blind of all; at others vivaciously boastful, careless of speech and habits, and irrepressibly overflowing, according to individual traits, but really kindly disposed to every one, and willing to enjoy themselves and let others enjoy after their own way. Our Teutonic friends' harder-strung nerves, blunter sensations, and grim temperaments cannot take into account the nicer sensibilities and consequent greater capacity of suffering of finer-grained humanity, whilst the average Englishman is prone to believe in no feelings or habits but his own. Americans, being a composite race, forming under new political and climatic conditions, as yet untutored, un-

\* Continued from page 102.

trained, and not fully grown, have a half-provoking, half-amusing, spontaneity of action altogether their own. They do things not coarsely or contemptuously toward others so often as their associates in bad manners; but from superficial thought, or the gushing emotions of an over-stimulated impetuous youth, impatient of any restraint on its actions or bridle on its will. An Englishman cares but little what is thought of him; a German nothing; but an American is sensitive to the good-will of all. One can foretell the manners of Germans or Englishmen under certain conditions, but no sure rule can be formed as to an American's deportment. It may be the most courteous, chivalric, fascinating, or lovable; or the most exasperating, stingy, indecorous, or ferocious. Eccentric or original, it surely must be because individuality rather than nationality is its chief stimulus. Hence its amusing brag, surprising conceit, and voluminous nasal verbiage; its outspokenness as frank as a child's, and also its not infrequent shrewdness, liberality, and common sense; its keenness and brightness, though with small concession to the susceptibilities of a mixed audience, so be it that the truth as it sees it is hit squarely on the head. An American makes no rainbow disguises for any one; but whether by jest, story, argument or specious volubility, sparing not himself more than others, he seeks to impress himself for better or worse with good-humoured force on the social elements around him. His is a diffusive, discursive, disorganising, reconstructing force of character; never at rest, ever longing for America, and never contented anywhere so long as there is anything he has not heard or seen, or any one he has not been introduced to. It is as much his mission to know everything about everybody, and to swell on his pickings, as it is an Englishman's to ignore everyone and everything that does not fit exactly into his local pot-measure. As for the German, he is too much absorbed by his beer, tobacco, and mental problems to consider any of the ways of the living world about him, save those which administer directly to his own strangely-seasoned animal comfort and compact consciousness. The orbit of a "Yankee's" sight extends outwardly from himself, a German's is lost in the inner mazes of his brain. One sees objects, the other sees subjects—the one vainly laughs, speaks, and acts, while the other ponders in his smoky paradise with all the mathematical imperturbability and regularity of movement of a tireless steam-digger. Such in brief are the average characteristics of the three Northern races as they strike the Latins. Without in themselves indicating any absolute intellectual or moral inferiority on the part of the former to the latter, they nevertheless do give evidence of the lack of a certain æsthetic sensibility of temperament, and of a courteous style of manners, which many centuries of experience and practice have contributed to raise to the level of a Fine Art with Frenchmen, Italians, and Spaniards, greatly to the gracefulness of their national characters and their charm as individuals. For among them personal deportment is elevated to the position of an indispensable civilising accomplishment.

Turning from generic manners, let us scrutinise specific and individual traits. True, isolated actions, or the manners of any particular coterie or place, do not constitute an entire people's. Still, as a nation is an agglomeration of citizens, whatever we find strongly marked in the individual must either be the result of the prevailing feelings or it will give tone to them. Local circumstances, however, colour manners and vary their features. Their style in any one nation changes with the latitude and longitude, according to the exigencies of place, climate, and dominating ideas. In Italy, as in America, there are distinctive northern and southern phases; also in France and Spain, as in Great Britain and Germany; everywhere increasing acerbity of atmosphere being coexistent with a certain prosaic sharpness and bluntness of deportment. Nevertheless, in all these races, there is a general unity of expression, sufficient to identify each as regards the other.

The highbred courtesy and musical speech of the Spanish peasant or common man, is the greatest possible contrast to the awkward manners and inelegant language of his American counterpart. And yet the former is as densely ignorant as to general information as the latter is well-informed. Evidently, an ordinary common school education is no polisher of manners. This is as visible in Germany as in the United States, where the

best public instruction goes side by side with the rudest personal habits and idioms of speech. Indeed, democracy shows itself one-sided and narrow by the omission of the most potent refining influences in its systems of mental culture. Neither is oligarchic England a whit better in this respect—perhaps worse; for its manners are based on a fabric of social castes, each potent in its self-seeking exclusiveness of department and isolation of interests and ideas. The upper classes exist as distinct socially antagonistic castes, while the lower are left too much by themselves to shift as they best can. If in America there be an omnipotent political equality in the multitude which tends to vulgarise the average man, when it does not elevate him, in England there is an overwhelming weight of artificial distinctions, and an illogical power bestowed on riches and rank which places a wide gulf between the luxuriously nurtured and the poor subject, pressing the latter deeper into the mire of his animal instincts. In its best condition, British humanity has at bottom a coarser fibre; for it feeds too plentifully on full-blooded meats, is too much given over to carnal appetites, and seeks its ideal too stringently in muscular force, obtuseness of nervous sensibility, and indifference to intellectual breadth of view and insight into general principles. Priding itself so thoroughly on its possession of physical comfort and rule over material things, it cannot be otherwise than a lower phenomenon of human existence. The animal forces still obtain in its organisation with almost primitive strength. Hence, in the lower classes, evil passions find vent in forms of brutality, especially toward dependent women, which are almost inconceivable by the finer-blooded Latin races. Without, however, expatiating on crimes which are exceptional acts among all civilised peoples, I will proceed to illustrate by examples the effects of the ruling aristocratic type of manners, as based on the pernicious idea of social castes, whether founded on the effect distinctions of feudality or the merely material advantages of great wealth, premising, however, that riches in England count for less in its ideal man than in America.

Owing to their hitherto political insignificance, there has been inbred for generations in the masses an obsequious recognition of conventional ranks especially soul-wilting as respects individual independence and growth of character, and the development of that manly politeness and graceful ease of deportment which makes a Latin peasant the peer of his noble, as a human being, in their mutual consideration. But whatever protest of heart there may be in the inferior orders in England toward their superiors for any display of supercilious arrogance and injustice, it is not shown, as it would be in the Southern race, by a passionate outburst of personal indignation, as one temper meets another on an equal footing of righteous impulse of nature; but in a far more dangerous sullenness of demeanour, indicative of obstinate, relentless passions, or in a passive, servile acquiescence as to immutable destiny, still more derogatory to humanity. In either case, largely intermixed as it is with selfish interests and inequality of chances in life, it disagreeably affects the manners on both sides. Every caste Briton is always on the watch to resent or protect himself from the social encroachments of his self-judged inferior. Fortifying himself to the utmost in his civic isolation, he resembles his own bull-dog, ready to snap at the first comer if it be not one of its own pups. This narrow-minded tyranny of castes is one of the causes of the æsthetic inferiority of England as a whole to races less favoured in other respects. Viewed by itself, it is inhuman and degrading; for it stimulates selfishness, begets fear, contempt, and a lack of consideration for others, which vents itself in the aristocratic classes in a habit of pitilessly snubbing those whose feelings they either wish to wantonly wound or summarily check. An American often has cause to wonder at the amount of mental torture or exasperation one respectable Englishman will meekly submit to from another. I doubt if a Briton, despite his societies for the protection of animals, has at bottom much more genuine humanity than the Spaniard. One tortures a brute's flesh for his pleasure, the other the human spirit. Nay, more; an Iberian gives his victim a show of self-defence, the while rapturously applauding any act of courage and fierceness. But the treatment by one big English ruffian of a smaller is a cold-blooded, malignant attempt to make his fellow-man as miserable as possible in his

mind. Doubtless the pain of these mental rackings is mitigated by a callousness of soul, which has also grown up with its practice, and is as protective as the shell of a turtle.

When a foreigner remarks on this characteristic, he hears in reply—"Oh, you do not understand my countrymen. We must keep them at arm's length." And this is true in some degree, because neither side knows its true position in the scale of humanity. It is the game of the big fishes devouring the little. The curse of the original fall of man (or is it his want of a rise?) is over all. Each fish of the human shoal fights to live its life out in its own petty line of being, instead of trying to equalise conditions and give all a fair chance. Accidents of lineage, the fortuitous chances of human protoplasm, and the artificial distinctions of

society, so far outweigh real virtue and culture in the public mind that it yields to them a deference which savours of absolute worship. Being but poor and mean definitions of the ideal man, they naturally give rise to corresponding vices of character. Always the false begets two sorts of shams—the arrant bully and the plausible rogue. Naturally, from its potential animality, the English temperament on its worst side runs to the former as the Latin to the other extreme. Hence the most conspicuous feature of British conduct in power is its proclivity to rely on force rather than convictions, whether in the mass or in the individual. *Noblesse oblige* does not always mean a beautiful deportment to all, but too often the opposite.

Florence.

J. J. JARVES.

## THE INTERNATIONAL EXHIBITION, 1874.

IF we had been asked, after a first inspection, to give the briefest possible description of what the International Exhibition of 1874 consisted, we should decidedly reply "Odds and Ends." Nor is this conclusion very materially modified by more deliberate and detailed examination. We regret this exceedingly, but cannot say that it is either much better or much worse than—looking at all the circumstances of the case—any person, except the very sanguine or the very stolid managers of the undertaking—it is difficult to say which—could have expected, after the experience of last year. We then gave them credit for the courage of their convictions, since those convictions led them to go on with the programme of the year in the face of the greater attraction, to all continental nations at least, of the Exhibition at Vienna. But the commonest foresight might have suggested that not only would the Austrian capital be the centre to which the best artistic and industrial productions of the year would gravitate, but that its effects would extend over the current year; and that the best which could be hoped for would be the reappearance of such objects as might not have found a ready sale at Vienna. Had her Majesty's Commissioners been advised, that in the presence of the Vienna Exhibition they might reasonably have postponed the programme of 1873 for one year, we are satisfied that the result would, in every sense, have been very much more satisfactory; that whatever remained of the *prestige* of the Exhibition of 1871, which had not been lost by the high-handed management continued in 1872, would have been preserved and greatly enhanced by the interval of a year; and that on this occasion the undertaking might have taken a new form which, under proper management—if experience of the past is worth anything—would have done much to secure a progressive and steady development of the great national purposes of the ten-year series of exhibitions. As it is, the fourth on the list, which opened on Easter Monday, April 6th, is certainly not calculated to raise confidence in the character of its successors—should it have any.

Apart from the Fine Art Division—which of course always includes the same classes of productions, and affords facilities for bringing within its range objects of industrial art not comprehended in the programme of the year—the special classes selected for illustration in 1874 are not of a very popular character, although they are certainly of great value in a commercial, utilitarian, and national point of view. The Art industries are lace, bookbinding, saddlery and harness. The value of complete and exhaustive illustrations of these important branches of industry cannot be overestimated, and for this reason an imperfect illustration of any or all of them is greatly to be regretted, if not deprecated, as tending to mislead rather than to guide and instruct. It is, however, satisfactory to find that, with the exception of some not very important details, the industrial portion of the Exhibition is tolerably complete, while the scientific sections are illustrative of important facts connected with civil engineering, architectural and building contrivances, sanitary arrangements, and heating by all methods and kinds of fuel; and, finally, foreign wines.

Lace may be considered the principal Art-industry of the year's programme, and the specimens are located in the southern end of the ground floor of the East Galleries. The collection of old lace is valuable and striking; the lady-possessors of fine examples having been very liberal in their contributions, and the student of lace-design will here find a most suggestive and profitable field of study, in which he may spend his time with immense advantage. The very highest and best styles of lace of the sixteenth, seventeenth, and eighteenth centuries are well-represented by high-class examples.

Modern producers have contributed freely, alike of hand and machine-made lace; and the arrangements have secured the visitor from that endless repetition of the same thing which too frequently goes on *à vue ad nauseam* in exhibitions of objects of this class. In hand-made lace there are some admirable examples of Honiton, ranging from simple edgings to a full flounce and garniture, mounted on a velvet robe, contributed by Messrs. Howell and James. Bedfordshire lace is illustrated by one very complete example; but of Buckinghamshire lace we failed to discover a single specimen.

The great staple of the Nottingham machine-made lace—curtains, toilet-covers, &c.—is very freely represented, but we doubt if the best examples of current designs are exhibited; and we have a strong conviction that the manufacturer feels it to be his interest, if not a positive duty to his customers, to keep back the more recent and novel designs. Mr. A. says, "Why should I show my last productions for the market before they have repaid me for my outlay upon them, when my rivals in trade, B, C, and D, will not show at all, and will certainly be ready to avail themselves of anything I can show likely to be to *their* advantage?" It would be very difficult for her Majesty's Commissioners for the Exhibition to answer this question.

In connection with machine-made lace it was desirable that illustrative machinery should be exhibited, and a Jacquard loom, producing lace curtains, would have been a very important practical demonstration in this direction; but no manufacturer has contributed such a machine—the only illustration of manufacture of Nottingham lace being a "Lever" frame. It is intended, however, to exhibit the various processes of hand-made lace as the season advances.

Foreign lace is almost entirely confined to Belgian and French examples; but the contributions, though excellent, are not abundant. The probabilities, however, are in favour of a considerable extension of the French exhibits when the arrangements are more advanced and the French *Annexe* and galleries are open.

The class of bookbinding follows that of lace in the ground floor of the East Galleries. The display is tolerably extensive, and in high-class work exhaustive, as regards design, style, and workmanship; but there is very little foreign work. The illustrations of old bookbinding are good, ranging from the sixteenth, seventeenth, to eighteenth centuries. Some of the specimens present features in design and "tooling" well worthy of careful study.

Leather, harness, and saddlery occupy the northern end of the galleries in continuation of bookbinding. As a whole the Exhibition is a good one, and the practical utility of the great variety of objects coming under the several heads cannot be doubted; yet as a class it can scarcely be popular, although in a large measure instructive. The ingenuity and skill, alike in design and construction, shown in the products of this class is very great. The travelling appliances alone are of more than ordinary importance industrially. Socially, as bearing on safety and convenience in locomotion, and as meeting the needs of the travelling public, the various contrivances in leather are of much value, and we need only say that in no country, except the United States, is so much mechanical skill in construction and ingenuity in design and ornamentation shown as in English saddlery, harness, and in the manufacture of portmanteaus, &c.

Civil engineering, architecture, and building contrivances are located in the South-east and South Galleries, and certainly present some very interesting and valuable illustrations of recent improvements in engineering construction, the application of materials, and the various contrivances

which of late years have taxed the skill and ingenuity of our best engineers and manufacturers of brick, stoneware, and fire-clay products, as subservient to the health-improving efforts which governments and local boards have begun to recognise as essential to the well-being and prosperity of the people. Heating contrivances, too, are largely represented; and the apparatus required to meet the varied demands for warming apartments at a minimum cost for fuel having largely increased under the stimulant of dear coal. Thus we have in this Exhibition a multiplicity of schemes, all more or less feasible, brought forward as illustrative of successful attempts to economise fuel, and obtain the greatest possible amount of heat out of the smallest possible amount of heat-giving material, be it wood, coal, peat, coke, charcoal, or gas as a chemical product of coal. The Society of Arts offers rewards for the best methods shown in the Exhibition, nor could the Society have devoted its attention to a more important object at the present time.

The machinery exhibited is of a very miscellaneous, but by no means unimportant, character; but after the solitary lace-machine, a very small portion of it bears upon Art-manufacture, with which we are principally concerned.

The illustration of the growth of wine is given in the vaults under the Royal Albert Hall, which are put into requisition for this purpose; and where the very questionable arrangement of permitting "tasting" at a fixed charge is to be carried out.

Photographs, architectural designs, engravings, and lithographs, are all placed in the Royal Albert Hall; and a remarkable series of Græco-Hindoo examples of sculpture, newly brought from the East by Dr. Leitner, is arranged in the upper gallery of the Hall, as the commencement of an Ethnological collection which, it is stated on authority, is to form "the nucleus of a great permanent museum, which shall embrace the whole of the nations of the earth." If this is to be the end of the series of International Exhibitions, we see some final purpose in long galleries and interminable arrangements of space not previously discovered or discoverable; and it must be evident that as this great permanent museum grows, the periodical displays must become proportionately less. Possibly, however, the managers of the International Exhibitions, as at present constituted, are prepared to defy the logic of events in the future as much as they have hitherto done in so many directions in the past, until actually convinced by that most cogent of arguments—an inadequate income and a diminished exchequer.

The section of the Fine Arts, so far as completed at the period of the opening of the Exhibition, is by no means equal to that of previous years. The paintings, statuary, and other objects are arranged as usual in the upper floors of the East and West Galleries. Bavaria certainly takes the lead alike in the variety and excellence of the works exhibited. Belgium, Italy, and several German States are also represented, but in too many instances the paintings exhibited rarely rise above mediocrity. Following the excellent precedent of last year, when the works of Phillip and Creswick were got together, certain deceased artists were selected for special illustration in oil and water-colours. In oil, Willkie, Constable, Roberts, and Egg; in water-colour, S. Prout, J. P. Cotman, J. Coney, P. Mackenzie, A. Pugin, C. Wild, and J. M. W. Turner (so far as architecture is concerned). Now this is a programme of names which might have reasonably been expected to produce a striking result as an illustration of certain very distinct phases of power and special features in British Art. Unhappily the whole of the artists named are so feebly

represented that we are compelled to pronounce the effort a misrepresentation to those who have little or no knowledge of what these artists have produced. To us who have in the past seen what these men have done, this collective display of their works is very unsatisfactory. The intention of the promoters of this illustration of ability of a number of able artists was good; possibly they aimed at too much: but while there are most undoubtedly several very able and interesting representative works of some of the artists selected, the collection, as a whole, utterly fails to meet the expectations of any one acquainted with their productions. Probably Constable is the worst represented as regards the quality of the works exhibited; but it would be very difficult to say which is the best.

The current pictures in oil and water colours of the English school, including the works of officers of the Army and Navy, are below the average of previous exhibitions alike in quality and number.

The sculpture, both British and Foreign, is as decidedly above the average, there being some admirable examples scattered through the rooms.

Works of a decorative character, if considered of sufficient Art-merit, have always had places assigned to them with the pictures, as an integral part of the section of the Fine Arts. Interjected as these are in point of arrangement, they give an interest and value to the display which is not to be overlooked. Some glass cases, containing specimens of Minton's Art-pottery, together with an admirable series of examples of the new Japanese productions of the Royal Worcester Porcelain Works, are of great value as showing marked progress in Ceramic Art.

Some excellent examples of high-class glass are contributed by Messrs. Pellatt and Wood, Messrs. Phillips and Pierce, of London, and Messrs. T. and E. Barnes, of Birmingham. The great novelty in table glass is a silvered and engraved suite designed in the style of Louis Seize, by Mr. D. Pierce, for Messrs. Phillips & Co. In decorative furniture the more notable examples are a sideboard by Messrs. Gillows, the side of a room by Messrs. W. B. Simpson and Sons, and contributions from Messrs. Shoobred. There are a few specimens of stained glass placed in some of the windows of the staircases to the picture galleries, but nothing demanding special attention.

So far we have glanced through the actualities of the Exhibition at the period of its opening on Easter Monday, and to the time at which we go to press. The French galleries and *Annexe* were shut off from the portion of the Exhibition to which we have alluded; and, with the exception of certain symptoms of preparation, our Gallic neighbours, as is their wont, were much behind time. It is said that they will make a very imposing display when they have completed their arrangements, some six or eight weeks after the opening-day; but the fact that several important producers of Art-objects do not intend to contribute is ominous of gaps in the display which it will be difficult, nay impossible, to fill up. We trust that in due course a second opening, partaking of the "sensational," in which our French friends delight so much, will amply compensate for the laggard character of their present arrangements.

Another gap in the programme is the closed doors of the Indian *Annexe*. We presume that the authorities of the India Office intend to utilise the space at their disposal, and that we may hope to see the usual interesting contributions illustrating the skill, ingenuity, and instructive Art-power of our Oriental fellow-subjects. If so, we shall return to the consideration of this portion of the Exhibition, in connection with certain important details in the sections of Industrial Art already indicated as being represented on this occasion.

## THE RIVAL ROSES.

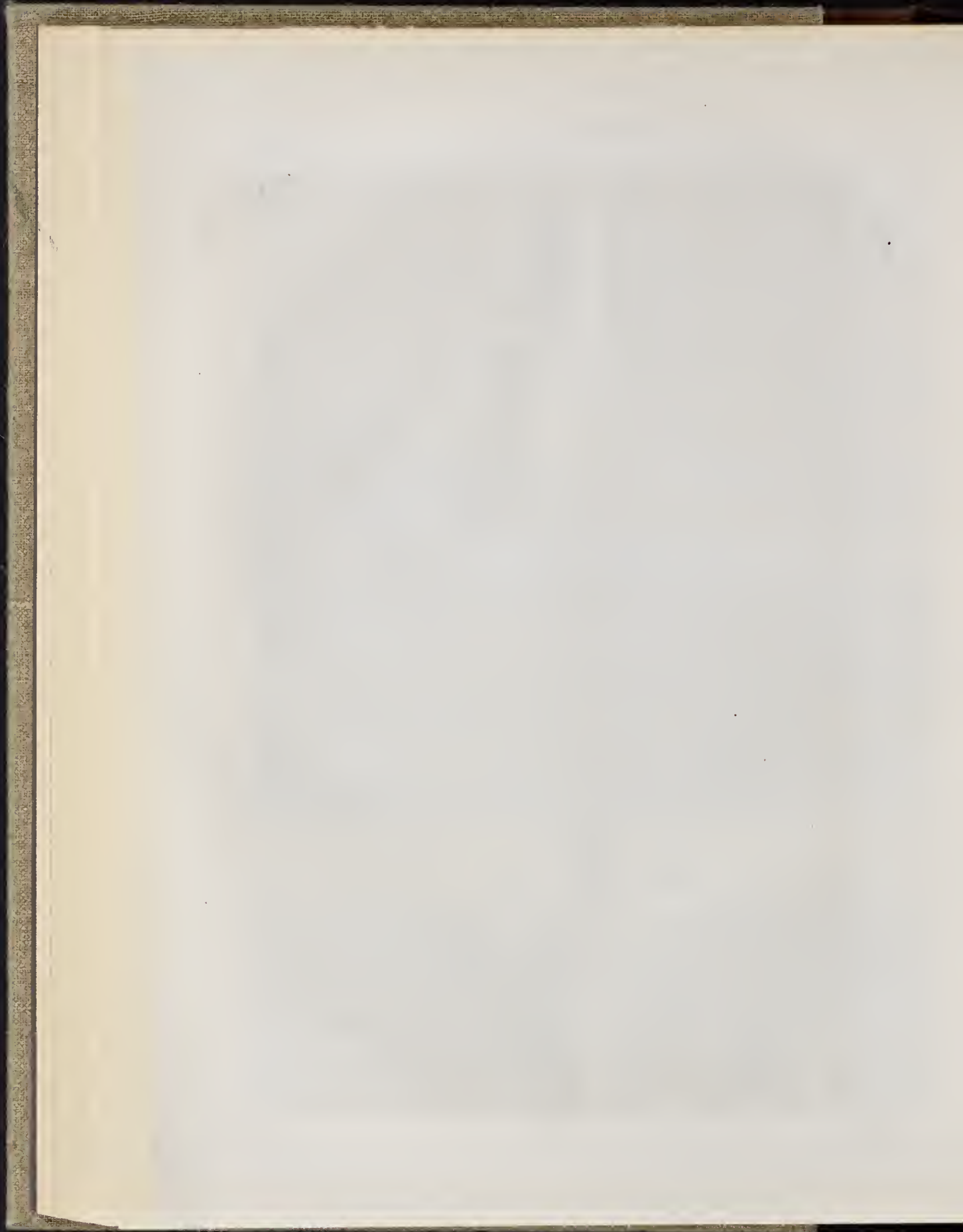
J. PETTIE, R.A., Painter.

F. A. HEATH, Engraver.

UNDER the title 'Scene in the Temple Garden'—one, however, which in itself throws no light on the dramatic story it illustrates—this picture was exhibited at the Royal Academy in 1871. The incident, it is believed, has no foundation in fact beyond that given to it by Shakspeare, though the contest between the rival factions of York and Lancaster, which commenced about the middle of the fifteenth century, is historically known as "The Wars of the Roses," each party having adopted as its respective badge a white and a red rose. According to Shakspeare's assumption, this had its origin in the following way. Some of the leaders of the rival parties, the Earls of Somerset and Suffolk, of the Lancaster faction, with the Earl of Warwick, Richard Plantagenet, Vernon, and a lawyer, all of the opposite side, had been discussing in the hall of the Temple divers important state affairs; afterwards they adjourn to the garden, where the controversy is renewed till it terminates in a deadly quarrel, Plantagenet and Somerset respectively plucking a white and red rose from the bushes growing by their side, as a pledge of the truth of their utterances.

In the early part of the recriminatory discussion there is not so much room for the display of vehement and angry action as in the later portions of the dialogue, where the quarrel rages fiercely. But Mr. Pettie has grouped the six nobles and gentlemen in attitudes strikingly quiescent; even their four-footed companion, the dog, seems to be in a mood quite the contrary of combative, so half-drowsily does the creature hang his head: there will, however, be spirit enough in all when the time for action arrives. Nor, with the exception of the two leading figures, Plantagenet and Somerset, do the faces of any indicate any expression of hostility; that of the latter, who stands nearest to the spectator, with the white rose he has just plucked in his right hand, shows, so far as one can judge from the profile, more of contempt than aught else; Plantagenet, who is in the act of gathering the rival-coloured flower, looks sternly and solemnly upwards, as if appealing to heaven to bear witness to his truth. The scene is dramatic in its way, and impresses more by its reticence of action than by any direct appeal on the ground of actual performance.



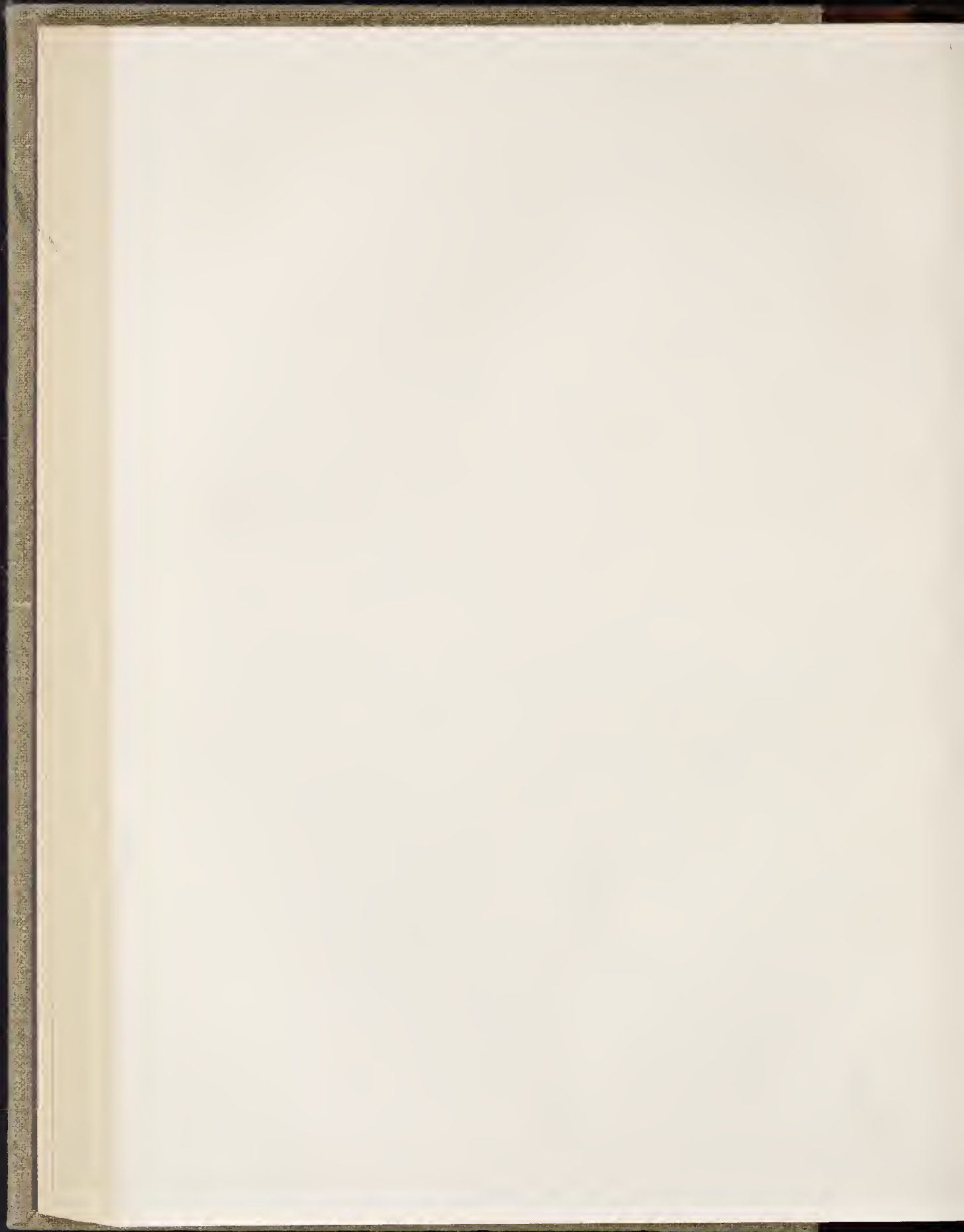




J. PELLETTI R.A. PINXIT

THE RIVAL ROSES.

F. A. HEATH SCULPT





THE CROSS, IN NATURE AND IN ART:

ITS HISTORY, RAMIFICATIONS, AND VARIOUS ASPECTS.

BY LLEWELLYNN JEWITT, F.S.A.



THE use of the cross before and after meals was recommended by St. Chrysostom; and it was extended to every act, especially on going out, by St. Jerome. Rufinus mentions that every house in Alexandria had its door-post, entrance, windows, walls, and pillars painted with the sacred sign; and the second Council of Ephesus required every private house to possess a cross.

soldiers signed themselves with it when the trumpet sounded for battle; ships carried it; the martyr's tomb bore it; it glittered over the altar; it was set in the crown, became the head of the sceptre, and was carried in processions. As a sign, the "ancients made it with the hands extended, but with the thumb only. The Greeks make it with the three fingers joined, in honour of the Holy Trinity—towards the mouth from the forehead downwards, in honour of the incarnation; and from the right to left, in honour of the session at the right hand of God. The Western Church

With the cross the priest signed the sacrament at consecration;



Fig. 65.



Fig. 66.



Fig. 67.



Fig. 68.

makes the sign with the hand from right to left,—with the right hand from brow to breast, and from one shoulder to the other.

The latter is probably of monastic origin, and not earlier than the eighth century."

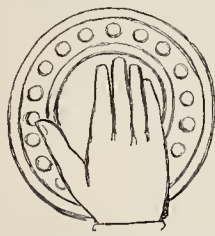


Fig. 73.

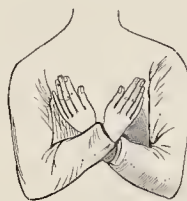


Fig. 69.



Fig. 70.



Fig. 74.

In Russia there are two religious parties,—the established Orthodox Church, "Pravaslavnaya Véra," and the Old Faith, "Staraya Véra." The Pravaslavnaya Church uses the cross of

six points (Fig. 63), while the Staraya Véra uses the cross of eight points (Fig. 64), with the spear or lance and sponge. The new faith, or Pravaslavnaya, people, in making the sign of the



Fig. 75.



Fig. 71.



Fig. 72.



Fig. 76.

cross, put together the thumb and first and second finger of the right hand, holding the other fingers down (Fig. 65); while the Old Faith people put together the third and fourth fingers and

thumb of the right hand, and hold the second and third a little bent, but placed closely together (Fig. 68). They have also different ways of writing the name of Jesus Christ, and forming the sacred

monogram. Though, perhaps, not strictly relevant to this subject, I may also add that the Old Believers drink no brandy, smoke no tobacco (which they call the "devil's zelyé," or "drug"); do not

eat together with the New Believers; detest the holders of the new faith; and read only *old* books.

It may here be added that, whereas most people fold the arms



Fig. 77.—Antrim.

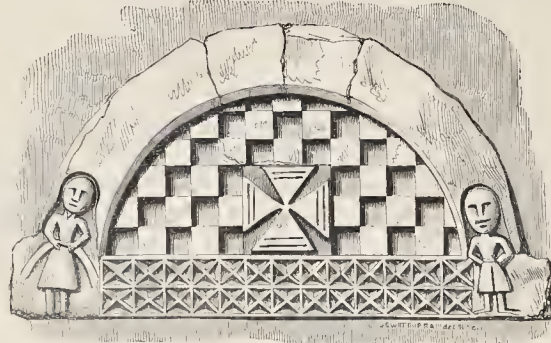


Fig. 78.—Findern Church.



Figs. 79, 80, 81.

upon the breast, or across each other (as in Figs. 69, 70, 71), the Irishman, when he makes an oath, links his two hands together, so that his thumbs and fingers cross each other, and then swears

"be thim five crasses,"—the "five crasses," or "crosses," being, as shown on Fig. 66, formed by the position of the fingers and thumbs, and symbolising the five wounds of our Saviour, on the

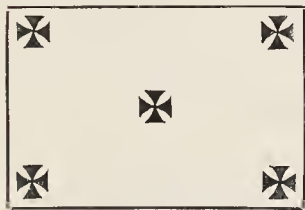
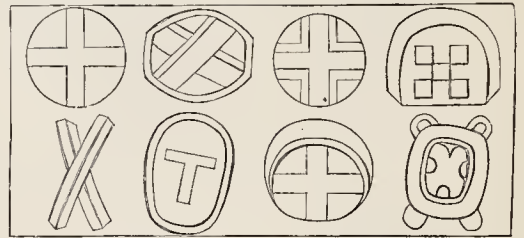


Fig. 82.



Fig. 83.



Figs. 84 to 91.

same principle as the five crosses were marked on the altar (Fig. 82). The crossing of two green ribbons, or green leaves, in token of the "Emerald Isle" and swearing upon it, is also an Irish "national" oath.

The hand, with two fingers and thumb extended, in token of the Trinity (Fig. 67), is the conventional position of the hand in cases of benediction. This must not be confounded, however,



Fig. 92.—Bolsover Church.

with the hand shown on Figs. 73 and 74, which is the golden hand of the sun—the sun, according to the legend, having, under the name of Saviour, become a priest, and lost his hand at a sacrifice,

an artificial one of gold was made for him by the other priests. By the canon law no church could be built unless the bishop had first come and set up a cross on the site; and the bounds of the ceme-

tery were marked by boundary-crosses. Justinian ordered that no church should be built without having a cross attached to it; but by Valens and Theodosius, in 427, every sign of our blessed Saviour was ordered to be effaced.

The use of the cross on the brow in holy baptism, as the sign or seal of faith, is mentioned in the time of St. Cyprian. It was made twice in the Eastern Church, but in that of the West only once, with a triple afflation, according to the old rituals. It was made on the breast in love, on the forehead as a profession, on the arm for work, says St. Ambrose; and in baptism in England, by the first Prayer Book of Edward VI., on the breast and forehead. The sign was made with the right hand, according to Justin Martyr; or with the whole hand, to signify the five wounds

of Christ, as Durando suggests; or with three fingers, if we follow Innocent III., as invoking the Holy Trinity; or with two, to signify the two natures of Christ; from above to below, and from right to left, to denote Christ's descent from heaven to earth and his passing from the Jew to the Gentile, and from death to life. The heretical Jacobites, who refused to use water, invented a baptism of fire, by printing a cross with a hot iron on the cheek or forehead of the baptised; and the Flagellants used a "voluntary baptism of blood," produced by violent scourging.\* The actual form of the cross in the human being in act of adoration is shown on Fig. 72.

But perhaps I have pursued the history and meaning of the cross—the "Standard of Christians"—sufficiently far for my present purpose. Before passing on to the next division of the



Fig. 93.

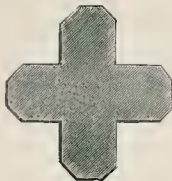


Fig. 94.



Fig. 95.

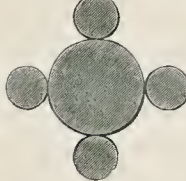


Fig. 96.

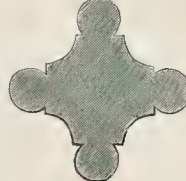


Fig. 97.

subject, I may, however, briefly allude to the curious "Legend of the Cross," which was so popular in mediæval times, and which has formed so prolific a source of illustration for stained glass, and fresco, and MS. paintings. This legend has been so graphically sketched by Mr. Baring Gould that I give it in his words:—

"When our first father was banished Paradise, he lived in penitence, trying to recompense for the past by prayer and toil. When he reached a great age and felt death approach, he summoned Seth to his side and said, 'Go, my son, to the Terrestrial Paradise, and ask the Archangel who keeps the gate to give me a balsam which will save me from death. You will easily find the way, because my footprints scorched the soil as I left Paradise. Follow my blackened traces and they will conduct you to the gate whence I was expelled.' Seth hastened to Paradise: the way was barren; vegetation was scanty and of sombre colours; over all lay the black prints of his father's and mother's feet. Presently the walls surrounding Paradise appeared; around them

fountain, clear as crystal, sparkling like silver dust, playing in the midst of the garden, and gushing forth in four living streams. Before this mystic fountain grew a mighty tree, with a trunk of vast bulk and thickly branched, but destitute of bark and foliage. Around the bole was wreathed a frightful serpent or caterpillar, which had scorched the bark and devoured the leaves. Beneath the tree was a precipice. Seth beheld the roots of the tree in Hell. There Cain was endeavouring to grasp the roots, and clamber up them into Paradise; but they laced themselves around the body and limbs of the fratricide, as the threads of a spider's web entangle a fly, and the fibres of the tree penetrated the body of Cain as though they were endued with life. Horror-struck at this appalling spectacle, Seth raised his eyes to the summit of the tree. Now all was changed. The tree had grown till its branches reached heaven. The boughs were covered with leaves, flowers,

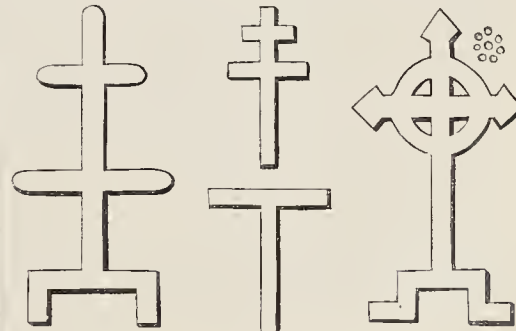


Figs. 98 and 99.



Fig. 100.

nature revived, the earth was covered with verdure and dappled with flowers; the air vibrated with exquisite music. Seth was dazzled with the beauty which surrounded him, and he walked on forgetful of his mission. Suddenly there flashed before him a wavering line of fire, upright, like a serpent of light continuously quivering. It was the flaming sword in the hand of the cherub who guarded the gate. As Seth drew nigh, he saw that the angel's wings were expanded so as to block the door. He prostrated himself before the cherub, unable to utter a word. But the celestial being read in his soul, better than a mortal can read a book, the words which were there impressed, and he said, 'The time of pardon is not yet come. Four thousand years must roll away ere the Redeemer shall open the gate to Adam, closed by his disobedience; but as a token of future pardon, the wood whereon redemption shall be won shall grow from the tomb of thy father. Behold what he lost by his transgression!' At these words the angel swung open the great portal of gold and fire, and Seth looked in. He beheld a



Figs. 101 to 104.

and fruit. But the fairest fruit was a little babe, a living sun, who seemed to be listening to the songs of seven white doves who circled round his head. A woman more lovely than the moon bore the child in her arms. Then the cherub shut the door and said, 'I give thee now three seeds, taken from that tree: when Adam is dead, place these three seeds in thy father's mouth and bury him.' So Seth took the seeds and returned to his father's. Adam was glad to hear what his son told him, and he praised God. On the third day after the return of Seth he died; then his son buried him in the skins of beasts which God had given him for a covering, and his sepulchre was on Golgotha. In course of time three trees grew from the seeds brought from Paradise—one

\* Walcott.

was a cedar, another a cypress, and the third a pine. They grew with prodigious force, thrusting their boughs to right and left. It was with one of these boughs that Moses performed his miracles in Egypt, brought water out of the rock, and healed those whom the serpents slew in the desert. After a while the trees touched one another, then began to incorporate and confound their several natures in a single trunk. It was beneath this tree that David sat when he bewailed his sins. In the time of Solomon this was the noblest of the trees of Lebanon. It surpassed all in the forests of King Hiram, as a monarch surpasses those who crouch at his feet. Now when the son of David erected his palace, he cut down this tree to convert it into the main pillar supporting his roof. But all in vain! The column refused to answer the purpose. It was at one time too long, at another too short. Surprised at this resistance, Solomon lowered the walls of his palace to suit the beam; but at once it shot up and pierced the roof, like an arrow driven through a piece of canvas, or a bird recovering its liberty. Solomon, enraged, cast the tree over Cedron, that all might trample on it as they crossed the brook. There the Queen of Sheba found it, and she, recognising its virtue, had it raised. Solomon then buried it. Some while after the King dug the pool of Bethesda on the spot: this pond at once acquired miraculous properties, and healed the sick who flocked to it—the water owed its virtues to the beam which lay beneath it. When the time of the crucifixion of Christ drew nigh, this wood rose to the surface, and was brought out of the waters. The executioners, when seeking for a suitable beam to serve for the cross, found it, and of it made the instrument of the death of the Saviour. After the crucifixion it was buried on Calvary, but it was found by the Empress Helena, mother of Constantine the Great, deep in the ground, with two others, May 3, 328; Christ's was distinguished from those of the thieves by a sick woman being cured by touching it. It was carried away by Chosroes, King of Persia, on the plundering of Jerusalem; but was recovered by Heraclius, who defeated him in battle, September 14, 615, a day that has ever since been commemorated as the Feast of the Exaltation of the Cross."

Of course no value can be placed on this wildly romantic legend, nor upon the traditions that respectively affirm the true cross to have been composed of three kinds of wood, viz. cypress, pine, and cedar; or of four kinds, viz., cypress, cedar, palm, and olive; or, as it was said, to be made of the palm of victory, the cedar of incorruption, and the olive of royal and priestly unction. All we know is that it was formed of wood, but of the kind of wood we are ignorant. Its four arms represent, and beautifully typify, the height and depth, the length and breadth, of the love of Christ; while, as a whole, it symbolises the full belief in, and reliance on, our Saviour which characterises the true Christian.

And now I pass on, first to a consideration of some of the various aspects in which the cross appears in Art, in science, and in objects of every-day life; and, next, to its various forms, and the almost endless ramification of those forms.

In architecture the cross has, from a very early period, been introduced, both in general plan and in details, as well as in decoration. Most large churches and cathedrals are built in the

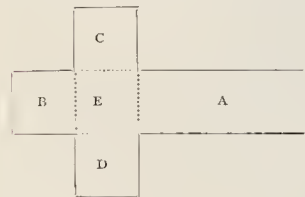


Fig. 105.

form of a cross, with a tower at the central intersection, and many others, without the central tower, are erected on the same plan. The general form of the ground-plan will be best understood from the accompanying diagram (Fig. 105), A being the nave, B the chancel, C and D the north and south transepts, and E the central

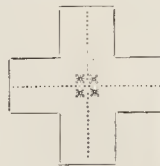


Fig. 106.


tower. Occasionally, however, a decided St. George's cross was adopted in the ground-plan. A remarkable instance of this was the now destroyed old church at St. John's, in the Isle of Man. This is shown in the next diagram (Fig. 106). It had no tower, but had a small bell-turret in the centre, at the intersection of the roofs. I have shown that in ancient grave-mounds cruciform structures are occasionally found; and I may also state, the most clearly defined early cruciform building in our own country is the remains of the Roman temple, or other structure, at Richborough, in Kent—the cross, in this case, being 87 feet in length by 46 feet in width.

The sections of the piers, and of many of the pillars, as well as the shaft of the font, partook of a cruciform character, and many of these sections are of great beauty and elegance. A glance at any good illustrated work upon Gothic architecture will easily demonstrate this. Among the simplest forms in which the cruciform section occurs are the St. George's cross (Fig. 93), and the same cross with the corners of its four arms chamfered, or bevelled off (Fig. 94). Others, of more elaborate character, present themselves in almost every cathedral and large church; the clustered form (Fig. 96), composed of five circles, being a striking emblem of the five wounds—the centre the spear-wound, and the four smaller ones those of the nails. Another pretty form of clustered pillar is that given in section on Fig. 95, the form being that of a quatrefoil. Another is shown on Fig. 97.

In the quatrefoil cusps of the window; in the spandrels of the arches; in panels where the quatrefoil is introduced; in the doorway; on the sides of the font; and in innumerable other places, the cross is apparent, and forms the basis of the general design. Illustrations of these are not needed—they present themselves to the eye in almost every church.

Frequently the cross is found sculptured in various parts of the church, and in a manner and in positions that is not easily accounted for. For instance, in the tower of the Saxon church at Ear's Barton, in Northamptonshire, is a belfry-window of remarkable character: the window is of two lights, deeply recessed; the openings are cruciform, of the shape usually known as "St. George's cross;" on the arch over each is sculptured a cross—the one a plain cross patee, and the other a similar cross patee with its lower limb extended; and at the side of the window, on the wall, is sculptured the cross shown on Fig. 57. Thus in this one single Anglo-Saxon example we have four distinct varieties of the cross. At Melbourne, in Derbyshire, two crosses patee, of much the same form as that so commonly seen on Anglo-Saxon coins, and which is also to be found (Figs. 79 and 80) on the Bayeux tapestry, occur on one of the capitals at the west end. In this instance a pellet is placed in each of the angles (Fig. 81). On a capital in the crypt at Canterbury Cathedral, and on one of the capitals in the chapel in the White Tower, in the Tower of London, and in other early Norman buildings, the cross *tau* T occurs.

In many of the early Irish and Scottish, as well as English buildings, the cross is found in like manner. Of the first of these, Mr. Keane, in his very admirable and deservedly esteemed work on the "Towers and Temples of Ancient Ireland," gives some curious examples, to which I shall allude in another chapter. One of them, which occurs over the doorway of the Antrim Round Tower (certainly not a Christian erection), has this singular cross; the upper part being the usual circle and cross combined, and the lower partaking of the anchor or boat form, which is occasionally met with in connection with it (Fig. 77). The same cross, but without the lower termination (Fig. 83), occurs on a Cyclopean doorway at St. Fechin's, Fore, co. Westmeath; in this instance it is a cross within a circle, and is similar to one found on an ancient heathen temple at Palenque. The lintel of the doorway, where this cross appears, at St. Fechin's, weighs more than two tons, and it is asserted that "the saint (St. Fechin) himself alone, without either engine or other help," lifted it into its place over the door. The cross at Antrim reminds one somewhat of the Indian figure (almost a cross *tau* T reversed) which, like an anchor without the stocks, or as a boat with the mast standing in it, for the

*argonauta*,  typifies the double generating power of Nature.

Over the doorway of the round tower at Brechin, in Scotland, is sculptured the Crucifixion, and many other instances also occur in each of the kingdoms.

The cross is frequently found sculptured on the tympanum of the doorway of churches of Norman and later dates, where it is often introduced with remarkably good effect. Two examples are given on Figs. 78 and 92. The first of these is from the now destroyed church of Findern, the other from Bolsover. In the first, the space within the arch is deeply chequered, and bears in the centre a cross patee. On either side are figures, and the lower band bears a double row of a kind of star ornament. It is a good example of Norman work. The second, said to be of the same period, which occurs on the tympanum of the chancel door of Bolsover Church, is of a different character. The cross was frequently introduced into walls, sometimes in the masonry itself, and at others as a "mason's mark." Of the first of these the most remarkable example which has come under my notice is in the walls of the castle, or fortress, of Izborsk, in Russia, engraved as Fig. 60 (p. 75 *ante*). This castle was founded in 862 by Throurov (Thorward) the Norman, Prince of Izborsk, brother of Rörick, and was rebuilt in 1330. The cross is composed of pieces of chalk-stone built into the masonry of the wall. Another good example remarkable for presenting four distinct forms of the cross, occurs on the old church of the "Ascension of our Lord," at Novgorod. These are engraved as Figs. 101 to 104, from drawings kindly sent to me by my friend the Baron N. C. De Bogouschefsky.

The central round tower of the church is surmounted by a dome, from which also rises a cross-crosslet with diagonal bar. Figs. 98 and 99 are examples of Roman masons' marks of the cross, from the Roman wall. In Norman and mediæval times the cross is often to be found on masons' marks. The series on Fig. 100, from Strasburg Cathedral and other places, will serve as examples.

Almost invariably a cross was placed upon the gable, or gables, of a church; and, indeed, this is still a part of most designs at the present day—long may it continue to be so.

Before dismissing, thus briefly, the subject of the cross in architecture, it will be well to make a passing allusion to its extensive introduction upon encaustic tiles. On these, whether upon single tiles, or upon sets of four, nine, or sixteen, one of the most extensive series of crosses, from the simplest to the most elaborate, is to be found. Some of these I shall illustrate when speaking of forms of the cross.

Here let me name a singular use for the cross, which occurs in the pavement of Durham Cathedral. In this pavement, at the west end, is a large cross of blue stone, beyond which, in ancient times, no woman was allowed to go towards the east. The cross of demarcation still exists, but the embargo on women has long since been taken off.

Crosses for sepulchral purposes were formed of tiles laid in the pavement—and these might again be introduced with good and pleasing effect.

## DESIGNS AND DEVICES OF MEDIÆVAL TITLE-PAGES.

IT is impossible for those who love Art and antiquity to escape noticing the curious and interesting designs on the title-pages of old works. There are many rare illustrated books by grand mediæval artists, which at once arrest the attention: but the more ordinary volumes of the sixteenth and seventeenth centuries generally contain many curious details that would form a separate chapter in the history of Art; for these title-pages usually offer two distinct characteristics, viz. the embellishments of the title-page itself, and the secondary, or ornamental device, usually called the printer's mark. We must remember that mediæval printers were men of note learned in their craft, and forming a part in that brotherhood of art of printers, engravers, workers in jewellery and in metal, productive of many interesting designs.

A common purpose was predominant in each of these craftsmen, whether they wrought on canvas, paper, or metal—a unity of action which pervaded their operations.

The spirit of the Elizabethan age was manifest in representations and entertainments which embodied much of the then prevalent realistic manner, and this was transferred to the illustrative books of the day. The great events of the Reformation had left a powerful impress on men's minds, and the circumstances of that time were copied into almost every print, book, or single sheet issued. It is not surprising that we should find title-pages of sixteenth and seventeenth century books so full of historical interest; and though the design itself may be occasionally weak, yet there is always something in the subject which excites curiosity and suggests inquiry. The period is also specially productive for many reasons—the introduction of foreign artists from Germany, the Netherlands, and Italy; the peculiar taste for allegory, emblems, and other conceits, to which border-designs formed an illustrative accompaniment, and which marked much of the Tudor literature.

The name of the artist or engraver appended to the plate often unfolds interesting facts, assisting us in the history of engraving. We find those of Hoefnagle, Elstracke, De Pass, Payne, Norden, Vaughan, Place, Faithorne, Vertue, and others, frequently inscribed. Besides designing for books, these engravers have been famous for portrait, architectural, landscape, and other subjects.

This brief introduction will better prepare the way for considering printers' devices in mediæval works,—the main purpose of this short sketch.

For convenience, the varieties of printers' devices will be divided into those classes marked by whatever characteristic they specially portray; viz. the scriptural, mythological, symbolic, and grotesque.

*Scriptural.*—Under this head, the most frequently recurring devices are taken at once from Bible events, as the Sacrifice of Isaac, the Ascension, our Lord and the Woman of Samaria at the Well, the Descent of the Spirit, &c.; while other scenes less directly represent Scripture subjects. The Deity in glory, the heart pierced with the three nails, the serpent encircling a tree, the 'Saviour Mundi,' the hand issuing from the clouds (a frequent device), occasionally depicted as cutting down branches, alluding to the text, "Every tree that bringeth not forth good fruit," &c., with other like designs, are usual. The Saints are often portrayed, both with their emblems, and also associated with our Lord; the parables are illustrated, or a Scripture-text, which occasionally bears connection with the subject of the book. Indeed, the phases under which Bible scenes are used as devices on title-pages are endless, and frequently throw some new light on the history and circumstances of mediæval and Christian Art.

*Mythological.*—The illustrations are here so numerous and varied that it is very difficult to restrict the examples to those most significant of Art or design. Figures of Justice, Piety, Fame, Plenty, abound on nearly every mediæval title-page. The hand and compasses, the winged horse, the ship riding on the waves, are all too well known to need long description. Occasionally, the emblem of a city and the printer's device correspond; as in books printed at Berne we find the bear, the sign of that city and the printer's device, to be the same.

The serpent appears in many forms, sometimes entwined round a cornucopia, at another rising out of the fire; and again surrounding a circle, which is often enclosed by the figure of a winged angel holding a flambeau. License must be occasionally given to these mediæval devices in not adhering strictly to mythological *formule*; but, on the whole, the designs usually illustrate the intended meaning in a striking manner.

*Symbolic.*—The idea of symbolic representation began with very early examples on mosaics, paintings, illuminated MSS., and other varieties of pictorial art. In mediæval book-devices of the sixteenth century, we find symbolism still extant, though often intermingled with realistic designs, which were then gaining much force and meaning. The hold, however, that symbolism had on the mind and imagination is seen from its forms having outlived so many ages of changing thought and expression in Art. The examples of symbolism displayed in printers' devices are those which have probably been handed down by traditional use through illuminated MSS. It is possible that the mediæval artists were content with these examples, although they united with them the strong realistic spirit of the sixteenth century. Apart from the incidental discrepancies, we find in printers' devices representations of the Trinity, Orpheus charming the animals, the phoenix, above which is the figure of the Deity, the pelican feeding its young, the doom, or judgment, and other original symbolic forms.

The tendency to combine symbolism and realism is seen in such examples as a winged figure with a scythe; the Deity standing near the wheel of fortune; other ordinary representations, as the letters I. H. S. inscribed in the glory; the Deity with the globe of power; the Sacred Lamb, with nimbus and banner, are of constant recurrence. It is interesting to note how long symbolic illustration lasted, viz. from the Christian era to the sixteenth century; at that period, however, such a change occurred in

artistic expression, that symbolism was soon lost in realism, which, again, was combined with much of the Renaissance feeling exhibited at that time in every species of ornament.

It is perhaps in the devices of mediæval books, we see symbolism retained to as late a period as possible, inasmuch as it was easier for a printer to use a block already at hand for illustration, than to invent some new style of ornamentation.

*The Grotesque.*—The sense of humour was fully displayed in mediæval life, many habits of the time giving scope to the vagaries of the jester—the tournament, masques, and other like drolleries. Of all the book-devices, the grotesque is less perceptible than other classes we have noticed; it is chiefly restricted to figure subjects, heads from which issue droll forms, monsters' mouths pouring forth jets of water, and other like oddities. In illustrated books, the grotesque is so closely allied to the satirical and mythological, that it can hardly be said to have a separate existence. The main characteristics of the "grotesque" were better developed in the sculptures and details of the beautiful Romanesque churches, where all kinds of monsters and drolleries intermingle with sacred subjects in strange confusion.

A study of the designs of mediæval title-pages opens up many points of interest, and a comparison of these illustrated books with the prevailing ornament of the time, which they generally adopted, cannot fail to be suggestive and useful to those who study Art in all her varied forms and combinations.

S. W. KERSHAW, M.A.

## THE ILLUMINATED MSS. AT THE BURLINGTON ARTS CLUB.

AT this Exhibition, which has been open some little time, very choice examples of illuminated MSS. have been lent by members of the Club and their friends. Whether the collection is regarded as a brilliant display of mediæval colouring and design applied to MSS., or considered in an historic sequence of pictorial art, it is alike interesting, rare, and instructive.

The greater portion of the contents has been lent by Mr. Bragge, but many members of the Club—Mr. Malcolm, Mr. Fisher, Mr. Loftie, and others—have contributed to the collection. A large number of MSS. are from the library of the late Sir W. Tite, while Mr. Fuller Russell, Mr. Cox, and Mr. Young add their share to the exhibition. The catalogue, arranged by Mr. Loftie, is in progress, and will probably be issued ere this notice is in the hands of our readers; affording, both for present and future reference, valuable aid to students and collectors.

The examples of illuminated Art on loan are chiefly from the English, Flemish, French, German, Italian, and Spanish schools—the predominance being in favour of foreign work. The class of MSS. exhibited is principally religious; comprising bibles, missals, books of hours, psalters, all of which formed ample material for mediæval illustrations. There are also several illuminated books of a secular character.

In English Art, the examples shown are not very numerous, but comprise among others, a Sarum missal of the fifteenth century, lent by Mr. Fuller Russell. The border ornament is peculiarly graceful, and forcibly recalls another noted specimen of the same date in the Archbishop's Library, Lambeth Palace. A psalter, fourteenth century, from the late Duke of Sussex's collection, also lent by Mr. Russell, deserves notice. A third example is in a Book of Hours, of the London use: the page exhibited illustrates the murder of Thomas à Becket, who is performing his private mass; over the altar is an interesting representation of the Virgin and Child in a flame-shaped aureole. A psalter and another Sarum missal is also of English art, which we recognise again in a fine MS. of Gower's "Confessio Amantis." When the communication of England with France became more frequent, after the conquest of the latter country by Henry V., we find the vigour and bold character of English illumination blend or sometimes become lost in the finer details of the foreign schools which were being established in this country. In the exhibition under notice, the French school predominates both as to number and beauty of the examples. In this class is a copy of the Decretals of Gratian of the fourteenth century, lent by Mr. Pigott. The page open contains well-drawn figures on a beautiful diaper background, which, for colouring and design, recall noted portions of stained-glass of that period in the Cathedral of Bourges. Mr. Pigott also lends a series of apocalyptic scenes, fourteenth century; these, as de-

tached pages from some MS., are well seen by being framed and hung at one end of the room. The number of books of hours of French Art is very numerous, each displaying the peculiar refined ornament and delicacy of detail for which that style is famous. A striking example of the Northern French school is seen in an Apocalypse, lent by Mr. Russell, and exhibited at a page representing the angels of that vision.

Among the French books of hours we may specially remark one painted in *grisaille*—that beautiful, sober style which was introduced at the end of the fifteenth century, when gorgeous colouring and intricacy of design had done their utmost to attract, and some novelty was required. A psalter of Franco-Flemish style, dated fourteenth century, lent by Mr. Gibbs, exhibits a powerful picture of the "Agony in the Garden." Several missals and bibles of French Art display more or less ornament, and we may here notice a large antiphonarium and missal lent by Mr. Addington. Among secular MSS. of this school is the History of Reynard the Fox, which at the open page displays many details of interest, also a handsome scroll border. Again, "Le Pèlerinage de la Vie," fifteenth century, lent by Mr. Gibbs, would probably contain many didactic illustrations; it is affirmed that this story suggested to Bunyan the idea of the "Pilgrim's Progress."

In Flemish Art some very choice illuminations are exhibited, chiefly in devotional books, and in these we noticed the sorrowing expression of face which seems to be one of the characteristics of that style. There are some twenty books of hours, many of which are lent by Mr. Bragge, and all beautiful: one in particular had a somewhat peculiar background ornament of black, on which was painted grotesques and scrolls of a dark amber, an effective and rather unusual treatment. Lastly, two examples of Flemish Art illustrating secular scenes,—the "Fables of Æsop" and the "Roman de la Rose."

The richness of the Italian examples are very forcibly seen, and it is almost distracting to look on the various books of hours, breviaries, and other MSS. (nearly all of which are displayed on the table-cases), and to single out any one more beautiful than the rest; a breviary which belonged to Pope Pius V. and of sixteenth century, lent by Mr. Gibbs, possesses great interest both as to subject and painting. Our Saviour is represented crucified to the ship, which is symbolic of the Church. In the ship are cardinals and other ecclesiastical dignitaries; the dove rests at one end of the vessel, while over the head of our Saviour is the symbolic pelican feeding its young. This is a most interesting and choice illumination, the border to which is ornamented with paintings of jewels and flowers. A "Ducale," date 1534, appointing M. A. Cornelio to be Governor of Verona, has an elaborate painting of a figure of Justice, attri-

buted to Titian. There are many single leaves of Italian ornament from the Otley collection, lent by Mr. Russell, and exhibiting much ingenuity of ornament and design. Also a series of twelve initial letters containing figures, and framed, lent by Rev. J. C. Jackson; and over the mantel-piece are hung in frames several large illuminations said to be by "Don Silvestro Camaldolese, 1350."

The examples of German Art, though usually few in any collection, are always curious, and here we may remark an "Evangelia," lent by Mr. Bragge, and which we believe was purchased by him from the famous Perkins collection sold in May, 1873. A "Passionale" and a few other specimens of German Art, which, rude though they may appear contrasted with more elaborate foreign work, have an originality and vigour of design quite their own, and call for notice.

A Spanish MS. illustrating the "Plagues of Egypt," written in Hebrew, and lent by Mr. Bragge, is remarkable. The illustrations, though coarse-looking and ill drawn, have a certain expression, the colours are thickly laid on, and the backgrounds diapered. There are also some special interesting features of this exhibition regarded apart from the schools of art; such are examples of unfinished illuminations, showing the

several stages—the ruling of the vellum, the outline design, the first wash of colour, and other processes highly instructive even to the modern illuminator. Another series of MSS. depicts the Trinity in various forms of personification: one is a figure with three beads joined; another, God the Father seated, in his lap the Blessed Virgin, who is holding the infant Christ, near whom is a gold cross. The quaint representation of the 'Five Wounds' occurs in three MSS., and a series of facsimiles, executed by the late H. Sbow, F.S.A., deserves attention. Mr. Shaw's labours as an author, artist, and critic of illuminated Art are well known to our readers; and his loss leaves a void not easily supplied in this special department of literature.

The collection of MS. bibles, displayed in one case, exhibits beautiful efforts of calligraphy, uniting extreme minuteness with clearness. Most of these Bibles are lent by Mr. Bragge and Mr. Loftie, while a few are from the late Sir W. Tite's collection. It will be seen that this exhibition comprises a great variety of interest in illuminated Art: there are examples for connoisseurs of every style of painting, while the archæologist may find light thrown on his researches by a novel interpretation of some archaic form.

## LANDSCAPE AUTOTYPES.

THE collection of autotype landscapes to be found in Mr. Vernon Heath's gallery in Piccadilly, illustrates the technical perfection which has recently been acquired for certain processes of the art of photography. Here we have large scenes of the outer world, wherein no fact is missed, and in which the form of every smallest leaf is secured in enduring outline. Photography, more than any other art, may be said "to hold the mirror up to nature." Its accuracy in certain elements of portraiture is unflinching. No painting can hope for equal fidelity, and no painter has the power to fill his work with such a mass of accurate detail.

How valuable and interesting these images of nature may be, and how perfect in every minute particular, can only be learned from a view of such splendid work as Mr. Heath has accomplished. His large landscapes of varied subjects (some of them being of the extraordinary size of 40 by 30 inches) collect for us the materials of nearly every phase of natural beauty. If they had been executed by human effort, we should marvel at the unconquerable industry of a painter who could follow with unflinching hand the most delicate intricacies of minute form, and penetrate into the deep recesses of foliage to secure exact truth in every leaf. As it is, there is something almost past belief in the fact that these pictures have been born without effort, and have, in truth, painted themselves. We say without effort, but when the previous labour and research necessary to their perfection is considered, there is a different impression. These autotype landscapes exhibited by Mr. Heath are the result of years of patient inquiry and experiment, yielding at each step some new discovery. But before passing to some account of the process by which a perfect autotype is produced, it may be well to mention a few of the most successful prints in the room. For truth of atmosphere and delicate variety of tone, we may draw attention to the admirable photograph of 'The Vale of Festiniog,' another, full of details wonderfully realised, is 'Windsor Castle from the Thames,' while the 'Chestnut Tree,' with its mass of leaves standing in full light, and reflected in the water, displays a superb technical mastery. Attention may also be directed to the studies of trees and foliage in the four now well-known views of Burnham Beeches, which have been named 'The Seasons,' and to the two views 'Benvenue from the Road to the Trossachs,' and 'Crieff from the North Terrace, Drummond Castle,' splendid representative specimens of their different classes.

In a lecture delivered at the Royal Institution, Mr. Vernon Heath has given an interesting account of the recent progress made in the various

processes of photography, and more especially in all that concerns the use of what is called autotype printing. It has always been the desire of photographers to secure a method of printing which should give a permanent result; and by the various discoveries connected with autotype this desire has been satisfied. In the autotype process gelatine plays a most important part, and by its aid, and the admixture of a pigment of any chosen colour, a picture can be produced which is secure against all change. The pigmented gelatine is rendered sensitive to light by immersion in a solution of bichromate of potass, the action of light being this:—The bichromatized gelatine, which before exposure to light was readily soluble in warm water, by exposure is rendered insoluble; insolubility being attained, and solubility preserved, in strict accordance with the degree in which light is let into, or shut out from, the bichromatized gelatine. Thus a sheet of paper being coated with pigmented gelatine and bichromatized, is, after it is dry, placed in contact with a negative, and, in the ordinary photographic printing frame, exposed to light; and according to the resistance the negative by its varying degrees of density offers to the passage of light, so will the gelatine be affected: where the light can pass freely, there will be the greatest insolubility, and where, by the opacity of the negative, the passage of light is prevented, there the solubility of the gelatine will be preserved. Between these extremes, according to the resistance to the light's action, relative degrees of insolubility will be attained; and thus is created the power of representing every gradation of tone. All that remains to be done, when the exposure to light under the negative is deemed sufficient, is to dissolve away in hot water the soluble portion of the film of gelatine.

But besides being a substitute for the ordinary photographic printing processes, it was found that a film of bichromatized gelatine rendered insoluble by light, acquired the property of repelling water as from a greasy surface, thereby enabling a design to be covered with printing-ink, and an impression to be taken from the inked surface on paper in a printing-press in a way analogous to lithography. The means by which this is done were fully explained by Mr. Heath, and experiments were made, showing the autotype printing-press in work.

In the landscapes he exhibits, autotype finds yet another use, in being the basis for the enlarged picture. It is found that in this way the refinements of the original plate are better realised, and the final impression has none of the coarseness generally discoverable in enlarged photographs.

## ART IN CONTINENTAL STATES.

AMSTERDAM.—An exhibition of the works of living artists, open to all countries, is to be held in this city in the month of September. It is intended to include paintings, sculptures, architectural designs, engravings, drawings, and lithographs. The municipality of Amsterdam will award six gold medals, of the value of one hundred florins each, to exhibitors whose works a jury may consider worthy of the prize: the jury

is to be composed of seven individuals, three of whom will be named by the civic authorities, and four by the exhibitors. All works for exhibition are to be forwarded between the 10th and 24th of August to the Committee, at the Academy of Fine Arts, Oudemanshuispoort, B. 106.

FLORENCE.—The Bacchus of Michael Angelo has stood for generations in the gallery of Florence, and so badly lighted that it has been at

all times difficult, it may be said impossible, to estimate its merits; not far from it and nearly opposite, an unfinished statue, apparently of a David, by the same hand, stood between two windows, with its back to the light. Artists who looked at it felt that it must be, even in its unfinished state, worthy of its great author; but it was impossible to form an accurate judgment. A St. John, by Donatello, was equally sacrificed in this gallery, the corridors of which are so unsuitable for sculpture; while the white blinds, being kept permanently down for the sake of the pictures—the worst in the gallery—the sculptures of great artists were in reality sacrificed for works of painters of inferior merit. This has lately been remedied, for the above-mentioned statues are now placed in the national museum, in the old palace of the Podesta, or Bargello, as it is also called, and at last justice is done to works which are among the most precious that Florence possesses. Artists and lovers of Art can now study the Bacchus of Michael Angelo under every advantage of light and position in the noble hall of the museum. This statue was executed at Rome in 1495, and it is now to be seen, one of the most exquisitely finished of Michael Angelo's works. Many dislike the sentiment—the god is overcome with wine; but this apart, this extraordinary production of genius must be placed among the finest of the sculptor's art. The unfinished David is also now well seen, and is so beautiful in its proportions that we must regret it is only roughed out of the marble. The famous reliefs by Luca della Robbia and Donatello, which not long ago adorned the organ-loft of the cathedral, and were taken down by the ignorant and benighted authorities and architects who denuded the interior, and who destroyed that of Santa Maria Novella, will be placed in the great hall of the national museum; while another large and well-proportioned room has been fitted up with the works of the great sculptors of the Quattro Cento, which were hidden, rather than exhibited, in the Florentine gallery. The national museum, which is devoted to the same classes of works of Art—manufacture and decoration as the museum of the Hôtel Cluny and that at South Kensington, is becoming richer from year to year; and if in the extent of its collection it does not equal them, in its locale it excels them, and every other similar institution.

MILAN.—An exhibition of pictures will be opened this month in the great hall of the public gardens of this city. The collection will consist of paintings lent by the most prominent inhabitants of Milan, and of works obtained from the churches of that place and its vicinity, from private collections in other places, and of contributions by the government.

MONTREAL.—Mr. Robert Reid, the Canadian sculptor, was some time since entrusted with an order for a "Savannah Soldiers' Monument," the models of which have lately been completed and on view at Montreal. Prominent among the designs are "Silence," "The Judgment," and an *alto-relievo* representing General Lee at the graves of his soldiers. This work when erected in Savannah will be regarded with melancholy satisfaction by its projectors, and at the same time it will bear favourable testimony to the sculptor's art.

PARIS.—*The Grand Style*.—An incident, historic and startling in reference to Art, has just occurred in Paris, which cannot pass unnoticed by us. It takes the form of a Report from the *Directeur des Beaux Arts*, Monsieur le Marquis de Chennevières, to his official superior, the Minister of Public Instruction, &c. Herein is presented a review, bold and brief, of the state of Art in France—most glowing, and, it must be added, self-glorifying. Thus, for instance, it commences:—"France has, for the last forty years, possessed one of the most magnificent legions of art upon which she could ever plume herself. This legion deployed the first of historic painters, the most poetic masters of landscape, the most fascinating illustrators of *genre*, and, in its school, those of the whole external world have been formed. It has assured to our country the least contested of its glories. To it we owe the triumphs of 1855 and 1867, which will constitute epochs in the history of universal Art."

After this exordium, the Report proceeds to expose and to lament the incredible remissness of the public authorities in permitting the power of the "incomparable battalions" to be frittered away in wholly disconnected or discordant undertakings, and withholding from genius well-selected and congenial engagements for its development. Monsieur le Directeur then points to some spirited deeds of the municipality in the decoration of churches, and its first-class enterprise of erecting, with strong concurrence of artistic power, the new opera. On the other hand, the Direction of Fine Art seemed especially in default, and could not point out a single creation of monumental notability the existence of which could be traced to it. Hereupon, he avows an ambition to correct this glaring error, and to signalise the present period with the accomplishment of a truly *magnum opus*. Upon this he would concentrate what still remained of the "superb army" to which he had alluded, and prove, through the accomplished enterprise, that France rules supreme in the

regions of elegance and taste, "*en matière d'élegance et de goût*." A word reveals the sacred project in hand—the Pantheon, or the Basilica of St. Geneviève. It is proposed to enter into a most detailed embellishment, all arts contributing, of that great structure, which should be the St. Peter's of Paris, and it is required that the greater portion of the funds devoted annually to the encouragement of Art should herein be dispensed. Monsieur de Chennevières enters upon his mission in this undertaking with all the fervour of Peter the Hermit, and, behold! his first movement in it has been a success. He forwarded his Report to the Minister, and it has been registered with the emphatic stamp, "*Approuvé*."

*The Ecole des Beaux Arts*.—Four boxes of enormous dimensions have recently arrived from Italy at these head-quarters of Art. Their contents are precious, consisting as they do of castings made, by order of the Directory, from original models of exquisite beauty, in Rome, Florence, and Venice. Their ultimate position is to be the Gallery of Copies, the arrangements of which are now close upon completion.

*Testamental Munificence*.—A French lady of immense wealth, who has just died—Madame (*veuve*) Lenoir Jousseran—has bequeathed ten millions of francs (£400,000) for the construction of a vast Hospital in the Faubourg of Paris; and to the State she has left a magnificent collection of works of art and artistic curiosity.

*Acquisitions in the Sculpture Department of the Louvre*.—For the following interesting and very striking facts we are indebted to the unquestionable authority of M. Ravaisson:—The Museum of Antiques has increased in an extraordinary manner since the year 1870, partly from donations and partly from purchases. Under the former head are ranged 171 objects, under the latter 700. This has reference alone to genuine original works in marble, bronze, terra-cotta, &c. Add to these plaster casts from Athens, the Troad, Rome, London, and elsewhere, and the united numbers amount to a total of 1,137, the produce of three years and a half. It may be remarked that acquisitions of this kind are slow of realisation in consequence of the prudent caution which is requisite to establish clear authenticity and defeat ignorance or fraud.

*Monsieur Garnier, Architect of the Opera*.—The *Académie des Beaux Arts* has just done itself the honour of electing this eminent artist one of its members, in the architectural department, thus filling up the vacancy caused by the recent death of M. Baltard. There were nine competitors upon the occasion. M. Garnier will soon have his great work brought to its ultimate judgment. It has within it a world of artists and skilled *ouvriers* in busy toil to complete its architectural and pictorial ornamentation. Among the latter the names of Barris, Delaunay, and Boulanger are conspicuous. All great influences, government and municipal, are unequivocally zealous in their anxiety to see this great attraction of Paris realised—to behold its splendour in full action over the persons and the purses of the *beau monde* and the *grand monde*.

*Mr. John W. Wilson and the Legion of Honour*.—Our readers will probably remember that, in the middle of the past year, we took special note of the munificence of Mr. Wilson's gift to the Louvre of a first-class Constable ("Weymouth Bay"), for which he had just paid the sum of £2,240. It was accompanied by the presentation of a fine sketch of Salisbury Cathedral. In reference to this incident it is indeed gratifying to take the following note from the *Chronique des Beaux Arts*: By a decree of the 19th of March, the President of the Republic "wishing to give to Mr. John W. Wilson a signal testimony of his esteem and warm regard, in recognition of the services rendered by him, to French artists, confers upon him the Cross of the Legion of Honour." Unanimous applause, observes the French journalist, has welcomed the distinction thus tendered to the generous foreigner who has enriched the Louvre with two superb pictures, and has laid the foundation of a new department in our treasure of Art—that of the English school, which all of us desire to see promptly developed. Mr. Wilson is one of the foremost amateurs in Paris, and possesses a magnificent gallery in the Avenue de la Reine Hortense. He is Belgian by birth, but of pure British stock, and represents a commercial house of vast enterprise and wealth, by which the cotton-trade was established most flourishingly in Holland.

M. Hébert has been elected Member of the *Académie des Beaux Arts*, in the section of painting, in the room of the late M. Couder. Out of thirty-six votes tendered for the different candidates, he obtained twenty-five. M. Bougereau came next, with nine votes.

It is reported by the *Journal de l'Oise* that the palace at Compiègne is to be converted into a museum of Chinese, Indian, and Japanese antiquities, where will be gathered the objects collected by the Empress Eugénie, purchased by the government, and now at Fontainebleau, and those that have long been almost hidden in the ethnographical department in the Louvre.



## LIFE ON THE UPPER THAMES.

By H. R. ROBERTSON.

## XXII.—NET MENDING.



TO some extent the hoop-nets here depicted resemble the grig-weels described in a previous paper; they are, however, much larger in the opening, and being constructed of string instead of osier-ropes, they present a very different appearance. They are laid in the evening, with the larger, or open end, down the stream, so that fish "moving" during the night may work their way into the small chamber, as eels do in the grig-weels. They are not set for any particular species: perch, jack, chub, roach, dace, in fact "all is fish that comes to the net." We might add moorhens and even otters; for the former the net is often purposely laid in a dry ditch the birds have been observed to frequent; and with regard to the latter, we have heard of instances in which they have pursued their prey right into the net, and thus led to their own destruction.

It is well we have a Board of Thames Conservators, who can

make bye-laws in the interests of the professional fisherman; for, as a rule, he would himself always kill the hen that lays him the golden eggs. In these nets the size of the mesh is wisely put at two inches, the use of anything smaller being illegal; yet the fisherman, in most cases, grumbles at the escape of the under-sized fish. Should he by chance get hold of one ever so small, on being expostulated with he will most likely say, with a look that is meant to be very knowing, "You see, sir, we might never come across him again." Before the present prudent regulations were enforced, the spawning season of the different kinds of fish was little, if at all, respected; and they were then most recklessly decimated by the very persons who would afterwards be the chief losers in the case. "Stiving time" is the country expression on the Upper Thames for the spawning season. We have known of fish being taken, under these circumstances, in such quantities as would be generally considered incredible. They have been hawked round by the barrow-load, and sold for a mere trifle to whoever would buy. As nourishing food during that season they are nearly worthless, and not unfrequently are positively unwholesome.



Drawn by H. R. Robertson.]

Net Mending.

[Engraved by W. J. Palmer.

## XXIII.—SPINNING FOR TROUT AT A WEIR.

Although a hundred years ago not only was the common trout,\* but also his noble cousin, the lordly salmon, to be found in fair numbers along the course of the Thames, this river, from the fact of its flowing through a comparatively flat country, has probably never abounded with these fish to the same extent as our

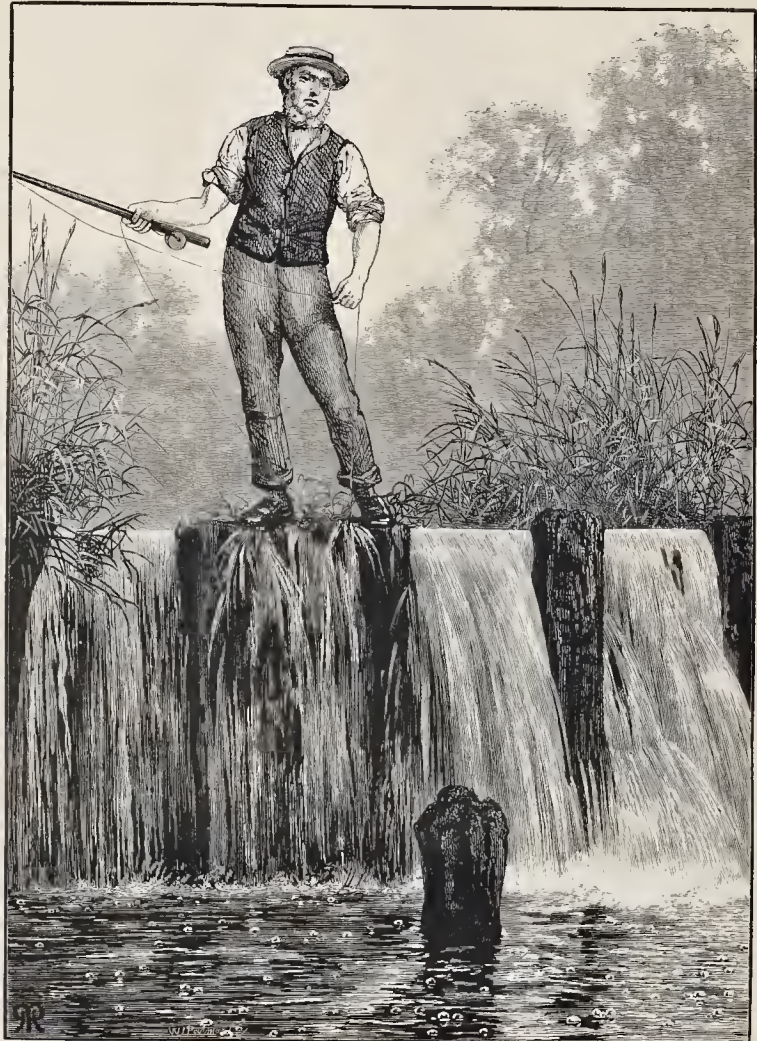
more northerly streams. The salmon, from whatever cause it may have been, whether disgusted by the abominations of the London sewage or impeded by the weirs or other obstacles, have for many years abandoned the river. We do not know of any record fixing the precise date when the last salmon was captured in the Thames; but many persons whose childhood may have been passed on its banks will doubtless, as we do, call to mind some old fisherman who laid claim to having taken, when a young man,

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\* *Salmo fario*.

the very last one that ascended the river. There is no doubt that the erection of locks and weirs has, by deepening the reaches, altered the character of the stream in a manner favourable to the wellbeing of the pike, but decidedly prejudicial to "the lusty trout." This fish naturally loves a sharp scour, and clean, gravelly bottom: and these, of course, were the conditions most interfered with when the lock and weir system was gradually introduced. But as the sharpest streams and most gravelly bottoms are, consequently, to be now sought for immediately below these great

artificial dams, so well known to every one on the Thames, it is in these situations that trout occur in the greatest numbers and attain to their largest size. Independently of the facilities afforded them of preying upon the countless shoals of coarser fry frequenting such places, the very structure of the weirs, with their overhanging boards and numerous hiding-places, affords this fish a more certain protection from his human enemies than any other places on the stream. Netting is often impossible in these spots, and successful angling far from easy. Almost every weir on the Thames



Drawn by H. R. Robertson.]

*Spinning for Trout at a Weir.*

[Engraved by W. J. Palmer.

will afford shelter to a small colony of trout, varying in size from the ten or twelve pound fish, who delights to lie just below the very strongest rush of water, to the smaller one of as many ounces, who affects the shallower and more tranquil regions at the tail of the pool.

It is to some of these weirs, then, that the old Thames angler looks back with the vivid recollection of their having been the scene of his greatest triumphs; and here may he still be seen

patiently passing a livelong summer's day waiting on the monster currently reported to frequent the particular rush he is stationed at. With a moderate sized bleak or small dace on his well-appointed spinning-tackle bobbing about amidst the snowy foam, will he be content to wait hour after hour, until, on some auspicious occasion, ostensibly depending on neither wind nor weather, the rapid silvery glance of the game he has so ardently desired, as it turns downwards with the treacherous bait in its jaws, will be

considered ample repayment for the days of patient watching. And now comes the test of the accomplished angler. Aided by the strength of the current, the frightened fish, with all its vigour called into action by the maddening sting of the sharp triangles, tries to its utmost the strength of his tackle; at one time, in almost a single rush down to the tail of the pool, nearly emptying the reel; at another, exerting all its craft and cunning to fray the line against the boards under which it is so vainly trying to hide itself. Ultimately, should all go well, the silvery trophy is tenderly laid on some grass in the basket of the angler, who feels such intense satisfaction as must be simply unintelligible to those who have not experienced the absorbing fascination that this sport, of all others, seems powerful to exert over its devotees. The desire to have "one more throw" frequently keeps the angler hours after the time he had intended to return; and when at last he reluctantly gives up, it is with a sigh and the wish that he could but have had "one more throw."

The invariable fact that each of these weir-pools is always

found to be inhabited by a large trout, who is the apparent king of the place, reminds one that in this case, as with other monarchies, "the king never dies." When one is taken, another large trout soon shows himself in the same spot; it seems, indeed, as if he were the successor who had been in readiness to take up the vacated position at once. "Le roi est mort—Vive le roi!"

The comparative scarcity of Thames trout at the present day has been the occasion of some very interesting correspondence in the *Field* and other papers. One of these writers puts the existing state of the case thus, alas! too truly:—"A score of expert anglers on the Thames try hard all day, and catch—nothing. Latterly considerable expense and pains have been incurred in artificially rearing a stock of young fry, to be turned in every year; and yet, I think all must admit that the trout-fishing of the Thames is a failure. There are indeed a few fine fish caught annually. A single trout is seen to rise; his haunt is carefully noted, and the best anglers persecute him with every kind of



Drawn by H. R. Robertson.]

Sheep Washing.

[Engraved by W. J. Palmer.

bait, till, weary of life, he at length gives himself up, and the capture of a Thames trout is recorded. Such fish can only be taken by the best anglers after great perseverance, and even then the takes are few. But of trout-fishing in its ordinary sense there is none. We hear nothing of bags being made, of the shallows covered with small trout, or of the surface of the river alive with them." This writer proceeds to suggest, that while the coarse fish probably destroy the spawn of the trout to an injurious extent, the pike, "that monster of voracity," is the chief delinquent.

Another contributor says: "If we would have more trout, let us give them a greater chance of life, and let their death, at least, be not ignoble. Put aside the butchery of the live-bait, take more to the fly, and let spinning be but at most the occasional resource of variety. Then, and not till then, will trout culture have a fair chance in the Thames; as one most essential requisite for the well-being of this fish is quietness. I counted the other day

twenty-four punts within less than a quarter of a mile, in which one or more occupants were spinning. Now, as each angler had on a flight of thirteen hooks, giving three hundred and twelve hooks in all, as an average of fifteen yards of line was cast at each throw, and each throw and return occupied say a minute, and every likely spot was spun over and over again, the enormous quantity of water which these three hundred and twelve hooks searched in one day alone may be readily conceived, although difficult to calculate without the machine of Babbage."\* In reply to the suggestion of getting rid of the pike as the best means of encouraging the trout, another correspondent writes as follows:—"As for saying they are devoured by jack, perch, &c., many are, of course; but those who write and wish to exterminate the jack appear to forget that the trout are invariably in the sharp streams, where the jack are not. They also appear to forget that the trout

\* Greville F., the *Field*, April 19, 1873.

itself is more voracious than either jack or perch; so that if you had a reach of the Thames with, say, forty, or four hundred, if you like, trout of a pound and upwards, they would consume more of their own species than would be consumed by the same number of jack and perch."

The most conclusive argument against the proposed attempt to exterminate the pike by netting is, the practical difficulty would be so great that, in the opinion of those best qualified to judge, it could only end in "ridiculous failure. It would simply result in spoiling the sport of five thousand pike fishers, and would scarcely at all improve that of some two hundred trout fishers."

The gradual destruction of the spawning grounds, the absence of boulders, snags, and holes as harbours of refuge, the poisoning of the water by mill refuse, and the fish being poached when running up brooks, are among the various reasons put forward severally by different persons who are most actively concerned in the matter. We leave it to the reader to attach what weight he thinks due to the different causes thus suggested to account for the undeniable fact of the decline of this highly-prized fish.

For the benefit of those who may not be acquainted with the term "spinning," it may be as well to explain that it means causing the small fish which serves for the bait to revolve rapidly on being drawn through the water. This is effected by fixing its body in a somewhat bent position, so that the tail causes a slight opposition in the transit through the water. This adjustment requires great nicety to make the fish spin freely, and the tackle includes several swivels to prevent the twisting of the line, which, of necessity, would otherwise take place. The manner of fishing with this tackle is a sweeping throw with the rod, which casts the bait some distance; the line is then drawn into the left hand or allowed to coil loosely near the feet. When nearly all the line is thus drawn in, so that little is left beyond the rod, the throw is again repeated. The rings

attached throughout to the rod are in this case made large, that the line may run out with as little resistance as possible.

The extreme wariness of this fish, whose sense of seeing and hearing must be very acute, has always rendered angling for it a favourite sport.

One of our up-river friends, when enthusiastically describing the appearance of a magnificent Thames trout, used a quaint expression, which we think worth recording. He said it was in splendid condition, "with plumage beautiful." We were pleasantly struck by the remark, and could not help fancying that it would have been "a feather to tickle the intellect" of the learned au-

thor of the "Origin of Species" had he been present. With this we will bid farewell to "the crimson-spotted trout, the river's pride."

#### XXIV.

##### SHEEP WASHING.

A small side-stream, or brook, leading into the river is generally chosen for sheep washing, being usually more convenient for the purpose than the main stream. The process, as we have ourselves witnessed it, differs from that which we have always seen in pictures or read about, in the point of the men not standing in the water at their work. It may be that the method varies somewhat in different parts of the country, or

more probably that this, as well as many other things, is pushed forward earlier in the year than it used to be. Our illustration will show that the washing of the fleece, as we have seen it, is performed by means of a piece of wood fixed across the end of a pole. With this the animal is scrubbed vigorously; and when he gets near the bar that may be noticed stretching from side to side an inch or two above the surface of the water, he is ducked under completely by a good push at the nape of the neck. When he comes up again he finds himself close to an inclined path, by which, without delay, he regains the land, his general expression as he emerges denoting anything but satisfaction at the treatment he has undergone.



Kingfisher.



Sheep in Shade.



Ducks.

## FRENCH GALLERY, PALL MALL.

FROM various sources Englishmen are now well provided with the means of forming a judgment upon the achievements of foreign painters. The Society of French Artists, with their annual exhibition in Bond Street, does much towards the representation of a certain phase of the Art of the Continent; and, in the wider range of selection favoured by its promoters, the French Gallery in Pall Mall does even more. In the first we often find a higher general character of excellence, for the reason that here it is chiefly French landscape which is exhibited; and French landscape claims the most accomplished craftsmen of the time. Mr. Wallis's gallery is formed upon a different principle. We find in it no harmonious effect, such as is given by the gathering of different works sympathetic in motive; but in place of this attractive quality are to be found specimens from the hands of all the best-known painters of the time. The two galleries together therefore provide material from sources the most popular and the most studiously artistic. We do not seek in the French Gallery in Pall Mall an opportunity to study Corot and Dupré, although the Exhibition of the present year contains specimens from each of these artists; and, on the other hand, it is not in Bond Street that we look for Gérôme and Meissonier or the more modern popular masters, such as De Mettis and Madrazo.

The comparison of English and French painting at the present moment leads to conclusions that would not at first sight be expected. If we would wish to know what French painters think of themselves we have only to listen to the new director of the School of Fine Arts in Paris, who claims for his countrymen an undisputed supremacy in every department of the craft; regarding every other school of Europe as merely imitators and learners. And even the opinion of French critics is scarcely less favourable, although it may not be quite so grandiloquently expressed. In a little book lately published upon the painters and sculptors of his time, M. Jules Claretie writes: "L'art français—et je comprends l'école belge sous cette qualification—est encore le grand art moderne, et domine de toute sa hauteur l'art étranger contemporain." After declarations made with so much confidence, and involving pretensions so high, there would be small use in pursuing any comparison between schools which must be, as it seems, unequally gifted. But it may be doubted whether English Art is so well known in France as French Art is with us, and for that reason, if for no other, we are better able to discuss the relative merits of the two schools. A striking fact connected with the Art of the Continent, not perhaps to be at once acknowledged by its advocates, but nevertheless largely influencing the Art-product of the time, is the almost complete absence of high imaginative purpose in contemporary work. Considering its excellence in other respects, French Art is probably as unpoetical in essence as any the world has yet produced. The best and the best-known has not even the pretence of poetic feeling. The kind of achievement which gives Meissonier his European fame does not profess to include the highest triumphs of the Art. Its aim is purely prosaic, and its perfection lies in the perfect realization of such qualities of form and expression as are brought into play by incidents of the most commonplace existence. We have no work that will compare with this. Out of the mass of paintings produced by English artists, with no higher design, there is none wherein we find the same faultless accomplishment. The technical mastery and knowledge which underlies even its slightest effects, the keen perception of character, and absolute control of sentiment, and faultless harmony between the painter's purpose and his power of execution are all clearly beyond the reach of contemporary English artists. In the present exhibition there is a specimen of Meissonier's skill, wherein all these elements of success are brought together. It is called 'The Sign Painter' (60), and shows a rustic artist exhibiting his work, half in amusement and half in deference, to a dissipated art-looking companion, established for the time with all the rights and authority of art-critic. The accessories of the inn-yard are truthfully and unobtrusively rendered; in the strong and vigorous drawing of the figures, and the perfect precision with which the appropriate expression is secured, we note the technical force of the painter obedient to his will. There are other specimens in the gallery of less account than this, but with something of the same kind of excellence. We may particularly note 'An Idle Hour' (12), by A. Stevens, who, with less knowledge and mastery in drawing, adds certain qualities of tone which belong to a later school; 'Chez le Cordonnier' (36), by Capohianchi, whose inspiration is drawn from the works of Fortuny; and the 'Avenue de l'Impératrice, Paris' (5), J. De Nittis.

There is another department of French painting where the contact with

English work is closer, and comparison more easy. In the works of such men as Jules Breton, Billet, and E. Frère the incidents of rustic life are often touched in a spirit sympathetic to English taste. The sentiment, when the effort is at its best, is more tender and delicate than our painters manage to attain, and the pathos less strongly marked; but the tendency up to a certain point is the same in both schools, implying both here and there a strong love and careful studentship of humble life. When the same subject is undertaken by an artist of the genius and power of Millet the slight elements of divergence become more strongly marked. With him the contemplation of rustic labour arouses something of a sinister spirit, and in the classic grace he finds in various forms of toil there is a strong tragic element. Discussing this spirit in his work, a French critic has applied to him the words written by Madame Sand under a picture of Holbein,—

"A la sueur de ton visage  
Tu gagnerois ta pauvre vie :  
Après long travail et usage  
Voicy la mort qui te convie."

And it is true that in his representations of rustic labourers, notably in 'Death and the Woodcutter' and in 'The Sower,' there is a realization of this bitter and fatal ideal. The present collection contains only one example of M. Millet's art, 'The Flax Crusher' (208), wherein the grace is not so strong, and the gloom even more emphatic, than usual. We have one painter, Mr. F. Walker, who approaches the same class of subjects in something of the same mood; but with him the sense of beauty is more completely victorious over the elements of sadness. But of works wherein a tender pathos shows itself the gallery contains several specimens, and prominent among them the three pictures by M. Billet, a pupil of Jules Breton, but who exhibits already a stronger spirit and more reserved sentiment than his master. In 'The Grass Cutters' (111) a group of girls, bending in different attitudes and with sickles in their hands, is fashioned into a composition of much unforced grace. M. Jules Breton himself sends a large study of a 'Brittany Peasant Woman' (139), with strong qualities of drawing, but with unexplained intensity of pathos in the expression of the face; and there is besides the somewhat brightly-hued 'Fisherman's Family' (159), J. Israëls.

From this kind of Art to the school of pure landscape is an easy transition. Here the comparison of French and English painting reveals a somewhat curious result. Our own artists have departed from a style which French students of landscape are now diligently cultivating; and if we would seek the exact point of contact we must go back to the days of Constable, a name better known in French artistic circles than that of almost any other English painter. Mr. Wallis's Gallery does not give a remarkable representation of this particular phase of French Art; for that we must turn to the rooms of the Society of French Artists. The landscapes in the former are collected from different quarters, and perhaps the most striking specimens are by German and Swedish artists. From the German pictures we note 'Winter Evening' (78), L. Muntze, a powerful landscape of heavy sky and snow, with here and there the frozen puddles gleaming in the faint, sullen light that illumines a wild, moorland bridle-path. 'The Port of Waxholm, near Stockholm' (148), A. Wahlberg, is a forcible composition, full of sudden lights and darkness falling upon ruffled water from a troubled sky. The picture is not without elements of sensationalism, but it carries at the same time a conviction of sufficient fidelity to make it altogether an interesting work. Of landscapes by French painters we may mention 'The Moat Farm' (16), Daubigny; 'The Soldiers' Washing Day' (38), Berne-Bellecour; 'By the Woodside' (55), C. Jacque; and 'Venice' (136), Clara Montalba, a tender and delicately-rendered composition of soft sunshine sleeping on the quiet waters of the bright sea-city.

There are two or three other works which should not pass notice: Gérôme's 'Botzaris,' in a rich costume of red velvet, and "armed to the teeth," is notable for colour, and for the meditative expression on the face of the modern Greek chieftain, who is seated against a background that seems formed of blue enamelled tiles: De Jonghe, the Belgian artist, contributes two pictures, which detract nothing from his well-known reputation, 'Pretty Reflections,' a young girl surveying herself in a looking-glass, and 'The Lap-dog.' J. C. Comte's 'Lady of the Fourteenth Century—the Vow of the Feather,' shows the maiden arrayed in an amber-coloured satin dress, holding in her hand a feather, by which, according to the custom of the period, she is making a vow: it is well painted throughout.

## SOCIETY OF LADY-ARTISTS,

GREAT MARLBOROUGH STREET.

THE kind of excellence specially noticeable in this collection is not of itself sufficient to ensure a high pictorial achievement. Refinement is a virtue in all work, and it is the necessary condition of even the strongest and most vigorous accomplishment in the realm of Art. But refinement is rather of negative than positive value; it does not supply ideas of its own, but only tends to give the right spirit of cultivation and control to a fertile invention. Nevertheless, the refinement which characterises the painting of lady-artists is a thing not to be passed over without remark. We cannot say that modern English art does not stand in need of its influence, and there is good reason to believe that in this particular respect Englishmen might take a lesson of Englishwomen. In the exhibition now under notice there is scarcely a trace of vulgarity, and we may even go so far as to say that the pictures here collected suggest a more cultivated spirit than can be claimed for the average Art-product of the time. There are unfortunately too many modern painters who have simply the gift of the craftsman without a thought beyond the mechanical excellences of their trade; who bring to Art no better offering than a certain proficiency in matters purely technical, and have no grace of thought gained from external influences to aid and inspire their work. From this cause we find a constant failure in the interpretation of high subjects: the artist, it may be seen, has learned his history or read his poem specially for the occasion; and, as a consequence, the result lacks all the richness of suggestion and fulness of symbol which can only be gained by a culture not expressly included within the special education of a painter.

In this collection of paintings by lady-artists graceful taste and refined thought are in advance of inventive power and technical resource. There is not much strength in any branch of the art which here finds illustration; but, on the other hand, the gallery is, as we have just intimated, free from the least display of vulgarity; and even for this negative excellence in modern painting we have good cause to be grateful. Casting about for the few examples wherein a superior vigour has found expression, it is impossible not to be struck with Miss Elizabeth Thompson's energetic drawing of some of the soldiers of the 10th Bengal Lancers at the sport of 'Tent-pegging' (247). We have few artists, male or female, who could seize with better effect upon the sense of activity in men and animals, and interpret it in design. In this picture one soldier, with horse set at full gallop, bends forward in eager intentness to spear the peg as he passes; another, who has passed the goal without success, pulls violently and angrily at his animal's head, while a third waves his spear triumphantly hearing the peg upon it.

Miss Thompson's talent is not of the kind that could give to this or any scene an ideal or highly decorative character. She uses the forms of men and animals only for the effective presentation of certain qualities of expression; and so far as her intention goes, the work is perfectly rendered. 'Fair Rosamond' (23), Miss Emma Sandys, is yet another example distinguished by a power and thoroughness not to be found in most of the drawings here. It is, in effect, a portrait-study in crayon, of unusual finish, and showing a careful studentship. The lines of the composition are firm, and so disposed as to indicate a deliberate and harmonious scheme; the expression upon the face is serious, and the general impression given by the work is of a fidelity in portraiture associated with artistic design. We do not find in the gallery many other examples of a like success in dealing with figure-subjects. Among the oil-paintings which form the smaller part of the collection, Mrs. Jopling takes a prominent place with a large study of a lady at her toilette (476), specially noticeable for a right understanding of the laws of tone and skillful management of colour. Some figure pieces of Mrs. Charratie also demand a word of praise. Here, too, may be found a pleasant specimen of Miss Solomon's work, 'A Roman Peasant' (552), and the 'Written on Sand' (467), by Miss M. Ellen Edwards.

Much space, as might be expected, is taken up with sketches from nature and studies of still life, and here the accomplishment reaches a higher level. Madame Bodichon sends a record of a stay in Algeria (271), and Miss Thornycroft contributes a large landscape (493), in which a courageous effort is made after ideal treatment. There is genuine poetic feeling in this effect of storm, sweeping down a wide open valley, tearing away the branches of the trees and swelling the narrow channels of the mountain-streams. In this department we have also to notice the accomplished work of Miss Clara Montalba, a lady whose performances in water-colours have just gained for her the distinguished honour of associateship in the Society of Painters in Water Colours. In the present exhibition there are two oil-sketches from her hand—the first a slight woodland scene (452), with something of the manner, and something also of the exquisite feeling, of Corot; the second a momentary effect of cloud and sunlight (514) upon the waters of Venice. Before quitting the gallery, we must draw attention to the courageous and partly successful efforts at decoration (246), signed E. V. B.; and to the admirable painting on china (592) by Miss Coleman.

The rooms now occupied by the society are lofty, spacious, and well lit; in fact, they are better fitted for the purpose than those in which the society so long exhibited at Conduit Street.

## BIRMINGHAM SOCIETY OF ARTISTS.

THE Spring Exhibition of the Royal Birmingham Society of Artists was opened to the public on the 25th March. The works consist chiefly of water-colour drawings, unitedly forming a collection of considerable general excellence, yet without any specially striking examples which would arrest attention anywhere but in the provinces. The liberality of collectors is vouched for in pictures by Turner, Copley Fielding, H. C. Hine, James Orrock, Sam Bough, E. K. Johnson, Erskine Nichol, and F. Smart, contributed from the private galleries of reputed collectors and connoisseurs residing in the town and district.

The works contributed for exhibition by artists from a distance are very numerous, including examples of Ford Madox Brown, Absolon, J. A. Houston, T. M. Richardson, Bouvier, Hargitt, E. Duncan, W. W. Deane, H. Moore, R. Redgrave, C. F. Lewis, Curnock, W. R. Beverley, J. Mogford, E. H. Corbould, G. Barnard, W. Callow, F. Taylor, H. Macallum, W. C. T. Dobson; with Mrs. W. Duffield, Mrs. W. Oliver, Gertrude Martineau, Constance Phillott, L. Madox Brown, L. Rayner, &c., &c., as lady-contributors. The names of these artists, with their reputation in their several specialities, render any attempt at detailed criticism on the present occasion unnecessary, even did our space permit it.

Some idea of the industry and activity of the members of the Royal Birmingham Society of Artists, consisting of artists and amateurs in the

town and district, is gained by a knowledge that of the nearly eight hundred works exhibited, one-third emanates from local studios. F. H. Henshaw is again at his post, and exhibits three works; 'A Sunbeam in the Glen,' with carefully studied light and shadow, well marked stratifications of rock-structure, and abnormally made-out detail of foliage and herbage, commends itself as representing his characteristic treatment and careful execution; it is one of his most tender and successful, the best, work he exhibits. C. T. Burt sends a pleasing landscape. R. S. Chattock, who has deservedly made a name and a fame as an etcher, again returns to his old love as a water-colourist; his best example, 'Warwick Castle,' seen under a misty effect, is delightful but for a foxy tone in the lights; observable also in his 'Mawddach, North Wales.' His 'Forge,' despite colour, is by no means either so forcible or effective as one of his own etchings of a similar subject in black and white: of "lurid reflection" there is not a trace in this picture. S. H. Baker keeps his place well, contributing numerous landscapes, chiefly representing evening effects; his most successful example is 'The Lieder Valley,' the somewhat monotonous tone relieved by a cleverly introduced mass of light to the right of the middle distance of the picture. Considerable improvement is evident in the works of Henry Baker. Two examples tell of the skill of the late Alfred Baker; and imitative, if not hereditary, Art-talent is evident in the first exhibited pictures of Oliver Baker. J. Steeple contributes the best

work we have yet seen from his pencil. 'The First Snow on Carnydd Dafyd, North Wales,' is vigorous and bold; atmosphere in unison, the snow-clad mountain well relieved against the clear cold sky; but the treatment of the heath-covered middle distance is in handling and colour decidedly conventional. C. W. Radclyffe is, as usual, industrious, retaining all his old peculiarities in colour and execution: 'Near Malvern' may be alluded to as one of his most satisfactory works. Edwin Taylor, despite a success made by him in one example exhibited in the Autumn Exhibition of last year, appears, from his works on the present occasion, to have again fallen back on mere prettiness. W. H. Vernon is to be commended for evident progress in 'On the Ogwen,' but why his 'On the Conway,'—with other sketches, crude, unfinished, by two or three other local artists,—should have been hung at all it is difficult to understand: the sketches of a Landseer, a Wilkie, a Mulready, or a Holland, are instructive; local artists would do well to retain their sketches in their studios in future. In landscapes from local artists may be enumerated examples by W. Reeves, P. H. Ellis, E. and W. H. Hall, J. J. Hughes, A. R. Carpenter, G. Shaw, &c., &c. In portraits the examples are few; H. T. Munns exhibits a most creditable example, and W. T. Roden one which will scarce add to his known reputation and well-earned celebrity.

In *genre* painting the leading example is by J. Pratt, 'Welcome News,' an episode in ordinary every-day life, cleverly painted; unfortunately it is a subject which suggests pictures akin to it from the pencils of Wilkie, the Faeds, Webster, &c. It shows a group of five figures, of whom four are listening to the contents of a letter just received being read by the postman. Each one of the figures conveys the idea of having been "posed." In the care exercised on each the artist has failed to realise unity; the clothes, or properties, though they must have been worn, are by far too new. The cottage-interior and its furnishings are well and carefully painted: but considering the amount of earnest labour bestowed upon the picture, it is to be regretted that the artist's success has not been greater; truth is better than prettiness, and a story well-told more important than the result of the careful execution of each figure introduced: clothes, especially when worn by working-men and women, get shabby. A little more thought on the part of the artist would have resulted in a more completely successful work. F. Hinkley's pictures are numerous and

cleverly drawn, but as regards flesh-colour, unfortunate: 'The Oldest Inhabitant' is undoubtedly clever. The strength of this artist in the present exhibition lies in two small works where colour is not to be found: they have no titles; but one subject shows a miserable object stretched out lifeless and cold on its trundle-bed; the other, a maiden deserted by her lover, who is seen riding away through the grove by moonlight: two subjects "etched" in pen and ink, most skilfully executed, and Rembrandtish in effect. T. Worsley is still the local head of the flower-painters; his 'China Asters' are brilliant; and 'A Yellowhammer's Nest,' with its accompanys of hedgerow, flowers, plants, mosses, &c., is worthy of the artist. Miss Mary Vernon's 'Roses' are to be commended; the varied contents of the 'Game Bag,' are very clever for so young an artist. Judging from the promise of the 'Holly-hocks' and 'Dead Game' of Florence Vernon, hung in former exhibitions, her 'Committee of Taste'—the surroundings as downy as the coats of the sitting members, *i.e.* unfledged birds—'Asking Advice,' and 'Haytime,' are all inferior in execution to preceding works, and suggest the moral that variety, if charming to the aspirant for artistic honours, is also misleading, seductive, and delusive. Miss Aston's miniatures of 'Amy' and 'Lorna' are clever, but they scarcely keep their own against the evident earnestness which distinguishes a 'Portrait on Ivory,' by Georgiana Minshull. The two landscapes by Miss Steeple, 'The Meadow Path' and 'A Quiet Pool on the Lugwy,' if not so pretty as her former works, are infinitely forcible, vigorous, and truthful; the change in the manipulatory treatment of trees and foliage is for the better.

The contributions of the honorary secretary, A. E. Everitt, somewhat numerous, are to be commended for the archaeological interest with which they are invested, being representations of the old church of St. Martin's, Birmingham, now being rebuilt. These sketches reproduced will, it is understood, serve as illustrations for a work which will record to future ages the doings of generations long dust and ashes—ere guns, or "lacquered shams," or "town-made" jewellery were produced in Birmingham.

The Society, in addition to its exhibition at this time, provides for its members and subscribers a Spring course of lectures; subject, "On Art Education in England, its Means and Results:" to be delivered by the Society's Professor of Literature, Mr. J. Thackray Bunce.

## LIVERPOOL SOCIETY OF WATER-COLOUR PAINTERS.

### THIRD SPRING EXHIBITION.

THIS society, which is of comparatively recent date, opened its third annual exhibition on Saturday, 28th of March. It is held in the gallery formerly occupied by the Liverpool Academy of Artists, in Old Post-office Place, which from being long disused ceased to be the home of "Pictures," and became the depot of "Music;" but each spring, for the last three seasons, it has again become the temporary residence of "Water Colours." This exhibition contains some three hundred and eighteen pictures, contributed by honorary members, members, and associates, though some of the choicest works on the walls come from the owners, and are "loan" pictures only, among which we may mention 'What is it?' (7), H. S. Marks, A.R.A., exhibited last year in the Royal Academy; 'The Tailor's News' (29), by J. D. Watson; a splendid work by R. Beavis (300), 'Windy Day, South Wales;' the well-known drawing of R. W. Macbeth, 'Linked Names' (119); and a very bright and pleasing specimen of the work of G. D. Leslie, A.R.A. (51), 'A Little Bit of Gossip.' These are exhibited, but "not for sale;" they add considerably to the interest of the exhibition.

A few of the honorary members have lent their valuable aid to the officers of the society in furnishing the exhibition with some very pleasing pictures. J. Absolon's (170) 'She Breathes,' attracts much attention and affords much pleasure by the realistic treatment and naturalness of the drawing in composition and colour. J. M. Jopling sends two subjects; the smaller one (312) 'In the depths of death there swims a reflex of a human face,' being a really high work of Art depicting a most remarkable and striking countenance. There is everything to please the most fastidious critic in this drawing, every part of which displays power. After viewing it one turns to his other work (308), 'The New Studio,' with amazement. The contrast is no doubt meant to be striking, but it is more—it commands comparison, and that is not at all favourable to the artistic power of the artist. After his 'Joan of Arc' of last year, and the picture just alluded to, we are astonished at 'The New Studio;' in colour it is bad and in composition faulty. That it has merits is not to

be denied, but they fall far below the reputation of the artist. R. Redgrave, R.A., exhibits two drawings—one a small sketch 'The Shiploads, Matlock' (149); the other a splendid study of trees (17), and entitled 'Florizel and Perdita.' Though the exhibition contains a large number of tree-studies, we recognise this one out of the whole as the work of a finished master in this particular style. Each tree has a marvellous distinctness on near inspection which at the first glance is not apparent. P. J. Nafel has a good drawing well placed (306), 'On the Moor at Killin.' There are two drawings by C. S. Lidderdale: 'He cometh not, she said' (302), is very carefully painted, and the expression of disappointment on the young lover's face well depicted, but the figure lacks life and power; (313) 'Loitering at the Wall,' another figure of a girl, is certainly drawn with much more vigour and dash, and possesses that expression of vitality so much wanting in the other. Clark Stanton, A.R.S.A., has a large drawing placed on the line (96) 'Bluebeard's Wife,' the merits of which are not very prominent; while a smaller one, really artistically treated (109), 'Alone,' is hung high, but marked "sold." George Wallis's sketches are very good. He should have sent some more important works than those exhibited.

The contributions from members include among them several from the facile hand of J. D. Watson: (146) 'By the River,' is, perhaps, one of the best. E. F. Brewtnall sends a clever drawing, 'The Little Mermaid' (310), on which he displays his passion for peculiar colour and bold treatment. Two very powerful works by George Sbeffield, in sepia, are worth attention, while his large drawing (90), 'Rotterdam,' somewhat disappoints when carefully examined. A new name in local exhibitions—George Aikman—appears in the catalogue; his 'Dunbar Harbour' (8) depicts a calm evening with great fidelity; in tone and manipulation this drawing is far above the average, gaining as it does considerably by comparison with the works of much better known artists. His small drawing (10) 'Evening' is one of the gems of the exhibition, being a study of a green country-lane, one side bounded by a plantation of trees;

eveing coming on; the last light of day gradually sinking before the gloaming of night; a figure is artistically introduced, adding life to the drawing, while the bold and vigorous treatment of the trees, the broken wall and the trodden path up the lane, are rendered as by a well-practised hand. We cannot speak with equal praise of the same artist's (52) 'Musing in the Woods,' in which the figure is very disappointing; the artist has evidently attempted too much here. 'Rocky Bed of the Conway' (83), by George Harrison, is one of the best drawings exhibited. The moving water is splendidly rendered, and the bold and vigorous rock-painting good. The fruit-pieces by W. J. Mückley are as much admired as they deserve to be, while his small *genre* drawings find ready purchasers. 'At her Lessons' (284) is a beautiful work, every detail being perfectly considered and well worked out, without any finicking preciseness which could destroy the tone. Two small drawings by H. Herkomer deserve high commendation, (147) 'A Chat by the Way,' being quite a gem. Another new name at these exhibitions is that of Wilmot Pilsbury, who exhibits thirteen drawings, not all for sale, the principal being (34) 'At Abingdon,' (87) 'Gathering Flowers,' and (104) 'The Village Stream.' This last is certainly the best of his contributions, being the most natural and artistic in effect and treatment. These works have evoked much criticism from the peculiarities of tone and colour which characterise them; they are, however, favourable specimens of body-colour drawings. That some of the drawings are really good few will deny; that the colour is vivid, the tone delicate, and the effect striking, most admit; but in all of them the skies seem unnatural. The drawings are evidently popular, nearly all having found purchasers. F. J. Skill's 'Breton Girl' (301) is a very clever sketch.

But in this exhibition most is expected from local artists—and their contributions are, as they should be, numerous; yet the result is not encouraging as a whole; we looked for new names as likely to add to local fame, or at least that some who had given good promise should have justified it. Certainly F. W. Hayes is making rapid strides in his art, and several of his drawings display considerable progress. It would have been well had the number of his contributions been less, and had he been satisfied with sending three or four of his more important works. For instance, it is no pleasure to pass from such a splendid drawing as (136) 'A Passing Storm' (the best work he exhibits, and one of the very best in the exhibition), to (68) 'A Cheshire Lane,' which, though it possesses merit, falls immensely short of the excellence of the former drawing. 'Thames Hay Barge' (120), is another good work from this artist, displaying quite new features of treatment to the first-mentioned; while his (283) 'Summer Showers' is one of those delightful atmospheric effects which please the more they are studied. Of other young local artists, the specimens of C. W. Girvin, (191) 'A Still Evening,' and (221) 'Llyn Idwal,' are two drawings requiring very different treatment; but in both the genius of the artist has produced the most natural and striking effects: the beauty of the first scene, and the grandeur of the second, are equally well brought out. John Pedder has not been fortunate in his subjects, still we are pleased to notice a breadth of handling in (94) 'Evening on the Lower Rhine,' and (101) 'Valley of Lauterbrunnen, Switzerland,' which his earlier works led us to expect but did not possess. Mrs. Pauline Walker has been almost too profuse in her contributions. Such a large collection (twelve in number) of dead birds, however truthful and artistic they may be, is rather too many in a small exhibition. To praise the painter of these gems is superfluous—they are all good, many of them

exquisite. Mr. J. W. Walker has several of his pretty little bits on the walls—(46) 'A Rustic Bridge,' and (113) 'The Village Commissionaire,' both showing the versatility and skill of this artist. S. Pride is well represented, but exhibits no improvement on former efforts. B. B. Wadham has one or two pretty sketches. C. H. Cox exhibits four very fine drawings: (44) 'The chill and silence of a winter's night' shows great moonlight effect; while (274) 'Mersey Flats' is one of those truthful and really artistic bits of local river scenery in which this artist excels. R. Dobson's (130) 'On the Upper Wye,' and (137) 'Moorland Evening,' are really good, honest works; we cannot say as much of E. A. Norbury's works; two companion pictures, 'Preparing for the Ball' (47), and 'Prepared for the Ball' (56), are lacking in colour, composition, and art; while his (103) 'My Landlady,' only shows how important a choice of theme may be. There are several "subjects" in the exhibition which Art has refined and made pleasing; we do not find this the case in 'My Landlady.' It is gratifying to turn to the works of W. H. Sullivan, who, as a figure-painter, is taking a leading local position. His 'Rembrandt' (71), is an important work—the artist is depicted in his studio, surrounded by various objects which he has himself used as good "models." It is more than a picture—it is a likeness, having been studied from Rembrandt's portrait of himself. The accessories of the drawing are numerous, but all are drawn with great fidelity, and finished with immense elaboration of treatment, which, however, does not at all interfere with the vigour of the *tout ensemble*. This artist has three other drawings occupying prominent places: (111) 'In the Wind and the Rain—Belgium, near the Field of Waterloo,' impresses as the most artistic of his productions; there is an ease about the grouping of the figures, as they patter through the rain and bear the force of the wind, which is recognisable. 'The White Duck' (132), by the same artist, is attractive, and if splendid colour and light-effects alone produced a great work it would deserve high commendation, but the figure of the girl hardly bears criticism, and yet the prominence given to it demands that it should be the perfection of form and drawing. We mention last the contributions of R. Norbury, so long and favourably known in local Art-circles. His principal work is a large drawing of 'King Arthur and the Diamond Crown' (117), from Tennyson's legend. The king is depicted in

"A glen, grey boulder and black tarn,"

where he finds the crown, which was on the head of one of the two kingly brothers, who having fought in the glen, killed each other at one blow. King Arthur

"Had trodden that crowned skeleton, and the skull  
Brake from the nape, and from the skull the crown,"

and he is holding the same in his hands wonderingly. The figure is well and boldly conceived, and the whole situation vividly brought out. 'On the Welsh Coast' (238), is a very clever bit of landscape by the same artist.

Some dissatisfaction has arisen among a few metropolitan artists who have contributed to this exhibition, owing to some of their contributions not being "catalogued" for the private view, and it has been stated that thereby the chances of sale were lessened. We know nothing of the reasons why the pictures referred to were not catalogued, but it is certain that most of the drawings in the supplemental catalogue (if not all of them) were exhibited at the "private view," and particulars attached to the frames in writing, so that their chances of sale were quite equal to those catalogued. These remarks are due to the Society so far as a stranger to its doings can judge.

## THE LITTLE ARCHITECT.

A. ANKER, Painter.

A. and E. VARIN, Engravers.

THIS is the third illustration of child-life from the pencil of Mr. Anker which we place before our readers: it has been preceded by 'The Toy-Rattle' and 'The Reading-Lesson;' and now, after the work of the latter, the little fellow is allowed to play, and is seated at the table with a box of dominoes, studiously intent on building with these an edifice of some kind or other, but which is evidently not calculated to be of very long duration, for it is quite clear from the manner in which he is laying the next "stone," at right angles with its support, that the whole fabric must fall into ruins; and to such little architects this constitutes more than half the interest of the game, or amusement. And men, as it has been said, are but "children of a larger growth;" and many of them we see daily, building for themselves, and with serious purpose, "castles in the air," projects which have no solid foundations, working from immature plans, and using materials that may be likened unto hay and stubble; and the result is, like that which threatens our little architect's structure,

utter ruin—to themselves, and, unfortunately, to very many others. A great commercial country like our own, sees, unhappily, a very large number of these speculative and "foolish builders."

Passing, however, from any moral that may be adduced from the subject of this picture to the manner in which the painter has placed it on the canvas, nothing of its kind could be more pleasing; the boy is a capital study, well modelled, and very naturally posed. His countenance indicates thought, and the way in which he holds the domino in his hand, half hesitating as to lowering it, shows that he has some doubts concerning the consequences: he is not yet skilled in the laws of gravitation, or there would be less indecision. There is a refinement in the general treatment of this simple subject which renders it most acceptable; and the same remark will apply to the other pictures by this artist that have been engraved for recent numbers of our publication. If he does not take high ground in his subjects, he occupies well that which he takes.







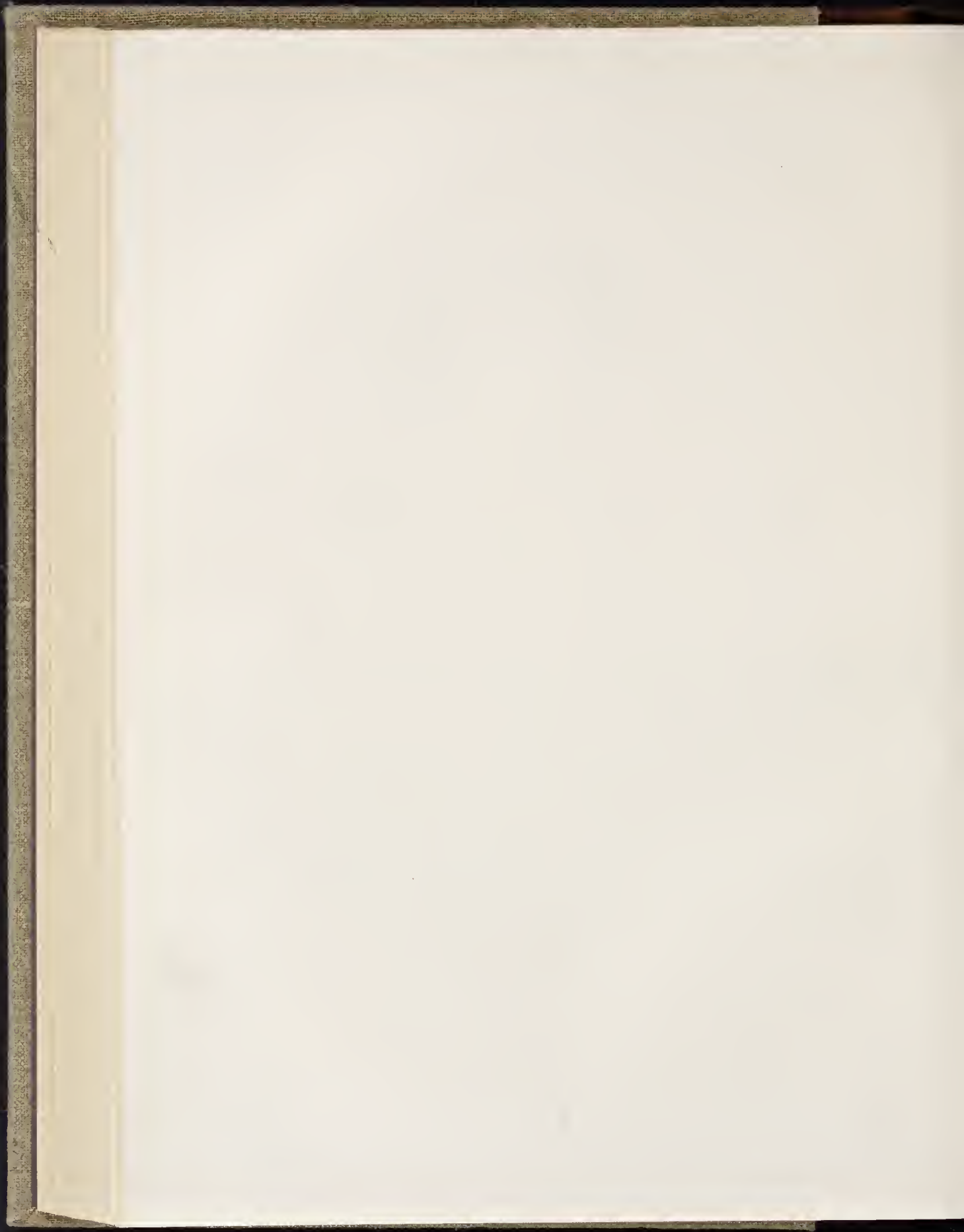


A. ANKER PINXT

J. & E. VARIN. SCULPT.

THE LITTLE ARCHITECT.

LONDON VIRTUE & CO



## PICTURES OF ITALIAN ARCHITECTURE.

## FLORENCE.

## PART II.



NE cannot feel surprise that the scenery on the banks of the Arno, especially that round about Florence and Pisa, should have found in Mr. Ruskin an attesting witness to its picturesque beauty, and animated him to speak of it in one of his most eloquent descriptive passages. In a lecture delivered at Bradford, Yorkshire, in 1859,

on the subject of "Modern Manufacture and Design," he instituted a comparison between the advantages of locality possessed by an Italian designer of the mediæval ages, in his daily walks, over the scenery which meets the eyes of a designer employed in most of our own manufacturing towns. He may have drawn this picture with some admixture of poetic license, but the groundwork of it is based on truth.

"Fancy," he says, "what was the scene which presented itself, in his afternoon walk, to a designer of the Gothic School of Pisa—Nino Pisano, or any of his men.

"On each side of a bright river he saw rise a line of brighter palaces, arched and pillared, and inlaid with deep red porphyry, and with serpentine; along the quays before their gates were riding troops of knights, noble in face and form, dazzling in crest and shield; horse and man one labyrinth of quaint colour and gleaming light—the purple, and silver, and scarlet fringes flowing over the strong limbs and clashing mail, like sea-waves over rocks at sunset. Opening on each side from the river were gardens, courts, and cloisters; long successions of white pillars among wreaths of vine; leaping of fountains through buds of pomegranate and orange; and still along the garden-paths, and under and through the crimson of the pomegranate shadows, moving slowly, groups of the fairest women that Italy ever saw—fairest, because purest and thoughtfulest; trained in all high knowledge, as in all courteous art—in dance, in song, in sweet wit, in lofty learning, in loftier courage, in loftier love—able alike to cheer, to enchant, or save, the souls of men. Above all this scenery of perfect human life, rose dome and bell-tower burning with white alabaster and gold: beyond dome and bell-tower the slopes of mighty hills hoary with olive; far in the north, above a purple sea of peaks of solemn Apennine, the clear, sharp-cloven Carrara mountains sent up their steadfast flames of marble summit into amber sky; the great sea itself, scorching with expanse of light, stretching from their feet to the Gorgonian isles; and over all these, ever present, near or far—seen through the leaves of vine, or imaged with all its march of clouds in the Arno's stream, or set with its depth of blue close against the golden hair and burning cheek of lady and knight—that untroubled and sacred sky, which was to all men, in those days of innocent faith, indeed the unquestioned abode of spirits, as the earth was of men; and which opened straight through its gates of cloud and veils of dew into the awfulness of the eternal world;—a heaven in which every cloud that passed was literally the chariot of an angel, and every ray of its Morning and Evening streamed from the throne of God.

"What think you of that for a school of design?"

It was amid such teachings as nature here offered to observation, aided by the desire of princes and nobles to surround themselves with everything the hand of man could create which might minister to their vanity, gratify luxurious-taste, or give additional splendour to their lofty position, that Art of every kind rose into existence, and grew till it reached an elevation of beauty and perfection, to which succeeding ages have vainly attempted to attain. And yet the magnificent picture of Italian life, drawn by Mr. Ruskin, had its dark side, as he shows in a subsequent passage of his lecture. "All that gorgeoussness of the Middle Ages, beautiful as it sounds in description, noble as in many

respects it was in reality, had, nevertheless, for foundation and for end nothing but the pride of life—the pride of the so-called superior classes; a pride which supported itself by violence and robbery, and led in the end to the destruction both of the Arts themselves and the States in which they flourished."

Under the shadow, as was intimated in the preceding chapter, of those Tuscan hills clothed with the vine, the olive, and the pomegranate, and along the banks of the Arno that winds through the rich valley at their feet, arose one of the earliest and most celebrated schools of Art. The old biographer and painter, Vasari, alluding to the birth of Michel Angelo, writes:—"As the Supreme Ruler perceived that in the execution of all these sublime arts, Painting, Sculpture, and Architecture, the Tuscan genius has ever been raised high above all other,"—Vasari himself was a Tuscan, which may account for his partiality,—"the men of that country displaying more zeal in study, and more constancy in labour, than any other people of Italy; so did he resolve to confer the privilege of his birth on Florence, as worthy, above all other cities, to be his country, and as justly meriting that the perfection of every art should be exhibited to the world by means of one who should be her citizen." Whether Tuscany does or does not merit the pre-eminence here assigned to it, it is quite certain that some of the most illustrious names in the annals of Art were born, or passed the greater part of their lives, in that portion of Italy. From Florence, or Pisa, or Siena, or places of minor importance, came forth Cimabue, Giotto, Taddeo Gaddi, Buffalmacco, Orcagna, Aretino—painters of the earliest period; Verrocchio, Leonardo da Vinci, B. Luini, Solario, Beltraffio, Andrea Mantegna, Credi, Fra Bartolomeo, and Michel Angelo, of the second period; Andrea del Sarto, Pontormo, Bronzino, Allori, Vasari, Ghirlandajo, Salviati, and others, of the third period. Among sculptors may be pointed out as prominent, Niccolo Pisano, Giovanni Pisano, Andrea Pisano, Antonio di Banco, Jacopo della Quercia, Luca della Robbia, Niccolo of Arezzo, Benedetto da Rovezzano, Ghiberti, Donatello, Brunelleschi, Sansovino, and others. Architecture in those comparatively early days was practised both by painters and sculptors, and we find employed as architects, Arnolfo di Lapo, Niccolo, and Giovanni Pisano, Giotto, Andrea Pisano, Orcagna, Brunelleschi, Michelozzi, who was also a sculptor, Battista Alberti, Verrocchio, Giuliano and Antonio da San Gallo, Peruzzi, Michel Angelo, with others too numerous to mention. Florence and Pisa can testify to this day what not a few of these men, whether painter, sculptor, or architect, did to enrich and beautify Tuscany with the works of their genius.

Resuming my remarks upon some of the principal edifices in Florence, the engraving on the following page directs attention to the CHURCH OF STA. MARIA NOVELLA, considered to be among the finest and most characteristic churches in the city: it is that which Boccaccio makes the rendezvous of the seven Florentine ladies who, when the plague broke out in 1348, left their homes, and retired to a country-house at some distance, where, with three young cavaliers who accompanied them, they passed their time in relating the stories that form the "Decameron": it is also the church which Michel Angelo called his wife, or his bride—*sua sposa*. In 1216 St. Dominic, founder of the famous order of Dominicans, or Preaching Monks, sent some of his brethren to Florence, where they succeeded in establishing themselves, and a few years afterwards had assigned to them a small, but very old church, on the spot, then outside the walls of the city, where the present edifice stands: this was commenced, so far as the body is concerned, in 1278—9, the architects being two monks, Fra Ristoro and Fra Giovanni di Campi; the Campanile and Chapterhouse being the work of Fra Giovanni da Nippozano; all three of whom are

stated to have studied architecture under Arnolfo di Lapo. The façade is of later date, having been commenced in 1348, from the designs of Battista Alberti, and completed in 1470, nearly a century and a quarter afterwards.

Sta. Maria Novella, like many other churches in Florence, is in the Pointed Gothic style, as it was then adopted in Tuscany: in other words, it shows an arrangement of Gothic work founded on Roman forms; and it has, at one of the angles, an elegant tower with a spire, the whole of Romanesque style. There is nothing very imposing in the front elevation, but there are two objects that can scarcely fail to attract notice, an armillary dial and a quadrant dial, which exhibit the altitude of the sun, the hours reckoned from sunrise to sunset, the astronomical hours, &c.: they were placed there by Cosmo I. in 1572—74. Each of the cloistered arches seen on the right of the church contains an ancient tomb.

Internally, Sta. Maria Novella has much to interest the visitor, not alone in the graceful architectural features of the main building, but in its varied decorations, and in the several chapels

attached to it. The stained-glass windows are very fine, and the frescoes by Giotto, Ghirlandajo, Orcagna, Cimabue, Memmi, Taddeo Gaddi, Allori, Bronzino, and other Florentine painters, will well repay attentive examination. The most famous picture, perhaps, among the whole is Cimabue's Madonna and Infant Jesus surrounded by angels, all of life-size. History reports that when Charles of Anjou, brother of St. Louis, passed through Tuscany after his coronation, by the pope, as King of Sicily, he went, with all his retinue of attendants, to see this picture in the *atelier* of the artist, who had then just completed it without allowing any one to see his work. A large number of the people of Florence followed the royal visitor, and their curiosity being excited to ascertain what especial object the king had in going to the house, they pressed forward into the *atelier*, where the sight of the picture caused such unbounded admiration that they henceforth called the part of Florence in which the painter lived Borgo Allegri. It is affirmed that the picture was carried in procession, with the sound of trumpets, to the church. A similar honour is said to have been paid, at Venice, to a work by G. Bellini.



Church of Sta. Maria Novella.

There are numerous fine monuments in the sacred edifice: specially notable is the tomb of Villana della Botti, widow of Pietro di Rosso, who died in 1360: it is by Bernardo Rossellini, and shows a recumbent figure, over which are two angels. The tomb of Filippo Strozzi the elder is considered to be the *chef-d'œuvre* of Benedetto da Majano.

The name of Medici is inseparably connected with the Art of Florence as well as with the political annals of the city: from the middle of the fifteenth century till the middle of the eighteenth, or from about 1434 to 1737, this great family exercised the most important influence over its history. It is therefore to be assumed that there would be found in the place some special memorial associated with their names; and this is seen in the CHAPEL OF THE MEDICI, IN THE CHURCH OF SAN LORENZO. Externally the church has nothing whatever to commend it as an object of architectural beauty, so that any stranger entering is but ill-prepared for what it reveals internally. The first stone was laid in 1425, on the site occupied by a church since the end of the

fourth century: this, its immediate predecessor, was almost totally destroyed by fire, when the present edifice was erected, or rather reconstructed, under the direction of Brunelleschi. It contains no fewer than twenty-four chapels, many of them adorned with fine paintings and noble sculptures. In the centre of the church a large slab, or pavement, of porphyry and serpentine marks the resting-place of Cosmo de Medici, called Cosmo il Vecchio, who died in 1464: on him was bestowed by public decree the honourable surname of "The Father of his Country." San Lorenzo, however, is famous as containing some great sculptures by Michel Angelo—the group of the Virgin and Child, the statues of Lorenzo and Julian de Medici, and the two male figures, Night and Day:—

"Nor then forget that Chamber of the Dead,  
Where the gigantic shapes of Night and Day,  
Turned into stone, rest everlastingly;  
Yet still are breathing, and shed round at noon  
A two-fold influence—only to be felt—  
A light, a darkness, mingling each with each;  
Both, and yet neither."—ROBERTS.

The Chapel of the Medici, of which an engraving is here intro-

duced, is in the rear of the choir of the church. It was constructed from the design of one of the family, John de Medici, brother of the Grand Duke Ferdinand I., who, it is said, intended it to be the receptacle, or shrine, of the Holy Sepulchre, which Taccardin, or Faccardine, a *soi-disant* Emir of the Druses, who went to Florence about 1603, or, as others say, 1613, and there represented himself to be a descendant of Godfrey de Bouillon, undertook to capture and bring away from Jerusalem, provided the means for so doing were afforded him by Ferdinand. Taccardin returned to the Holy Land accompanied by a small naval force; but the intended robbery was discovered, as the story is

told, while in the early act of execution, and the confederated spoilers were compelled to take flight without accomplishing their purpose. The chapel was then appropriated as the mausoleum of the Medici family.

The building is octagon in form, and is surmounted by a cupola, the interior of which is enriched with paintings of considerable pretension. The walls are entirely covered with splendid variegated marbles and mosaics of costly stones, as also are some of the monuments within the chapel. Two of the latter are conspicuous for their beauty, that of Ferdinand I. and that of Cosmo II.; both are surmounted by statues in bronze: the former



*Chapel of the Medici, in the Church of St. Lorenzo.*

is from a model by Giovanni di Bologna; the latter, considered the finer of the two, is by Giovanni's pupil, Bacco, or Tacca.

The next engraving shows a portion of the principal church in Florence, the Duomo, or Cathedral, dedicated to SANTA MARIA DEL FIORE. Its foundation and progress are thus described by Gwilt:—"The Florentines had at an early period, according to Villani, determined to erect in their city a monument which should surpass all that had before appeared; and in 1298 Arnolfo di Lapo, according to Vasari, but according to Molini, Arnolfo

di Cambio da Colle, to whom they confided its execution, had so prepared his plans that its foundations were laid in that year, on the day of the Feast of the Nativity, and the name of Sta. Maria del Fiore was then given to it. This edifice, though commenced long before the revival of the arts, seems to have been conceived by its architect in an original state, forming, as it were, a mean between the pointed and ancient style. It is, therefore, one of particular interest and instruction in the history of architecture, and one wherein we find a construction in which preparation was made for changing the style then prevalent into one sanctioned by

the ancient principles of the art; and it is certain that it was the first which gave the hint for the grandest monuments of modern



*Church of Sta. Maria del Fiore, and the Campanile.*

architecture." What Arnolfo, whichever of the two it was, com- | menced, was carried on successively by Giotto, Taddeo Gaddi,



Orcagna, and Filippo di Lorenzo, till the completion of the work by Brunelleschi. Desirous of studying architecture, and of devoting himself entirely to that art, for he had hitherto been known chiefly as a sculptor, Brunelleschi, accompanied by his friend Donatello, visited Rome. While there he conceived the idea of uniting by a grand cupola the four naves of the cathedral at Florence, "a project which till his time was considered impossible." In 1407 he returned to that city, and the same year the citizens called together an assembly of architects and engineers to deliberate on some plan for finishing the edifice. Brunelleschi was among those who received invitations, and gave his advice for raising the base drum, or attic story, upon which the cupola should be placed: before his death he had the gratification of seeing the cupola finished, with the exception of the exterior of the drum under the cupola. "Before it nothing had appeared," says Gwilt, "with which it could be fairly put in comparison. The dome of St. Mark, and that at Pisa, are far below it in grandeur and simplicity of design. In size it only yields to St. Peter's at Rome, for which it is probable it served as a model to Michel Angelo; for in both the inner and outer cupolas are connected in one arch at their springing."

The glory of the cathedral is unquestionably the dome, which rises up majestically from one end of the building amidst the smaller cupolas that surround it; but there is also much externally deserving notice—the various marbles which cover or compose the walls, and numerous fine examples of mosaic work that decorate some of the doorways: these are remarkable for their luxuriance of colour and delicate execution. The predominant feeling when first entering the edifice is one rather of surprise than admiration, for it is plain almost to nakedness, and dark from the subdued light that seems scarcely able to penetrate the richly-stained glass of the windows. The nave is composed of four

immense pointed arches stretching along the whole length, having keystones sculptured with the armorial bearings of the pope and of the city of Florence. The plan of the cathedral is that of a Latin cross: the flooring is composed of tessellated marbles, in colours of red, blue, and white. The choir, strictly so called, is placed under the dome; it includes the high altar, and is adorned with forty-eight figures, in bas-relief, by Baccio Bandinelli, who was commissioned to execute them by Cosmo I., and who had the assistance of his pupil, Giovanni dell' Opera, in carrying out the work. Two of the great architects of the church, Giotto and Brunelleschi, lie side by side, near the entrance to the nave: and among the numerous monuments which would attract the notice of the visitor is one worth special attention, the bronze shrine erected in memory of St. Zenobius, Bishop of Florence, remarkable for the elegant and skilful arrangement of the figures introduced.

Sharing almost equal admiration with the Duomo itself is the Campanile, which forms the most prominent feature in the accompanying engraving: it is a work unrivalled in its kind. Tradition, if not history, reports that Giotto, in 1334, received a commission to erect an edifice which should have no parallel in the architecture of ancient Greece and Rome: hence the famous Campanile of Florence. It may be described as simply a square tower of pure Italian Gothic, rising to a height of upwards of two hundred and fifty feet, and divided into four stories, the two in the centre being the lowest: the graceful proportions of the building, and the elegance of the ornamental details, are obvious. It is said that Giotto proposed to place a lofty spire upon the tower, and that the piers at the topmost angle were left as they are now seen, for the purpose; but the vast expense deterred the Florentines from carrying out the project. It is scarcely doubtful whether the addition would have been an improvement.

JAMES DAFFORNE.

## THE BRIDAL GIFT

FROM THE LADIES OF EDINBURGH TO THE GRAND DUCHESS MARIE.

THERE were on view recently in the gallery of Messrs. Doig, McKechnie, and Davies, George Street, Edinburgh, the water-colour drawings intended to form the bridal present to the Duchess of Edinburgh by the ladies of the Scottish metropolis. The drawings number thirty-one; they are to be bound in two beautiful albums, and thus will form at once a valuable gift and an interesting representation of contemporary Scottish Art. The only limitation in the drawings referred to size, the subjects having been left to the discretion of the artists, whose works are as diverse in that respect as could be wished.

Sir George Harvey, the President of the Royal Scottish Academy, furnishes a drawing of a Venetian canal, with lofty houses on each side, and spanned by a bridge, with figures looking over the parapet. By Sir Noel Paton is a highly-finished pen-and-ink illustration from the *Tempest*—Prospero in front, with Miranda leaning on his arm, Ferdinand kneeling at her feet, and Caliban behind with his wood-chopper in his hand and wrath in his hideous countenance; above float Ariel and his attendant sprites. Edmund J. Crawford sends a view of the Bass, with storm-tossed waves lashing the shore; a breezy freshness characterises the picture. By James Drummond is a drawing of Cardinal Beaton's House, with careful rendering of architectural detail; interesting as a memorial of a building now numbered with the things that were. R. T. Ross, in 'The Stray Crab,' gives one of his scenes of sea-side life, with children in a fisherman's cottage, and a glimpse of sea and shore beyond. W. Fettes Douglas furnishes a drawing of a monk bringing home a donkey laden with wood; the landscape sombre and dreary, snow lying on the distant hills. By Hugh Cameron there is a charming figure of a little girl washing dishes, treated with much delicacy. W. McFaggart's contribution represents a plaided Highlander taking leave of his sweetheart as he is about to step into the boat which will carry him to a distant land; it is full of expression. R. Herdman's 'Highland Mary' is leaning against a mossy bank with a flower in her hand, and is a charming drawing, notable for rich colour. A figure of a Highland girl, is by Kenneth Macleay.

A powerful work is Gourlay Steell's 'Challenge'—two Highland bulls,

black and dun, magnificent in their outburst of rage, are about to engage in mortal strife, while beyond a bit of gleaming water a herd of cows and calves awaits the issue of the combat. Very appropriate to the occasion, and treated with much softness of tone and elaboration of detail, is Waller Paton's drawing of 'Edinburgh from Samson's Ribs,' in which the landscape glows under an evening sky, with the artist's favourite purple tints suffusing rock and herbage. In 'Norham Castle' Arthur Perigal gives a reach of the Tweed with good expression of motion in the water. G. P. Chalmers sends a small *replika* of his oil picture, 'The End of Harvest,' which was such a prominent feature in last year's exhibition of the Royal Scottish Academy. By Alexander Fraser is an effective drawing of 'Roslin Chapel,' showing the entrance to the crypt, and embracing the wonderful 'Prentice Pillar.' Sam Bough contributes a masterly work in a scene from the wild north—a towering crag with a lighthouse on the summit, against which tosses and tumbles a heavy sea, with gleams of sunshine struggling through a rift in the lowering sky. 'The Trossachs,' by John Smart, is a broad and effective rendering of that beautiful scene; and W. Beattie Brown, in an 'Autumn Scene near Duddingston,' has a harvest-field with the stocks casting long shadows under the declining sun. J. B. Macdonald's 'Clachan of Aberfoyle' shows a stretch of Highland landscape, a rude cottage in the foreground, and in the distance sombre mountains under a cloudy sky. James Cassie sends 'Loch Callater,' a lonely lake lying still and solemn at the foot of rugged hills; J. C. Wintour a fine drawing of 'Perth from Moncrieff Hill,' and Thomas Clark a view of 'Iona,' with the ruins in mid-distance. From W. E. Lockhart there is a Spanish subject—a girl seated at an open window, which possesses much richness in colour; from George Hay a group of female gossips playing at cards by candle-light; and from Clark Stanton a lady in bright apparel reclining amid flowers and foliage. There are other excellent contributions which we have no room to point out.

It is hoped that an opportunity will be afforded of presenting the gift on the occasion of the probable visit of the Duke and Duchess to Edinburgh in the course of the summer.

R R

## OBITUARY.

## WILHELM VON KAULBACH.

THE intelligence of the almost sudden death, on the 6th of April, of this great German artist, of whom it has been said that he "wore a crown among living painters," will be heard with deep regret by all in whatever land who know anything of his works; and this, notwithstanding he had reached his seventieth year, when, in the ordinary course of nature, little more of the highest importance could be expected from his hands. Kaulbach's decease, from an attack of cholera as it is reported, occurred at Munich, where, since 1839, he had filled the post of Director of the Academy.

Nearly thirty years ago we introduced into our Journal a portrait of this painter, accompanied by a comprehensive biographical sketch of his career up to that period from the pen of one of his countrymen, distinguished both as a writer and an author; and in the series of papers entitled "German Painters of the Modern School," by Mr. J. Beavington Atkinson, which we published about nine years since, the name and works of Kaulbach occupied a prominent place. These two articles almost exhaust the leading features of his Art-career, for the last ten years of his life have thrown no new light upon his practice, though they were far from being unproductive. A notice of him now need not be extended to any length, after what has already been said in our columns.

Wilhelm von Kaulbach, born in 1805, in the small town of Arolsen, in Westphalia—which was also the native place of Chr. Rauch, the famous sculptor—was the son of an engraver of considerable talents, from whom he received his earliest instruction in Art. At the age of sixteen or seventeen the youth was sent to Dusseldorf to pursue his studies in the Academy, then under the direction of Cornelius, who at that time was entrusted with the execution of the compositions for the Glyptotheca in Munich. These works greatly interested young Kaulbach, and Cornelius "encouraged him to lend an active hand." When the master was called to Munich, in 1826, to take the Directorship of the Academy in that city, Kaulbach, with many other pupils, followed him, and the talents of the former soon found an adequate sphere of action; the first important commission he received being to decorate a portion of the ceiling of the Odéon, a grand hall erected by Ludwig I., for musical and social purposes: Kaulbach's subject was 'Apollo and the Muses.' Henceforth he found ample employment in helping to decorate the palace of Prince Maximilian of Bavaria, and the new palace which the king was building from the designs of Leo von Klenze. While engaged on this latter work, Von Klenze communicated to the painter a romance of the Middle Ages, according to which the Romans and Huns, who, after a battle which lasted three days, had entirely destroyed themselves before the gates of Rome, renewed the engagement as spectres; and Klenze gave him a commission to make a drawing of the scene. The subject was one just adapted to his wild and youthful fancy, and he at once set to work upon it most enthusiastically. When the drawing was completed, it was seen by Count Raczynski, who happened to be then in Munich collecting materials for his well-known work, "Modern Art." The count immediately ordered the artist to execute a copy of it in oil-colours, on a large scale; but when it had been carried only as far as laying on slight brownish tints, Raczynski was so delighted that he would permit nothing more to be done to it. Hence arose Kaulbach's famous 'Battle of the Huns,' generally considered his *chef-d'œuvre*: it was subsequently reproduced as a finished painting, in the medium now known as "water-glass," for the New Museum of Berlin.

Another of Kaulbach's great works is the 'Destruction of Jerusalem,' purchased by Ludwig I. for the New Pinacotheca at Munich: a *replica*, in "water-glass," is in the Berlin Museum, the walls of which are also adorned with a large number of his paintings. In works of another kind his pencil was as prolific as it was

diverse in character and treatment: we allude to the drawings made for book-illustrations. The writings of Göthe, Schiller, Shakspeare, of the four Evangelists, and others, testify to the comprehensiveness of his genius, and to the power with which he adapted it to whatever he undertook.

In the article by Mr. Atkinson to which allusion has been made, he thus sums up Kaulbach's art:—"His subjects, his styles, and his materials, which are many, are alike worthy of note. His themes, we have seen, are wide in range and lofty in aspiration. History in epochs which are landmarks in the world's civilisation; philosophy that teaches through example; poetry as manifested in the creations of Shakspeare and Göthe; life in its light and shade, in the climax of its joy and the depth of its sorrow—such are the subjects which in their diversity and import measure the genius and circumscribe the labours of Kaulbach. In style, too, as in subject, this painter displays the same versatility; by turns he is grave and gay. Like dramatists and actors of first quality, he is great at once in comedy and in tragedy; his impersonations, in short, are close upon the models of Phidias and Raphael, of Dürer and Hogarth. The name of Kaulbach will also be identified with the most successful efforts to free Art from the tyranny of the Church, to ennoble secular subjects by lofty thought and elevated treatment, and to raise the practice of monumental painting to an equality with the sister-arts of sculpture and architecture. Such are the services which Kaulbach has conferred upon his age and country."

DAVID SIMSON.

The Edinburgh papers announce the death, on the 29th of March, of this artist, who long held a good position among the Scottish landscape painters. He was the last of three brothers, born at Dundee, all of whom distinguished themselves as artists. George, a portrait painter, who died in 1862, and William, his junior, were both among the early members of the Scottish Academy: the latter, who painted portraits, historical and *genre* subjects, settled in London in 1838, and frequently exhibited at the Royal Academy. He died at Chelsea in 1847.

MARTIN T. WARD.

The *Building News* has given the following account of Mr. Ward, who has long passed out of memory—at least in London Art-circles:—"This celebrated animal-painter died at York on the 13th of February, in a state of abject poverty. He was about seventy-five years of age. In early life he studied with Landseer, and for the last thirty years he has led a most eccentric existence. He took up his residence in York about twenty-three years since, and for nearly the whole of that time has led the life almost of a recluse. He had never been in that large number of years out of the city, and it was rare that he was seen out by day. For several days before his death he had kept his room, which had to be broken open by those who feared that an illness from which he was suffering had led to death. He was then found lying insensible on his room floor, amidst a scene of the greatest wretchedness and squalor. Medical aid was administered, but he died a few days afterwards. The works of Mr. Ward are well known in Yorkshire, and some citizens of York have determined to give his remains a decent burial." He was in years long gone by an exhibitor at the Royal Academy, but his works have not been seen there for nearly half a century.

FIELD TALFOURD.

This gentleman died somewhat suddenly at his residence in Sloane Street, in the early part of March. As a painter of portraits and landscapes he obtained considerable reputation. He was a younger brother of the late Mr. Justice Talfourd, an eminent lawyer, and author of "Ion," &c. Mr. F. Talfourd was born at Reading in 1815.

## PICTURE SALES.

THE following modern pictures were sold, with many others, towards the end of February, at Brussels:—'A Team of Hungarian Horses,' Schreyer, £620; 'The Smoker,' Roybet, £400; 'The Bull,' Troyon, £520; 'Gulliver in Lulliput,' Vibert, £800; 'The New Year's Gift,' A. Stevens, £840; 'The Declaration,' Baron Leys, £1,060; 'View in the Environs of Paris,' Th. Rousseau, £400; 'Peace and War,' Th. Rousseau, £840; 'The Shore at Villerville—Sunset,' Marlielat, £620; 'The Parade,' Bianchi, £220; 'Fruit and Flowers,' Robie, £336; 'Cottages,' Jules Dupré, £264; 'At Venice,' Ziem, £360; 'The Return of the Flock,' Verboeckhoven, £448; 'The Jugglers,' H. Ten Kate, £264; 'An Autumnal Day,' Th. Rousseau, £584; 'Mendicants,' Decamps, £200; 'The Embroideress,' F. Willems, £324; 'The Master's Absence,' L. Rossi, £180.

Some of the above pictures appear to have been brought over to England subsequently, for in a collection stated to have been "received from the Continent," which was sold by Messrs. Christie, Manson, and Woods, on the 16th of March, were the unmentioned works:—'The Return from Church on Palm Sunday,' and 'The Little Favourites,' a pair by L. Bakalowicz, 260 gs. (Gregory); 'Dressing the Child,' E. Frère, 145 gs. (McLean); 'The Master's Absence,' L. Rossi, 170 gs. (Harris); 'Happy Parents,' E. Levy, 250 gs. (Agnew); 'Maternal Happiness,' L. Gallait, 750 gs. (Gregory); 'A Bischari Warrior,' Gérôme, 250 gs. (Venn); 'The Jugglers,' H. Ten Kate, 205 gs. (Willis); 'A Fête on the Bosphorus,' Ziem, 235 gs. (Venn); 'A Marine View,' Jules Dupré, 475 gs. (Elliott); 'The Siesta,' E. Fromentin, 376 gs.; 'Rendezvous of Arab Chiefs,' E. Fromentin, 850 gs. (Ellis); 'The Declaration,' Baron H. Leys, 1,110 gs. (Smith); 'Thieves in a Fair,' L. Knaus, 565 gs. (Fellows).

Following a sale of foreign pictures in England we report one of English pictures sold in France, at the Hôtel Drouot, Paris, on the 20th of March. The collection contained only twenty-four works, of which more than one half were by artists of the old Norwich school: the owner's name was not made public. The principal examples were,—'On the Thames above Richmond,' J. Constable, £1,080; 'The Market-Boat,' J. S. Cotman, £144; 'Dutch Boat in a Calm,' J. S. Cotman, £120; 'The Old Oak—a Scene in Norfolk,' J. Crome, £360; 'Environs of Norwich,' J. Crome, £150; 'Moonlight Scene on the Yare,' J. B. Crome, £468; 'Village on the Yare,' J. B. Crome, £230; 'Banks of the Yare—Moonlight,' J. B. Crome, £148; 'The Fisherman's Repose,' A. Fraser, A.R.S.A., £170; 'Good-night, Baby!' very small, W. P. Frith, R.A., £138; 'The Cottage,' P. Nasmyth, £121; 'Bishop's Bridge,' J. Stark, £134; 'Coast-Guard Station near Yarmouth,' J. Stark, £248; 'View in Scotland,' a sketch by J. M. W. Turner, said to have been originally in the collection of Mr. H. A. Munro, £264; 'View in Norfolk,' Vincent, £105; 'Rescue from Shipwreck,' a water-colour drawing by J. M. W. Turner, £120. The whole of the collection realised £4,432. The buyers were, we understand, from our own country.

The Earl of Dunmore's collection of water-colour drawings, and a number of oil-pictures, chiefly the property of a lady, were sold by Messrs. Christie on the 14th of March. Of the former may be mentioned,—'Beauvais,' 380 gs., and 'Vicenza,' 105 gs., both by S. Prout; 'Scottish Highlands,' H. B. Willis, 110 gs.; 'Egg-Poachers,' Birket Foster, 154 gs.; 'Boy reading by Candlelight,' W. Hunt, 150 gs.; 'Oberwesel,' D. Roberts, R.A., 190 gs.; 'Burgos,' D. Roberts, R.A., 240 gs.; 'Scarborough,' Copley Fielding, 490 gs.; 'Loch Lomond,' Copley Fielding, 225 gs. The whole of these were purchased by Messrs. Agnew. 'A Devonshire Landscape,' J. M. W. Turner, 220 gs. (Wallis); 'On the Clyde,' C. Stanfield, R.A., 210 gs. (Nicholson); 'On the Solway,' C. Stanfield, 120 gs. (Volkins); 'Loch Lomond,' C. Stanfield, 124 gs.; 'Tintern Abbey,' D. Cox, 155 gs.; 'An Arab Encampment,' J. F. Lewis, R.A., 310 gs.; 'Whitstable Fishing-boats,' E. Duncan, 400 gs. (Clark); 'Coast Scene,' W. Collins, R.A., 190 gs. (Volkins); 'The Innkeeper's Daughter,' Sir J. Gilbert, A.R.A., 150 gs. (Lloyd); 'Meditation,' W. C. T. Dobson, R.A., 220 gs. The oil-paintings included 'Nestlings,' G. B. O'Neill, 125 gs.; 'Lady Jane Grey,' F. R. Pickersgill, R.A., 140 gs.; 'The Lost Game,' F. R. Pickersgill, R.A., 100 gs.; 'Sir D. Lacy wounded,' F. R. Pickersgill, R.A., 130 gs.; 'Cattle and Sheep on the Banks of a River,' T. S. Cooper, R.A., 185 gs.; 'Venice in 1850,' J. C. Hook, R.A., 110 gs.; 'The Baron's Charger,' J. F. Herring, 190 gs.; 'The Bashful Lover,' A. Solomon, 270 gs.; 'The High Priest of Israel,' W. Ety,

R.A., 150 gs.; 'The Mousetrap,' F. D. Hardy, 165 gs.; 'Arrest for Witchcraft,' J. Pettie, R.A., 370 gs. (Agnew); 'The Burning of the Books—Scene from *Don Quixote*,' J. C. Horsley, R.A., 305 gs.; 'Story of a Life,' W. O. Orchardson, A.R.A., 325 gs.; 'Marriage of the Prince of Wales,' W. P. Frith, R.A., 705 gs.; 'Flood in the Highlands,' a small replica, Sir E. Landseer, R.A., 750 gs. (White); 'Baby's First Birthday,' F. D. Hardy, 192 gs.; 'A Glade in the Forest of Fontainebleau,' N. Diaz, 140 gs.; 'The Boat,' C. Troyon, 145 gs.; 'Arab Horsemen,' E. Fromentin, 185 gs.; 'On the Sands at Scheveningen,' Kaemmerer, 150 gs.; 'Cattle drinking,' Jules Dupré, 345 gs.; 'Boy reading,' E. Frère, 132 gs.; 'The Janissary,' Barge, 400 gs.; 'Before the Departure,' J. J. Tissot, 900 gs. (Alexander); 'Arabs quarrelling,' J. L. Gérôme, 1,000 gs. (Wallis); 'Night,' H. Lier, 160 gs.; 'Calm on the Scheldt,' J. B. Clays, 240 gs.

A small collection of pictures, belonging to M. Lemaître, was sold in Paris on the 5th of March: among them, as especially deserving of note, were,—'The Herd going out—Morning,' N. Berchem, £240; 'Ale-House Politicians,' J. Craesbecke, £240; 'A Rustic Wedding,' Jan Steen, £604; 'Jesus driving the Buyers and Sellers from the Temple,' Jan Steen, £244; 'Fête of St. Nicholas,' Jan Steen, £244; 'Cattle drinking,' A. Van de Velde, £272; 'The Halt in the Chase,' Wynants, the figures by J. Lingelbach, £370; 'The Virgin, Infant Jesus, and St. John,' D. Puligo, £240. A picture, by Troyon, called 'Plaine de la Tonque, Normandie,' the property of M. Davin, was sold on a subsequent day for the large sum of £1,840.

At a sale of water-colour pictures at Messrs. Christie's, on the 21st of March, the following realised the sums attached to them: the collection was announced as "the property of a gentleman."—'The Last Gleams of Sunset on the Glydders,' J. W. Whittaker, 150 gs.; 'The Pilot-Boat,' E. Duncan, 102 gs.; 'Lindisfarne Abbey,' E. Duncan, 170 gs.; 'Paddy Cox writing,' E. Nicol, A.R.A., 172 gs.; 'Faust and Marguerita,' G. Koller, 130 gs.; 'Knaresborough, from the Harrogate Road,' P. Dewint, 130 gs.; 'Coast Scene,' Copley Fielding, 112 gs.; 'Gathering Lilies,' Birket Foster, 118 gs.; 'Hunting in the Olden Time,' F. Taylor, 104 gs.; three drawings by S. Prout, 'The Zwinger Palace,' 134 gs.; 'At Treves,' 135 gs.; and 'A Street in Caen,' 170 gs.; three drawings by D. Cox, 'Banditti waiting for Travellers,' 230 gs.; 'Forest Scene,' 300 gs.; 'Scene in Wales,' 270 gs.; 'A Sussex Down,' H. G. Hine, 166 gs.; 'Devotion,' W. Hunt, 110 gs.; 'Nests and May Blossoms,' W. Hunt, 112 gs.; 'Preparing for the Bull-Fight,' F. W. Topham, 325 gs.; 'Venice,' J. Holland, 105 gs.

The collection of pictures, in oils and water-colours, belonging to the late Mr. Joseph Craven, of Clapham Park and Tenby, was sold by Messrs. Christie on the 27th, 28th, and 30th of March. The total number of works was 368, and among them were many of the modern Continental schools. The most prominent examples were:—'A Storm on the Coast,' E. Gill, 150 gs.; 'On the Welch Border,' B. W. Leader, 149 gs.; 'Landscape,' T. Creswick, R.A., with sheep by T. S. Cooper, R.A., 400 gs.; 'Out of the Sun,' T. S. Cooper, R.A., 200 gs.; 'Lane Scene in Surrey,' with sheep, F. W. Hulme, 190 gs.; 'The Falls of the Clyde,' E. Gill, 220 gs.; 'A Fête Champêtre' (small), F. Goodall, R.A., 185 gs.; 'Amy Robsart and the Earl of Leicester,' E. M. Ward, R.A., 180 gs.; 'A Welch Birchwood,' B. W. Leader, 250 gs.; 'French Troops fording the Magra' (very small), C. Stanfield, R.A., 180 gs.; 'Over the Hill,' J. Linnell, 828 gs.; 'The Coming Storm,' T. S. Cooper, R.A., 400 gs.; 'Interior of Rembrandt's Studio,' Sir J. Gilbert, R.A., 500 gs.; 'Interior, with ladies, sportsmen, and dogs,' Escosura, 140 gs.; 'The Refugees,' L. Perrault, 200 gs.; 'The Naturalist,' Madrazzo, 186 gs.; 'Virtue, Innocence, and Purity,' L. Perrault, 220 gs.; 'Going to Market,' E. Verboeckhoven, 190 gs.; 'Ruth,' Ch. Landell, 120 gs.; 'The Maiden's Prayer,' L. Perrault, (engraved), 235 gs.; 'Forgiveness,' L. Perrault, 220 gs.; 'Bo-peep,' L. Perrault, 300 gs.; 'Milking-time,' T. S. Cooper, R.A., 180 gs.; 'Still Life,' W. Duflin (the painter's last work), 105 gs.; 'The First Fan,' J. B. Burgess, 260 gs.; 'A Wooded Welch River,' B. W. Leader, 246 gs.; 'The Boudoir,' L. Perrault, 205 gs.; 'À la Bretagne,' L. Perrault, 160 gs.; 'Watching the Crab,' H. Merle, 190 gs.; 'Spring-time,' H. Schlessinger, 114 gs.; 'The Last Moments of Lady Jane Grey,' H. J. Scholton, 135 gs.; 'The Baby-Brother,' L. Perrault, 300 gs.; 'A Pompeian Interior,' J. Coomans, 170 gs.; 'The Mendicant during the Siege of Paris,' H. Merle, 550 gs.; 'A Shipwreck,' Ch. Weber, 125 gs.; 'Coming out of Church,' Madrazzo, 150 gs. The entire collection, which consisted chiefly of cabinet-size pictures, realised about £20,215.

## AN ANTIQUE BRONZE STATUETTE.

THE diligence with which every vestige of antique Art has been sought for, renders a new discovery of beauty an event of rare occurrence. That there still remain buried in unlikely places many fair records of a noble craft we can have little doubt; but the difficulties of research increase each day as the treasure of accessible hiding-places becomes exhausted, and the results of laborious inquiry grow less assured. We are apt now to be content with mere fragments of marble, if only these fragments retain some impress of a period of splendid workmanship; and it is seldom that the world is presented with a complete work, unharmed by the lapse of intervening ages.

For this reason, if for no other, an antique bronze statuette, which has been lately brought to London, must be considered a highly interesting discovery. Its completeness, and its extraordinary preservation, are facts remarkable enough in themselves; and when to these qualities are added its high merits as a work of Art, we may reckon the possession as of more than common attraction. The statuette, which is now in the hands of M. Feuardent, 61, Great Russell Street, was originally discovered at Anney (Haute Savoie), in November, 1867. It represents a single nude male figure, and at first there was an inclination to conclude that the artist had designed to represent the god Mercury. But the opinion seems now to be that the figure is that of an athlete; and the firm and massive physical development of the body favours this view. But whatever doubt there may be as to the character intended, there can be none as to the beauty of the design. Our national Museum possesses no specimen so fine in its kind. The collection is already rich in noble fragments, and chiefly in beautiful faces. We have the exquisite bronze head of Hypnos, the sleep-god, with wings of some night-bird bearing it aloft, and in the face the strong fluttering pulse as of something in flight; and next to this we have now the newly-gained Aphrodite, brought to us as a part of the Castellani collection, and impressing all who love beauty with its breathing and yet motionless loveliness. But for a full-length

figure we have no such work as this now offered to the trustees of the Museum.

It is difficult to describe a work of Art, and almost useless to make the attempt in the case of sculpture. All that can be fitly done is to note the impressions its beauty leaves upon the mind, seeking, if possible, for their source in the work itself. The first and final impression received from the statuette is that of calm dignity and repose. The figure is something less than twenty-four inches in height, but it has, nevertheless, that peculiar quality of largeness and grandeur which belongs only to supremacy of style. In every line is evidence that the artist held firmly to the ideal of strength in control. There is about the figure the greatness which belongs to physical forces perfected and yet subdued, giving themselves over without reluctance to the guidance of a gentle grace. In the beautiful disposition of the fingers of the right hand, held in momentary inaction, and in the firm pressure and tension of the limbs which bear the weight of a well-developed body without loss of delicacy of line, the ideal finds expression. Everywhere the sense of proportion and elegance is found in harmony with the sense of power. The right hip is slightly thrown out, and the head turns a little towards the right shoulder. The disturbance of attitude is used to throw the body into movement, and the shoulders and the left arm are made to balance the composition. In the modelling of the back and the chest there is strong muscular expression, and the keen, unflinching lines of the legs tell of perfect physical condition. The faults and imperfections of the statuette are easily told. In the left arm there is a decided defect of proportion from the shoulder to the elbow, and the neck shows, perhaps, less refinement of workmanship than is to be found elsewhere. But these are slight faults to set against so much beauty; and when we add that, except the right foot, which has been restored, the work is complete, it may be judged that so valuable a specimen of antique art has not lately been presented to the world.

## ART IN SCOTLAND AND THE PROVINCES.

STIRLING.—The late Mr. Thomas Smith, of Glassingall, Perthshire, and of Fitzroy Square, left a sum of £22,000 for the erection in Stirling of an Institute for the Promotion of the Fine Arts, to comprehend a museum, library, and reading-room. The building is now complete, and is expected to be opened during this present month of May. Mr. Smith also bequeathed, as the commencement of a picture-gallery, a considerable number of paintings, including two by John Philip, R.A.

LIVERPOOL.—We have received the report of the Committee on the results of the Autumn Exhibition of Pictures at the Free Library and Museum. The number of works of all kinds exhibited was 1,057, of which 271 were sold at an aggregate sum of about £7,402: the Corpora-

tion of Liverpool purchasing to the amount of £737 for pictures to be placed in the permanent Gallery of Art now forming. The exhibition was visited by nearly 42,000 persons, independent of those who held season-tickets—523. The report generally is most encouraging. This was the fourth autumn exhibition that has been held, and it is proposed to open another this year, on or about the first of September; particulars will, however, be duly announced. Some considerable interest is felt as to the contributions, inasmuch as the new "Walker Gallery" will have been commenced, and several gentlemen desirous of presenting pictures to it intend to avail themselves of the exhibition to select their gifts.

## ALBERT MEMORIAL.

SCULPTURES IN THE EAST FRONT OF THE PODIUM, BY H. H. ARMSTEAD.

THE portion of the Albert Memorial podium here engraved is one of the two assigned to Mr. Armstead; the former series of figures executed by him, representing celebrated Poets and Musicians, appeared in our March number. In this eastern side of the podium the great Painters of the principal European schools are introduced, and are grouped chronologically, as far as practicable, and according to their respective countries. Of course Italy takes precedence, where Raffaele, or Raphael, as the sculptor designates him, is the central figure of attraction; he is immediately supported by his contemporaries Leonardo da Vinci and Michael Angelo. On his right are the revivalists of the art of painting, Cimabue conversing with his pupil Giotto, the devout old monk Fra Angelico, and others: on his left the great pillars of the Venetian

and Bolognese schools, Bellini, Titian, Paolo Veronese, Correggio, the Caracci are seen.

In the upper panel, as our plate is divided, are representatives of the schools of Germany and the Low Countries, and of our own, as more allied with them than with those of Italy. Here the Chevalier Rubens occupies the chair of state, with Rembrandt and Holbein behind it, Albert Dürer on his left, and the brothers Van Eyck by the side of the latter. On Rubens' right are three representatives of our own early school, Reynolds, Gainsborough, and Hogarth with his dog.

The Spanish school appears, in the lower panel, in the persons of Velasquez and Murillo; and then comes the French school, with Nicholas Poussin as a *point d'appui*, supported by Claude, David, and Géricault.



SPINDBROUEN - HOGKIN - JUDGENS - DUNGER - VAN DER - VAN ECKE



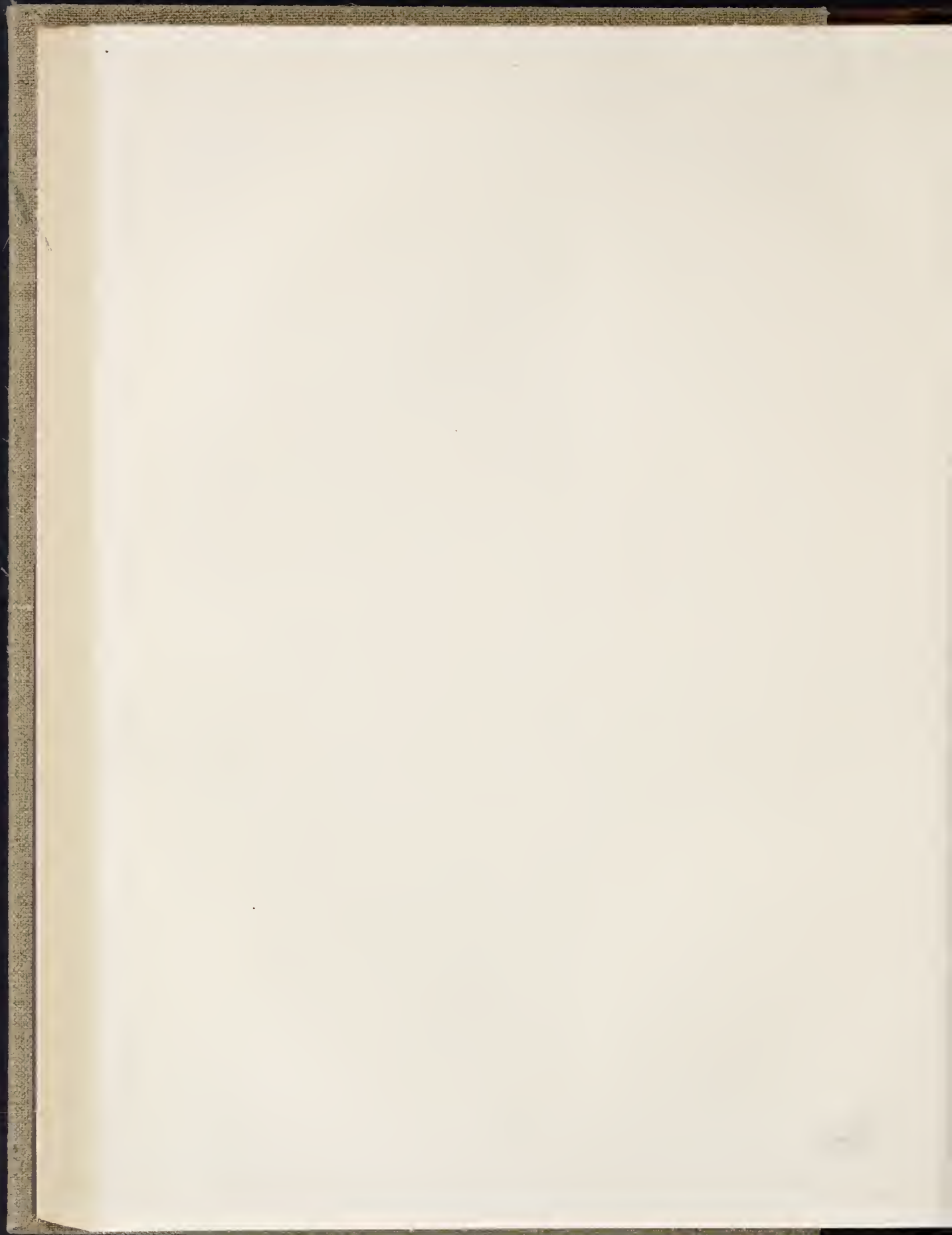
CHAUVER - PHOTO - MESSER - U. DA. JUNG - ZAPPALE - MICHEL ANGELO - T. J. VAN - P. DENNISC - T. S. MELLIO - SIMILBIO



ALBERT MEMORIAL - Sculptures of the Podium

The Painters

H. H. Armstrong



## THE ROYAL HIBERNIAN ACADEMY.

IT is satisfactory to be able to note that the forty-fifth exhibition of the Royal Hibernian Academy, which opened on the 16th of February, shows a decided improvement over that of 1873. Several causes, however, combine to interfere with its success, the most notable and powerful being that the exhibition precedes that of the Royal Academy in London, and artists naturally prefer the latter. Another is the somewhat limited number of sales from the walls of the Dublin gallery; and the last, but by no means least, is that of the mistaken kindness of the hanging committee in accepting and placing not only works of inferior merit, but also pictures of which many amateurs would be heartily ashamed. This year, however, there are fewer unworthy examples to be seen upon the walls, and the hangers may be congratulated upon the result of their greater firmness; the rooms being tolerably well filled with pictures of average merit, while here and there are some of more than ordinary excellence.

Friith's large painting of the 'Marriage of the Prince and Princess of Wales' occupies the place of honour, and it is flanked on each side by Weigall's portraits of the Princess Mary of Cambridge and Prince Teck; but these pictures are too well known to need any description here.

The President, Mr. T. A. Jones, has, as usual, several portraits, the best being a life-size of the late Sir Maziere Brady. Two landscapes from the same easel, however, will not add to the artist's deserved reputation, both being singularly leaden-looking moonlight pieces. Other academicians occupy much space, Mr. Bridgford having various fine life-size portraits of a high order of merit. Mr. Colles Watkins has several faithful transcripts of nature, the best being 'The Mountain Farm, Brandon Mountains, Kerry,' and 'Letterbrican Mountain, Connemara;' the former being a landscape with a lonely homestead upon a weird-looking, heathery moorland, the sunset upon the mountain-summits contrasting effectively with the mysterious dimness of the twilight on the moor and the haunted-looking pool in the foreground.

Mr. Vincent Duffy has several good pictures; one, 'A Flood in the Dargle,' having great merit; and another, 'Rustic Bridge at Glencree,' evincing true faithfulness to nature. Mr. Marquis, who this year exhibits more paintings than usual, has not maintained his reputation; one or two of his works being, when compared with those of 1873, decidedly feeble and uncertain. Mr. Edwin Hayes, with one exception, 'Dutch Boats returning from Sea: Katwyke Beach, Holland,' has not sent much work worthy of his name; several of his contributions being mere sketches.

The Grey family this year sends several paintings from the easels of the brothers James and Alfred only, but these more than suffice to add to the fame of the clever circle. A landscape by James Grey, 'Luggala River,' is one of the best works upon the walls, although when we last visited the exhibition it did not bear the red star which we were glad to see upon almost all other works from the same easel. Of the pictures by Mr. Alfred Grey, one entitled 'Cattle: Howth, looking towards Baldoyle,' a furze and fern covered expanse with a fir-wood in the distance, and cattle feeding in the marshy foreground, is the best.

Captain Beechey, R.N., this year has sent a fine picture, 'Dutch Galliot running into Harbour;' and a glance at it makes one regret that the artist should devote so much time as he usually does to depicting yacht-races at Kingstown. The galliot, in full sail, is scudding before a stiff breeze, which drives the crested waves against the slippery-looking pier,

and lashes them into foam; following her, labouring heavily in a trough of the sea, is another brave little craft. The stormy waves and wild-looking sky are rendered with remarkable fidelity and power, the picture being one of the most successful, if not the best, we have seen from Captain Beechey's studio.

Of contributions by outsiders one of the most attractive is by Mr. Leslie Thomson, 'Harvest Field, Scotland.' Though among the smallest pictures in the exhibition, it has more of feeling than many of greater pretension which hang upon the walls; and it shows that the artist must have been sympathy with nature in the mood which has been depicted with so much skill. The scene represents only the back of a one-storied farmhouse, a few trees, and a patch of cornfield, with two or three reapers at work in the dying light; but there is an amount of poetry in the little gem which more than compensates for the lack of incident. The weird effect of the gloaming—"th' edge o' dark," as the Lancashire moorland folks call the twilight—is skilfully heightened by the warm, though subdued, red of the tile-roof of the farmhouse, and the clearly defined branches of the sheltering trees. Another picture in the ante-room, 'After the Ball,' by an Irish artist in London, Mr. Nowlan, deserves a better place than that which has been accorded to it; but even badly hung as it is, it cannot fail to attract attention. A side bed, aglow with hollyhocks and other flowers of the old-fashioned school against a sunny wall; and, sweetest flower of all, a young mother with her child captive, but endeavouring to toddle along the garden walk after a ball, have sufficed in Mr. Nowlan's hands to make up a picture of singular beauty. Two landscapes by Charles Stuart, both views near that paradise of artists, Bettws y Coed, 'A Golden Sunset on the Conway,' and 'Fors Noddyn,' are remarkable even in an exhibition in which good landscapes predominate. Mr. J. W. McIntyre has two fine sea-pieces well hung, but they do not surpass Mr. Charles Taylor's 'Vessels off the Gun-fleet—Blowing fresh.'

The water-colour drawings, though but very few in number, are certainly better than have been exhibited in Abbey Street for some years back; the finest is one named 'Blind,' by A. W. Bayes; the subject being an old blind mendicant playing a flageolet in the yard of an untenanted house, his shivering dog vainly holding up its tin box for alms. The painter certainly has dealt with his subject in a masterly manner. A clever little sketch by Mr. Claude Hayes, son, we believe, of Mr. Edwin Hayes, the marine-painter, deserves more than a passing glance.

Altogether the collection is above the average; and it is satisfactory to find that, if not so many pictures are sold as one could desire, the purchasers show judgment and taste, most of the examples which bear the red star being good, conscientious work, free from sensationalism and claptrap effects. The number of pictures exhibited is 327, of sculptures 16.

The exhibition now is open during the evenings, and will be so until about the middle of May; and, as the charge for admission is then only one penny, the rooms are crowded not only by the operative class, but also by those of a higher grade whose occupations prevent them from visiting the place during the day. This example is one which might with advantage be followed elsewhere, for the softening and refining influences of these glimpses of pictorial beauty cannot be overrated.

## MCLEAN'S GALLERY.

THIS is a small and not very valuable collection of the works of well-known painters. The catalogue presents an array of many estimable names, but the gallery itself is disappointing; the pictures are generally of trivial character, and tend in no way to support the artists' reputations. Here and there we notice examples wherein the attractive excellence of sound workmanship atones for smallness of motive; but as a whole the collection is without strong character, and leaves the impression that the world would have lost little if it had not been made. The truth is, there exists at the present moment a fashion for the paintings of foreign artists, and even the smallest specimens from favourite hands attract a measure of undeserved attention. Here, for instance, we have

the names of Knaus, Madrazzo, Dupré, Corot, and others, but the works exhibited correspond in few cases to the importance of the authorship. Of the first-mentioned painter there is 'Die Kaffeestunde' (9), showing an old man resting from his labour and enjoying a cup of coffee—a work that is not without his known excellence of faithful realism of expression and movement, but which fails in sense of power sometimes conveyed by the simple portrait-studies from the same hand. By Jules Dupré is a small sea-piece (27), and by Rosa Bonheur a study of Brittany sheep. There are pictures by A. Stevens (34), Jules Breton (40), and De Nittis (17); but the gallery as a whole has not sufficient interest for detailed criticism, though containing several works that will repay a visit.

## ART NOTES AND MINOR TOPICS.

**THE NATIONAL GALLERY.**—The last year's report of the director, in reply to the order of the House of Commons, on the motion of Mr. W. H. Smith, has been published. It presents few features of any special interest. Only one picture was purchased during the year, Mantegna's 'Triumph of Scipio,' bought of Captain Ralph Vivian, for the sum of £1,500. Two paintings were bequeathed to the nation; one, Hoppner's portrait of Jane Elizabeth, wife of the fifth Earl of Oxford, left by her daughter, Lady Langdale; and a landscape by the Dutch artist Jan Looten, bequeathed by the widow of Mr. J. H. Jewer: both works are hung temporarily at South Kensington. The "Colonna Raphael" still remains in the Gallery, though it is not exhibited, "the trustees being absolved from all responsibility while the work remains under their care." Nine pictures, all of the English school, "having become much disfigured and obscured by cracks, have been carefully repaired and re-varnished," and some protected with glass. They are Callcott's 'Returning from Market,' T. Phillips's 'Portrait of Wilkie,' Wilkie's 'Portrait of T. Daniell, R.A.,' Wilkie's 'The First Ear-ring,' A. Fraser's 'Interior of a Highland Cottage,' Thomson's 'Dead Robin,' Maclise's 'Play Scene in *Hamlet*,' D. Roberts's 'Interior of Burgos Cathedral,' and Turner's 'Rome, from the Vatican.' The number of paintings now covered with glass amounts to 313—more than a third of the whole collection. During 1873 the galleries in Trafalgar Square and at South Kensington were visited on the public days by 1,695,231 persons, the latter having a majority of about 23,000. The number of pictures copied was 175, divided thus:—Foreign schools, 77; British school, 98: the number of copies made was 404. Dubufe's 'Surprise' was copied twelve times, and Reynolds's 'Age of Innocence' ten times. These were the two highest numbers. Owing to the numerous applications for permission to copy the works of Sir Edwin Landseer, the trustees resolved,—“That not more than two students at a time shall copy or study from any one of the pictures.”

**THE SOCIETY OF WATER-COLOUR PAINTERS** has added two names to its list of Associates; those of Miss Clara Montalba and Mr. Walter Duncan. There are now four ladies in this class of members, namely, Mrs. H. Criddle, Miss M. Gillies, Mrs. Harrison, and Miss Montalba.

**THE INSTITUTE OF WATER-COLOUR PAINTERS** has elected the following artists to be Associate Members:—Messrs. Oakes, Tyer, Simpson, Tenniel, Hardy, and Woolf, not one of whom, it is said, had applied for admission, in conformity with the custom that has hitherto prevailed in all artists' societies. It would be well were the example thus set to be universally adopted: artists of undoubted merit and ability would then be spared the humiliating grievance, as it is generally considered, of "knocking at the door" of the Academy or other Art-institution, year after year, till it is opened to them. There are good men in the above list who will strengthen the Institute if, by their contributions, they show that the honour conferred on them is duly appreciated.

**THE ARTISTS' GENERAL BENEVOLENT INSTITUTION** has had bequeathed to it, by the late Baron St. John, a legacy of £200. We are always pleased to record valuable aid given to a society so well managed as is this, and which confers so much real benefit on those who require its assistance.

**NATIONAL GALLERIES AND MUSEUMS.**—Mr. Mundella has given notice in the House of Commons that he intends to call attention to the report of the Science Commission, with the object of moving that in the opinion of the House means be taken to render our National Galleries and Museums more useful than at present in the promotion of Science and Art.

**BRITISH MUSEUM.**—Government, it is reported, has authorised the purchase, for the Museum, of the large collection of topo-

graphical drawings made by John Wickham Archer, which belonged to the late Mr. William Twopenny, of the Temple, for whom very many of them were especially made, and who had previously bought more than a hundred which the authorities of the British Museum refused to accept when offered to them by the artist. The drawings, 479 in number, are valuable as works of Art and topographically, for they represent principally the relics of bygone days, which were, at the time they were made, scattered about the highways and byways of the metropolis and its immediate vicinity. The price to be paid for them to the executors of Mr. Twopenny is £600. Mr. Archer, who died in 1864, was an Associate-Member of the Institute of Water Colour Painters, and was also an excellent engraver, working for some years in the studio of Messrs. W. and E. Finden. As an antiquarian writer and illustrator, he acquired considerable reputation during his lifetime; his drawings on wood for books were exceedingly numerous.

**LANDSEER'S LIONS.**—With reference to the condition of these objects, as stated in our last number, we hear that Dr. Percy has been appointed, by the First Commissioner of Works, to examine and report upon their state.

**THE HEROES OF ASHANTEE** have, as may be supposed, given much employment to the photographer: a collection of these sun-portraits would probably fill a large volume. Among those to whom many of the officers have "sat" are Messrs. Maull and Co. (formerly Maull and Polybank), of Piccadilly, and with all of "the heroes" they have well succeeded: that of the gallant commander, Sir Garnet Wolseley, is both a striking resemblance and a good picture; so are those of Lord Gifford, Major Harry Brackenbury, and the several others. They are carefully and cleverly posed, skilfully manipulated, and altogether of much excellence.

**PROFESSOR T. C. ARCHER**, Director of the Edinburgh Museum of Science and Art, received at Vienna more than one well-merited honour for his exertions with reference to the International Exhibition. He was awarded the Cross of Commander of the second class of the Order of Francis Joseph, by the Emperor of Austria; from the Prussian government he received the great gold medal of the Ministry of Crown Domains; and from the King of Portugal the Chevalier's Cross of the Order of St. Arago. It is not an English custom thus to honour desert, but it is pleasant to record such recognitions by foreign potentates.

**THE DISASTROUS FIRE AT THE PANTECHNICON**, which destroyed so much that was rare and valuable in Art and Art-manufacture, did not leave the artist unscathed. We deeply lament to know that one of the most excellent and estimable painters of the British school has been a severe sufferer. Mr. Brittan Willis lost all his gathered treasures of many years: the whole of his sketches,—the work of his life in England, Ireland, Scotland, North and South Wales, America, and the Continent,—were burned: in number these sketches exceeded two thousand. It is scarcely necessary to add they were not insured. Mr. Brittan Willis deservedly occupies a very foremost place among British cattle-painters, and possibly he may yet find material by the working up of which his fame will be upheld: but a calamity so severe as this must oppress him while he lives. He has the earnest sympathy not only of the profession, but of all lovers of Art.

**MODERN IMPROVEMENTS IN THE DECORATIVE ARTS.**—There is one phase of Art-workmanship which does not meet with its fair share of attention from the public—namely, that endless variation which fashion demands in the decoration of the plainer kinds of textile fabrics: variations which, although they have no great pretensions, nevertheless have a value in raising, or otherwise, the public taste, according to their merits or demerits.



Such, for instance, as the mere varieties in colour, or disposition of colour, on cloths used for dress or furniture of the commoner kinds. In the really artistic productions of the loom there is not more real difficulty, often not so much, as in producing many of those very slight changes in inartistic fabrics which have become so innumerable, as to make it seem to many impossible to increase their numbers, yet every season sees an entirely new series presented for public patronage; but how few who sell or purchase have any idea of the puzzling questions involved in their production. Just now there is lying before us a number of new patterns of furniture-cloths for curtains, &c., in which a new principle is involved, or rather a practical application of what has been a long-known but unutilized fact—viz. that different fibres, whether animal or vegetable, have different capacities to receive colours by dyeing. Acting on this, Messrs. William Brown & Co., of Halifax, have patented a process which is extremely simple in itself, but which produces some most pleasing results. Thus: they weave a moreen or other fabric in two materials, as, for instance, sheep's wool and mohair; the latter goes to form the pattern and the other the ground-work; neither are dyed until the piece is completed; then it is dipped into the colour intended for the ground, and on being fully dyed it is found that so dif-

ferently have the two kinds of wool been affected by the colouring material that they have all the appearance of having been woven of yarns of two different colours, with, however, this difference, that being dyed in the piece the mohair comes out with a much more brilliantly silky surface than if it had been yarn dyed. A saving of expense is also effected by this process, and thus it is one ingenious thought follows another in rapid succession, improvement never flags, and in the end the human race gets richer, more intelligent, and, let us hope, more refined in taste. Some of their designs are simple and good, and admirably calculated for the many purposes to which they are applied: being certainly the productions of able artists.

THE RETIREMENT of Mr. Joseph Hatton from the editorship of the *Gentleman's Magazine* was considered a fitting opportunity for presenting him with a testimonial in recognition of his literary services generally. This took the form of a valuable service of plate, manufactured by Mr. Streeter, of New Bond Street, and which in design (by M. Adolphe Beau) and workmanship is most creditable to his establishment; so, also, is a handsome bracelet given to Mrs. Hatton. The presentation took place at a banquet at the Westminster Club, when Mr. Hatton was entertained by a large number of literary and other gentlemen.

## REVIEWS.

ALMS. ST. SIMEON. Painted by W. C. T. DOBSON, R.A. Engraved by J. J. CHARD. Published by HENRY GRAVES & Co.

A PAIR of most charming and most attractive engravings from pictures by an artist who, more than any other painter of the British School, seeks inspiration from holy writ—a source far too much neglected, yet one that publishers might surely turn to better account; for, beyond question, Art might find in Scripture all that can instruct the mind, touch the heart, and delight the eye. Mr. Dobson has sought such themes, and with great success; his productions, when exhibited, and even more when engraved, are assured of popularity. Messrs. Graves have, therefore, done wisely in issuing these examples of a painter whose creations are essentially devotional, and yet calculated to please those with whom devotion is not a paramount sentiment; for he manages to give general interest to the fruits of his pencil, pleasing the many while he satisfies the few, and instructing all who can be influenced by Art. 'Alms,' pictures a fair young girl relieving a sorrow-stricken sister with her babe at the breast. It is a sweet episode in woman's life—where duty augments pleasure. St. Simeon tells the story often told of the venerable priest blessing the infant Saviour—"Lord, now lettest thou thy servant depart in peace!" This also is a most effective print, illustrating a passage often read, impressing a solemn incident and inculcating a grand lesson.

ARTIS FARRAGO: Illustrations of Human Life from Pictures. By WILLIAM MACDUFF. Published by ELLIOT, Edinburgh.

A somewhat unmeaning title to a most interesting work, although it is but a collection of admirably executed photographs from pictures by an artist, well known and highly estimated on the other side of the border, but of whom we know too little in London. This book, which contains sixteen proofs of his ability, will give him due prominence among British painters. The subjects are very varied, and, although Scottish scenes predominate, he has borne his theme in mind, commencing with "Dawn in the Cottage," and ending with "The Old Folk at Home." Each print is preceded by a poem, selected from the better poets. We thank Mr. Macduff for a valuable contribution to our Art-treasures.

We earnestly hope its commercial success will induce other artists to follow his example. It is much to be regretted that so few of our painters avail themselves of photography to secure copies of their pictures before they leave their *ateliers* or the exhibitions, and are lost to the many to be only the enjoyments of the few. Yet a very little time, and a small amount of money, might render such works accessible to thousands. No artist should consign his works to comparative oblivion when it is so easy for him to preserve records that may largely extend his fame and increase his popularity. We believe no class has made the Art of Photography so little available for the high purposes that should be the chiefest and greatest guide of the painter.

ROMEO AND JULIET. Engraved by G. E. EVERY, from a Painting by T. F. DICKSEE. Published by ARTHUR LUCAS.

Mr. Dicksee is an artist whose pictures always give pleasure. His fancy portraits are among the most agreeable works of the British School, and he takes rank with the best of our painters. It was well to engrave this really fine composition: it is touching and full of character; the happiness of the lovers is indeed mingled with sadness—with "sweet sorrow"—fear predominating over hope; a prophetic dread of the dismal fate that awaited both. The painter has ably conceived and as ably carried out the subject. It has been skilfully engraved; we have not for many years had a better example of the art. Mr. Lucas studies to issue only productions that may be largely popular.

LES QUATRE DERNIERS SIÈCLES: ÉTUDE ARTISTIQUE. Par HENRI HAVARD. Illustrée par J. B. MADOU. Published by J. M. SCHALEKAMP, Haarlem; J. W. KOLCKMANN, London.

The concluding portion of this work, the first of which we noticed last year, has reached us; it comprehends the periods between 1530 and 1836, and primarily describes the manners, customs, and costumes, viewed artistically, that prevailed during those four centuries, as the earlier portion does of preceding epochs. The photographic illustrations, from pictures by the veteran Belgian artist, J. B. Madou, throw full light on M. Havard's descriptions; and there is no artist in Europe better fitted to depict scenes of the life of past ages: the numerous lithographic works of this kind which he produced between 1821 and 1841, independent of his many oil-pictures of a similar character, all testify to his diligent research into, and admirable execution of, what may be called antiquarian pictorial art. The subjects introduced here have no titles appended to them, and may therefore be assumed to be compositions, historical and domestic, having reference to consecutive epochs ranging from the sixteenth to the nineteenth centuries.

M. Havard's remarks, which he calls "Étude Artistique," are written with a considerable knowledge of the social condition of the French and Belgian nations of the time. Italy is scarcely alluded to, and sacred art of any kind is almost entirely ignored: not so altogether are poetry and music, with which the Fine Arts are often so intimately associated. The author writes discursively but agreeably as he traces out the various changes both Art and Society have undergone during successive ages.

THE HEART OF AFRICA. 2 vols. By Dr. GEORG SCHWEINFURTH. Published by SAMPSON LOW & Co.

A time is approaching, if it be not already come, when we shall know as much about Central Africa as our fathers did of Norway and Sweden. All honour and homage to the enterprising travellers who dare a thousand perils to increase our knowledge and prepare the way for civilisation;

heroic pioneers undeterred by danger, risking death daily, and enduring an amount of privation and misery scarcely conceivable to those who live at home at ease, and, at the cost of a few shillings, by comfortable fire-sides, know "all about it." At present, no doubt, Africa is the division of the world most hidden from the sight of the searcher; but of late years we have been told so much by "reliable authorities," that we are gradually and with certainty seeing our way through the frightful forests, dense jungles, deep morasses, and "impracticable" rivers, that lead us to acquaintance with peoples as infinite in variety as those of Asia or of Europe, yet often so low in the scale of humanity as to supply links only between man and the brute.

No matter how numerous may be hereafter the books concerning Africa, the work before us will always hold a prominent rank; probably, successors of the brave German doctor will be able to tell us more than he has told us, but he will have been their guide, making the road open, and rendering comparatively easy the task which Dr. Schweinfurth found very hard indeed. Fortunate are those who may benefit by his almost incredible labours; nor only those who may actually tread in his footsteps, but those who are interested and instructed by them at home.

The doctor was a learned man—especially, an accomplished botanist—when he set out on his travels: for three years and four months he explored the interior of Africa. We find it easier to imagine even than he does to describe, the innumerable perils that day by day arrested his progress; sometimes occupying a week to advance a dozen miles, and never without looking in the face of death daily—death from a hundred sources, any one of which might have terrified him into abandonment of his high purpose. There is hardly a page of his two thick volumes that does not read like a romance: of a surety the reader will be thankful that he can thus travel by deputy, marvelling only how it was that the explorer escaped with life; bringing to us a host of treasures, for any one of which we may be grateful.

The doctor, besides his large and many scientific advantages, is a thoroughly good artist; his volumes are, therefore, enriched by pictures, not only of remarkable places and peculiar scenery, but of weapons, costumes, or rather decorative adornments, birds, animals, fishes, and more especially plants.

The work is prefaced by some brief—too brief—remarks by W. Winwood Reade, himself a valuable labourer in the cause; and it is admirably translated by "Ellen E. Frewer."

NEWS OF OUR MARRIAGE. Painted by J. TISSOT. Engraved by W. H. SIMMONS. Published by PILGERAM AND LEEVÈRE.

This is a pleasant print that tells a happy story; lovers, or it may be, just married, a young couple sit in the room of a picturesque old tavern overlooking the Thames: the one is reading to the other a passage from a newspaper, over which he glances slyly at his betrothed: there is meaning in the glance, for the journal has told something that must needs interest her, of a wedding that has been or is very soon to be. Without much originality, the picture does justice to an agreeable theme: of the present happiness of the pair there will be no question, and to a future they give no heed. Mr. Simmons has copied M. Tissot skilfully and with much ability. The original picture is in the fine collection of Mr. H. W. F. Bolckow, M.P.

SIX BY TWO: STORIES OF OLD SCHOOLFELLOWS. By EDITH DIXON and MARY DE MORGAN. Published by VIRTUE & Co.

"Six by Two!" What does it mean? Simply that two young ladies undertook to write each three tales—three and three making six—and confide them to a publisher, who has given them to the world in a very pretty volume, enriched by eight "plates." The plan was good. The young ladies, each with her inheritance of talent worked up by careful education, preserved her individuality, and yet enjoyed the happiness of partnership with her friend.

The volume opens with a story by Miss de Morgan—"The French Girl at our School"—evidently suggested by a desire to obliterate the prejudices that, in 1816—the period at which the story commences—were much stronger than they now are against our continental neighbours. The fact is, even now we know very little of domestic love and life as it really exists in the rural parts of France; we draw our opinions of France from what we see and hear of Paris, and are absurdly ignorant of the clinging tenderness and the home-affections that are cultivated and cherished at the present day in the houses of the provincial French.

Miss de Morgan has worked out a very interesting and, of our own knowledge we may say, a faithful story of domestic attachment of a sister to a brother. Her style is more solid and sententious than that of her fellow-labourer. Miss Dixon has more imagination, and revels playfully with what passes around her; this difference adds materially to the charm of the attractive volume. We have not space to devote to an

analysis of the varied tales, all of which will find favour in our English homes.

Miss Dixon's "Ramble on the Rhine" is as pretty and playful as if the famous White Cat of fable and her progeny had set out on the expedition, resolving to chronicle what they saw and experienced; the characters of the four girls, so perfectly distinct, yet getting on so well together, are admirably drawn. What school is without the fat, soft, handsome, indolent Maria, in such excellent contrast to Francesca and Ethel? The determination and wilfulness of the quartette to obtain the cherries, and their consequent difficulties, are related with the spirit and playfulness which, as we have said, constitute one of the especial charms of Miss Dixon's writings. In her tale "How Nelly went to School" there is as remarkable a development of power over the pathetic as we have met with for a long time. The breaking out of the fever in the ill-managed school, and the heroic devotion with which even the stricken girls fight for the lives of their friends, is grandly portrayed. If this richly gifted life had been spared, Edith Dixon would have occupied a high place among our novelists. Her brilliant imagination never hoodwinked her cultivated judgment, and her fervent and generous sympathies worked at the right time, and always for the right cause; but she was called from earth while "in her teens," and just lived to see the proof-sheets receive the approbation of those dear parents whom she loved with the trusting full-heartedness of her beautiful nature. Would that they could realise the truth of those beautiful lines of the poet Moore:

"Weep not for those whom the veil of the tomb,  
In life's happy morning hath hid from our eyes;  
Ere sin threw a blight o'er the spirit's young bloom,  
Or earth had profaned what was meant for the skies."

It would be unjust not to award our meed of praise to Miss de Morgan's "Lilian and Lucy." It is an earnest record of truth and faithfulness, and the evident desire that the "might of right" should flourish.

No more charming gift-book could be offered to our young lady friends than "Six by Two," and the gift will be the more cherished when we remember that "never more" shall we receive tidings of either joy or sorrow from the pen of Edith Dixon.

MARY AND CHARLES LAMB: Poems, Letters, Remains, &c. By W. CAREW HAZLITT. Published by CHATTO AND WINDUS.

The author is the grandson of Lamb's "familiar friend," one of the few to whom his heart was opened, and who could estimate the foibles and the excellences of the man whom so many great and good men loved. It is clear that Mr. Hazlitt has given much labour and thought to his subject: several hitherto unpublished letters and papers have descended to him; and these have enabled him to throw some new light on his interesting theme.

The story is not a happy one: no author or editor could make it other than sad. Born in poverty, he was oppressed by restricted means all his life; that was but a comparatively small evil: a fearful sorrow, a terrible foreboding, haunted him at all times and in all places, a perpetual dread of insanity as his own grief, and the continual watching over a tenderly beloved sister who was often actually insane,—these were enough to forbid any kind of enjoyment, and no doubt engendered a habit that rendered gloomy his whole career, from his boyhood to his grave; yet no man had firmer or more attached friends: a list of them would comprise the greater number of the poets who flourished during the earlier half of the century—and there were in those days giants on earth. There are not many who have had more biographers: though his life was peculiarly uneventful, several of his contemporaries seem to have regarded it as a pleasant duty to write about him; and there have been few authors who did so little of whom we know so much.

By far the greater number of his friends have "passed away:" perhaps the only one who now lives is Mr. Procter, "Barry Cornwall;" but there is vivid refreshment of mind in his letters for all whose experience can revert to forty years ago: and Mr. Hazlitt has introduced into his pages many anecdotal notes that add greatly to the interest of his volume. We are continually meeting the names of men and women who have made the age famous, mingled with others of less note, but who were, to say the least, "celebrated" in their day, and are not yet quite forgotten.

Great value is given to the book by several wood engravings of the houses in which the Lambs lived, or of places—such as "The Bell at Edmonton"—associated with his memory: there should have been one of his grave, in the graveyard at Edmonton, which, not very long since, was suffered to fall to decay, but which a few thoughtful friends restored: and we trust that some watchful eye is now over it, so that it will not again become a ruin. An engraving of the church is, however, given.

Without adding much of great importance to the life's history of Charles Lamb, Mr. Hazlitt has certainly produced an interesting book: it is, moreover, thoughtful, rational, and useful.



## THE ROYAL ACADEMY.



THE one hundred and sixth exhibition of the Royal Academy must be pronounced of more sustained interest and solid worth than any that has been presented to us for several years. It is full of studious and earnest accomplishment that seldom rises to any elevation of poetic sentiment, but is content with the perfecting of small aims and the display of a laborious method; yet although a noble ideal is but rarely

touched in these galleries, there is happily small trace of the theoretic, unconsidered style of art, which is too often made to do duty for genuine imaginative work. Indeed, the speciality of this year's exhibition seems to be that our painters have measured with greater precision than heretofore the scope of their powers, so that in looking through the rooms we find little that is badly done, and very much wherein the desired excellence has been almost completely attained. There is no sign of any new movement in contemporary English painting, and for that reason any exhibition must at this moment be somewhat uneventful. Such results as the Pre-Raphaelite movement was fated to exercise upon Art have ere this woven themselves into harmony with the general scheme of artistic progress, and there is consequently no sense of conflict in the juxtaposition of different schools. The differences now noticeable are rather individual than of contending sects, depending upon the temperament and peculiar aims of painters themselves, and not upon the theoretic principles of a philosophy imposed upon Art from without. Here, as in previous Academy-exhibitions, we find the clearest cause to be thankful that by any means our painters were driven to a closer study of the materials of art, for it is to this we must attribute much of the intrinsic worth of so many of the pictures. When their subject fails of attraction, and even when the treatment, considered as a whole, lacks completeness, we can still turn with the sense of refreshment to the beauty and fidelity of separate incidents in the scene. In landscape we may note the increased respect for the forms and colours of growing flowers, and a new desire to support the vision of sentiment in scenery by a rich realisation of all the natural facts that underlie the final impression. In figure-subjects the signs of change are as easily discoverable, and as surely welcome. Incidents of history are painted less often as though they had been enacted in the green-room of a theatre; there is no longer a sense of complete unreality in the management of costume; and what is still more important, the faces and forms of men and women have greater veracity and a closer contact with actual humanity.

These elements of improvement, interesting and even admirable in themselves, are still more valuable in the earnest they give of future progress. It is no small thing to perfect all the lesser conditions of success in painting. When we see, as we do this year, a number of paintings of unimportant, and often trivial themes, executed with so much patient skill, and so much completeness of representation, it is easy to believe in the possibility of advance towards a higher ideal. One great difficulty that ideal art has always had to contend with in England has been its inability to render itself credible to the popular sense. Its achievements have found a measure of Academic applause, but they have never discovered the means to bring themselves into proper relation with reality; and, as a consequence, even the best of them have seemed as though wrongly imported into an alien soil. Historical painting, so far as our examples hitherto afford a witness at all, has been of too barren and theoretic a type to touch the sentiments of men without the knowledge of the conventions of a particular style. And the cause of this failure and shortcoming in historical painting is not attributable to anything peculiar to its subjects or its professors, but to defects which it shared with every other department of English artistic effort. The want of credibility and veraciousness showed there more than in the region of domestic sentiment, because the presence of these qualities was more absolutely needful to bring ideal subjects into the range of popular sympathies; but, on

consideration, we may convince ourselves that the element of superficial truth was common to every form of art. In pictures of modern life, the failure would be slow to develop itself, because popular sympathy is assured by the choice of subject; but it is none the less fatal to the enduring influence of any painting.

In the present Exhibition, efforts after improvement in these matters, visible for several years past, may now be said to have reached fulfilment. Within the scope of what is attempted the work is thorough and painstaking; and the results of a careful and anxious studentship of nature have been skilfully submitted to the proper conditions of pictorial treatment. So far, then, the subjects to which these qualities of knowledge and craft have been applied are not ambitious; but they form so firm a basis for the future, that we can afford for the present to consider the perfecting of even the most modest aims as a ground of sincere satisfaction; and if we seek to know precisely the tendency of the object of our painters at the present time, it may be found, we think, in a desire to exhaust the grace and charm of themes that lie close at hand. There is less display of mere domestic sentiment thrust into simple scenes that frequently would not bear its intrusion; indeed, there is less display of sentiment of any kind; but from the old materials which used to serve as the vehicle for exaggerated pathos, we have now a new result, gained from a study rather of the truths of these various incidents in modern life, considered as matters of fact, than of their fitness for evoking ridiculous tears. And as a consequence of considering these themes more as fact than as pretty stories, we find that increased attention is given to grace and beauty of design. Rustic figures are treated as possessing a certain and defined form; the incidents of cottage-interiors are considered with some regard to their value as examples of colour; and in the final effect there is altogether more regard to pictorial fitness.

With these few prefatory words on the general aspect of the present year's accomplishment, we shall now seek to combine closer examination of individual works. But at the outset it may be worthy of remark that several important names are absent from the catalogue, and that, in some cases where eminent painters retain nominally a place in the exhibition, their contributions are comparatively small. Mr. Frederick Walker's absence means a serious loss to the poetical ambitions of modern Art. It is scarcely less to be regretted that Mr. Watts has confined himself to portraits, that Mr. Poynter sends only one small design, and Mr. E. W. Cooke none at all. On the other hand, some of the chief contributors from academic ranks are strongly represented, and in the first room we find Mr. Millais, R.A., prominent with two remarkable landscapes. There is serious complaint made, and to this matter we shall have occasion to refer, that in various ways landscape-Art has suffered grievous injustice at the hands of the controlling body of the Academy. But, whatever be the truth of this allegation, from the front rank of titled painters we have the firmest support of a branch of painting deeply associated with English Art. These two landscapes by Mr. Millais are certainly to be accounted most remarkable performances. 'Scotch Firs' (68), to which we find attached Wordsworth's line—

"The silence that is in the lonely woods,"

is a masterly study of certain facts of foreground set against a space of fair autumn sky. The tall fir-trees, with the vivid green upon the bark, and the deep blue tint of leaf, and the undergrowth of brown dead leaves, are realised with astonishing effect, which, if it does not completely exhaust the beauty of the scene, brings the actual forms and colours of nature into startling proximity with the eye of the spectator.

The second landscape by Mr. Millais, called 'Winter Fuel' (75), is of more elaborate material, and its treatment by the artist presents even a greater mastery over technical difficulties. In the foreground a waggon laden with the trunks of the silver birch gives the key to the brilliant colour that pervades the whole composition. On the shaft of the waggon

sits a child whose bright scarlet cloak comes into contact with the vivid green of the meadow behind stretching back into the distance, where a tall cliff sparsely wooded is set in the cool light of a quiet autumn sky. It is hard to know the precise intention of the painter in these two works. As mere transcripts of nature they are of a power and reality beyond anything else in the gallery; and in retaining the qualities of sunlight and air, their merit is exceptional. If we could think of them merely as splendid studies, there would be ground for the expectation that some day we should have from Mr. Millais a landscape of magnificent power and influence. As compositions to be considered only for their own merits, they leave, like nearly all work from the same hand, an impression that is scarcely satisfying. There is too much emphasis of skill, and an enforced prominence given to small points of technical accomplishment, while at the same time we miss the power that draws from scenery its emotional spirit, and brings the facts of rural beauty into intimate relation with human feeling. In certain schools of modern landscape this sympathetic treatment of nature is urged to the point of exaggeration, but there is a wide separation between the weakness that comes of sentiment over-expressed, and the strength of Mr. Millais' mechanical coldness of realisation. But, although in point of treatment and feeling we can regard these two landscapes as no more than studies which might at some future time be made serviceable to beauty, they are studies which no other living artist could execute.

In this first room we have also the remarkable works of a painter with very different aims from those of Mr. Millais. Portraiture has at the present time no more honourable student than G. F. WATTS, R.A., and in each work from his hand we recognise the qualities of an artistic kind that give to the record of a single face the beauty proper to a profound vision and a cultivated taste. 'Mrs. Le Strange' (44), and the 'Rev. James Martineau' (51) have proved admirable subjects for the exercise of the painter's powers. The exquisite treatment of the flesh upon the neck and face in the first of these works, and the perfect harmony secured between this part of the subject and the incidents merely accessory, are points of special beauty, needing a profound consideration and delicate craft, which we are apt to forget in the perfect grace and beautiful ease of the result. Mr. Martineau's face is of the strongest character and the most intense expression. With much nobility of form, especially in the firmly outlined forehead, the face combines the evidence of anxious intellectual effort, mingled, as is always the case in the highest type of face, with the strongest emotional sensibility. And yet over all these varied sources of expression, there is the one controlling sense of calm and reserve, and it is for the preservation of this element that Mr. Watts's achievement is most remarkable. No picture can be held to fulfil its function which does not avail to give this ultimate sense of enduring quiet, even to subjects of life and movement.

'A Cup of Tea' (13), C. E. PERUGINI, shows a distinct and important advance over the last year's work of the same artist. There is much grace showing itself, as well in the carefully drawn figure of a young lady who sips the cup of tea, as in the general harmony of colour secured for the whole composition. Mr. Perugini understands the sources of rich effect, in setting these creamy tints next the flesh, and banishing almost entirely the colder colours. 'Kelp Burners, Sbelland' (14) is not only the best of the contributions of Mr. HOOK, R.A., but it also easily takes rank among the few fine landscapes of the year. There is a certain phase of the loveliness of open sunlight resting upon the warm brown faces and bare arms of rustic people, on the bright green of the grass, and the deep, solid tones of the sea, which Mr. Hook feels more profoundly and genuinely than any other painter of the time; and he happily possesses a technical method that leaves his colours always pure and brilliant, unspoiled by those sorrowful impurities too often dignified with the name of shadow. The delight in the crisp air of the seashore has once more attracted the painter. A group of peasants are engaged in the labour of burning the sea-weed. One is reaching down to gather a new store from between the rocks; the others are watching the flames and smoke as they rise from the burning heap on the shore. The picture, besides the brilliancy of individual passages of colour, possesses the supreme artistic quality of right relation between the different features of the scene viewed under a single aspect of bright weather. 'Only been with a Few Friends' (15), J. D. WATSON, is a humorous picture, in which, however, the humour is so far controlled as to submit to the conditions of illustrative realisation. Mr. Watson has been careful to preserve a purely pictorial treatment in the presentation of a farcical incident, and, apart from other qualities, we can recognise at once that the composition is studiously arranged and the colour deliberately chosen. A husband, evidently well under authority at home, has imprudently permitted himself to listen to the jovial counsel of bachelor-friends, and the consequence is that he returns to his wife in a mood that curiously combines the opposite qualities of timidity and boldness, and that may be generally accounted for by the suffused countenance and unsteady gait. There are not many

pictures in the exhibition which unite in an equal degree the expression of humour and the preservation of artistic fitness and harmony.

On each side of P. GRAHAM's vigorous picture of 'Our Northern Walls' (20), hangs an important portrait, by artists whose reputation may now be considered as firmly established. 'William Sale, Esq.' (19), painted for the Clarendon Club, Manchester, by W. W. OULESS, is a work which easily takes a prominent place, even in a room containing the splendid contributions in the same kind already noticed. Last year we had occasion to remark this young painter's strong understanding of character and painstaking method; and now we have to record a distinct advance upon all previous efforts. Mr. Oules has made a very careful study of an interesting head; and, as striking artistic qualities in the composition, we may note the skilful management of colour in the difficult agreement secured between the grey of the hair and whiskers and the flesh tones of the face, supported in another direction by powerful drawing in the right arm and hand crossing the picture. EDGAR WILLIAMS's portrait of 'Lord Lawrence,' painted by subscription, and to be placed in the Board-room of the new offices of the London School Board, though, perhaps, less satisfying in regard to colour, displays a remarkable force in the presentation of individual character. The picture is of the full size, and the veteran administrator is seated in an arm-chair, with his face turned to the spectator. The excellent work is remarkable for its correct seizure of strongly emphasized expression.

No painter has been more unjustly dealt with by those entrusted with the disposition of the exhibited pictures than A. LEGROS. In the lecture-room a clever picture from his hand is hung close to the ceiling, and here 'Un Chaudronnier' (24) is put so far out of sight that its sterling merits are in danger of being overpassed. This is assuredly strange treatment of an artist who never produces careless work, and whose pictures, whatever other attractions they may lack, always possess the enduring excellence of sound and highly cultivated execution. For correctness and unobtrusive realism of style, nothing in the Gallery can claim superiority over this picture of a workman surrounded with metal vessels he is engaged in repairing. The incidence of light upon rounded surfaces of copper and brass was never realised with more exact fidelity.

For the subject of his picture E. M. WARD, R.A., has gone to French history. The life of Marie Antoinette is an inexhaustible storehouse of pathetic material, and towards the closing scenes of her sad existence painters of history are not unnaturally attracted. Mr. Ward, apart from his merit as an artist, is a diligent student of the changing manners of different periods, and he gives constant and sufficient evidence that his taste for historical narrative is never allowed to suffer from a lack of new material. This year we find he has consulted the joint work of Edmond and Jules de Goncourt, and the incident presented by the painter is described in the following passage:—

"She feared lest her body, exhausted by fatigue and weakened by illness, might betray her spirit, and, desiring to preserve the force of her courage, she asked for some food: she was supplied with a chicken, of which she ate a wing, . . . and throwing herself clothed as she was on the bed, the Queen wrapped up her feet and slept."—*History of Marie Antoinette*, by Edmond and Jules de Goncourt.

The admirers of Mr. Ward, and they are many, will find here the known qualities of the painter's manner exercised with no less power of expression than in previous efforts.

We cannot believe that 'Sunny Effects' (52), J. C. HORSLEY, R.A., will add to the painter's reputation; it seems to us to be very far from beautiful; and we gladly pass on to the excellent portrait of 'Frank May, Esq.' (61), contributed by F. G. COTMAN. This must be ranked among the promising works of the year, of which the exhibition, as a whole, stands perhaps more in need than of any other element. There is abundant accomplishment and of very excellent quality; but works that excite our curiosity for the future career of their authors are few enough. It is not less discouraging to find promise wholly or partially unfulfilled. Miss MACGREGOR has undoubted ability, as was sufficiently proved by her work last year; but such a subject as she has chosen for her present effort lies clearly beyond her means. It is pleasant enough to find young artists boldly venturing into the realm of ideal art, and for this at least Miss Macgregor deserves warm praise. Students who choose these higher aims should nevertheless clearly understand the difficulties they have necessarily to encounter, for in such a subject as this, 'Orpheus and Eurydice' (64), mere appropriate sentiment, even if it be delicately expressed, is not enough: it is necessary to depend for the strength of the composition upon an understanding of beautiful form, and a power of dealing with figures in such a way as to satisfy the requirement of decorative design. It is to be feared these conditions are not closely observed in this picture by Miss Macgregor. Merit of a certain kind it possesses, but the want of strength mars the result.

Among the landscapes of the room we may notice 'Late Autumn on the Cumberland Fells' (65), A. W. WILLIAMS; 'Evening on the Coast'

(73), F. W. MEYER, 'Going to the Well' (83), H. CAMERON, 'A Berkshire Lane' (88), A. DE BRÉANSKI, and 'Tidepools—Moonlight' (36), G. F. TENISWOOD.

The first thing that meets us in the Second Room is Mr. MILLAIS' portrait (95) of 'Walter, son of Nathaniel de Rothschild, Esq., M.P.' This is not equal to the painter's best work in portraiture: both in drawing and colour we miss the quality that seldom fails the artist, the quality of force. The boy's feet seem to be wedged into the floor so that the figure is not supported naturally, but rigidly glued in an insecure attitude. Nor is the flesh painting characteristic in any way of Mr. Millais' craft, for in other examples from his hand, though we may miss the charm of refined texture and delicate agreement of different tones, there is always the sense of a vigorous method urged with perfect confidence towards an effective result. But the face of this child is treated more after the insipid and placid manner within the reach of the ordinary professor of the art. We surely have no need of this order of workmanship from Mr. Millais.

'Harbour Fishing' (97), C. W. WYLLIE, presents a view of quiet water with a margin of low deserted coast. The subject tempts to no search for beauty, but it demands, for an interpretation pleasant and satisfying as this, that the artist should be very certain of the means to secure the right relation between the various tones. Mr. Wyllie has the gift possessed by few painters of the English school of seizing the quiet harmonies of colour wrought by the influences of dull weather. There are many artists always striving to register the bright effects of open sunshine in sudden conflict with deep shadow, but the more delicate differences and contrasts discoverable in the landscape of a sunless sky are too often passed over as of no account. Constable was wont to contend there was no such thing as ugliness in nature, and that anything, however ugly in itself, can be made beautiful by the effects of atmosphere and perspective. It is the perception and full acceptance of this truth that gives its peculiar power to contemporary French landscape, and in this picture by Mr. Wyllie the same ideal is pursued with a result satisfying to all who care for artistic treatment apart from its object. Very different in purpose and treatment is the 'Canadian Voyageurs on Lake Superior starting at Sunrise' (100), F. A. HOPKINS. Here the scene and the incident are beautiful in themselves—things that would be welcome and delightful in fact no less than on the canvas—and Mr. Hopkins shows a sufficient skill to retain and interpret the loveliness he has found.

At a time when too many of our painters are timidly withholding from new experiment, it is a pleasure to find an artist of MARCUS STONE'S reputation so boldly enlarging the scope of his labours. The historic gives way to the idyllic, and in place of some domestic incident in the life of a Tudor king, enriched with the resources of learned and accurate research, Mr. Stone has found an opportunity of graceful design in a simple study of rustic life, 'My Lady is a Widow, and childless' (106). Beneath the composition are the pathetic lines—

" 'Tis better to be lowly born,  
And rage with humble livers in content,  
Than to be perk'd up in a glistering grief,  
And wear a golden sorrow."—*Shakespeare.*

And the artist has fitted the truth to a story of his own. In the foreground a labourer is reaching out of the ditch, where he is at work, towards his child in the arms of the graceful figure of his wife. This part of the composition has admirable qualities; but what remains to complete the contrast is not so happily presented, for there is too much artifice in the way the light has been attracted to the open space where a high-born widow is seen sorrowfully watching the rustic gladness. This figure is in itself an element of weakness, not sufficiently prominent much to influence the general effect of the picture, which remains as one of the pleasantest and most attractive works Mr. Stone has yet given to the world. In 'Coming Ashore' (109), COLIN HUNTER has slightly varied the monotonous excellence of his sea-pieces by admitting into the sky a space of open blue; and in 'The Heart of Surrey' (111), VICAR COLE, A., gives us a landscape of the kind that has often before attracted his admirers. For ourselves, the work, though full of carefully elaborated effect, seems to miss the singleness of vision necessary to control so large a canvas. The sunlight is plentifully supplied, and the materials of the scene are skilfully disposed; but neither in the foreground nor in the distance do we find the signs of a pictorial power closely in contact with actual fact. 'The Right Hon. John Bright, M.P.' (112), L. DICKINSON, is a portrait wherein there is singularly little trace of nobility of treatment. The form looks unduly stunted, and the face is without the impression of massive intellectual power.

'London Visitors' (116), J. TISSOT, cannot take rank with the painter's more successful reproductions of modern life. The picture is without any distinct or intelligible meaning, and, lacking this, it also lacks the higher distinction of pictorial grace. On the topmost steps of the National Gallery, with St. Martin's Church as a background, we find two tourists—

perhaps from Scotland—and, half way down, the figure of a Bluecoat boy. It is hard to know what artistic purpose is served by a piece of pure literalism of the kind, unless Mr. Tissot is satisfied with the exercise of a certain mastery in the management of tone, whereby he overcomes many of the difficulties incident to the treatment of a modern subject.

Over the 'Pot-pourri' (129), G. D. LESLIE, A., and the 'Summer Noon in the Scilly Isles' (130), J. BRETT, hangs a large design, 'The healing Mercies of Christ' (128), by J. C. HORSLEY, R.A. This picture, as we learn from the catalogue, was undertaken at the request of the late Sir William Tite, and, in accordance with his intention, will be presented as his gift to the chapel of St. Thomas's Hospital. The words quoted are:—

"Unto you that fear My name shall the Sun of Righteousness arise with healing in His wings."—*Malachi iv. 2.*

"Go and shew John again those things which ye do hear and see: the blind receive their sight, and the lame walk, the lepers are cleansed, and the deaf hear, the dead are raised up, and the poor have the Gospel preached to them."—*St. Matthew xi. 4, 5.*

Mr. Leslie's 'Pot-pourri' shows a return to tasks more within his means than the classic themes he has gracefully played with during the last two years. The painter understands thoroughly the sources of a certain delicate beauty proper to a refined type of English girlhood, and he has the power—genuinely artistic in its kind—to bring all the materials of the composition into accord with the dainty spirit that inspires it. A remarkable feature and attraction of this and other pictures by Mr. Leslie is the unforced impress of brightness and gladness he manages to leave upon the composition. Here, for instance, behind the figures of the two girls engaged in sorting and preparing the rose-leaves for *pot-pourri*, the drawn blind upon one of the windows is cleverly employed to emphasize the warm sunshine it affects to exclude. Such a bright, joyous harmony as Mr. Leslie has secured in this picture, with the rose-leaves and the space of garden behind, and the great jars of oriental china, must be reckoned as a merit of very rare kind. In Mr. Brett's picture a level surface of deep-blue sea is crossed and recrossed by the prismatic patterns wrought by the full sunlight; and in the foreground granite boulders, covered with seaweed growth, give the artist another opportunity of displaying his marvellous powers of literal realisation.

A 'Moorish Garden: a Dream of Granada' (131) is the first and not the least charming specimen of the work sent by F. LEIGHTON, R.A. Across the well-kept walk of a luxurious garden a girl is quietly leading two peacocks, whose brilliant plumage softly illumines the shadowed harmonies of dark green cypress varied by the lighter tints of the grass. Up the centre of the garden a little rivulet runs, and from out the sweet luxurious enclosure there seems no opening but towards the delicately toned sky. It would be well if we could reckon that all dreams would be as beautiful as this of Mr. Leighton's. The 'Juliet and Friar Lawrence' (132), J. PETTIE, R.A. elect, reveals no new strength of illustration; and after a word for the landscape of 'Gipsies encamping in a Birch Wood' (136), A. DE BRÉANSKI; and the portrait of Miss Denison, with its clever harmony of brown and gold (139) by Miss L. STARR, we come at once to a picture that has created already an unusual amount of interest and sensation.

'Calling the Roll after an Engagement—Crimea' (142), MISS E. THOMPSON, is a picture that well deserves the attention it has received. There is no painter who can treat a subject demanding expressional force in a more temperate and reserved spirit, who can seize accurately upon sudden phases of individual character, and combine the various motives of a varied group in such a way as to secure the effect of harmonious composition. But it is not to be supposed that the gift has come to this talented lady in the unaccountable and unforeseen way that some people seem to believe. Miss Thompson has been a diligent student of her art for many years, and had already done much to forecast the success that has now overtaken her. In the *Art-Journal* for May, in speaking of a very clever drawing by Miss Thompson in the Exhibition of the Society of Lady Artists, we said: "We have but few artists, male or female, who could seize with better effect upon the sense of activity in men and animals and interpret it in design." And it is in this power of securing all the proper force of animated and varied expression that the peculiar gift of the artist lies. In this line of soldiers worn out with conflict, some wounded, others fallen with their dying faces cleaving to the snow, there is the terrible quietude and passionless severity of absolute fact. The supreme merit of the work, in an artistic sense, lies in this very quality of perfect self-control that refuses to emphasize the misery that is already great enough, and is content with the reserve and silence proper to reality. And this is a gift, it must be noted, very rare among English painters. We can readily conceive of the many inferior ways in which the same theme might have been handled. Each wound might have been turned into an occasion for the display of sentiment, and the canvas might have been filled with a number of pathetic incidents

—very "pretty," perhaps, but without the force of truth. It is the modesty and seriousness of Miss Thompson's work that entitle it to be ranked as a genuine expression of Art, as well as a popular picture.

'La Japonaise' (147), Mrs. JOPLING (Romer), is another clever picture by a lady-artist; but we shall have to speak of a more important picture from the same hand by-and-by. It will be enough now to point out the skilful management of tone displayed in the treatment of different colours, and the general impression of truth in the *pose* of the head. 'Children Teasing a Snail' (149), E. FRÈRE, and 'A needy Knife-grinder' (150), J. E. HODGSON, A., arrest the attention for a little while before we reach another of the great works of the Exhibition.

'The Picture-Gallery' (157), L. ALMA-TADEMA, has certain beauties which it shares with no other picture in the Academy. In the choice and use of exquisite colour it stands alone: for here Mr. Tadema seems to us as an inventor who abandons all the accepted hues and harmonies employed as a matter of course by lesser hands, and discovers afresh and for himself the very materials of his Art. And it is perhaps the most instructive way to approach this picture from the side of its technical excellence, and to note at the very outset how carefully the artist prepares himself for a great achievement. There is no coarse or careless work here, no lack of necessary knowledge in the drawing of the figures, and in the treatment of light is an easy and assured mastery. In the delicate tint of the lady's dress in the foreground, refined still further by the silvery feathers of the fan she holds in her hand, and enriched by the splendid group of greens and browns and yellows behind, we recognise a delicious scheme, worked out without faltering or failure. The subject may be said to belong to the peculiar style of antique *genre* originated by Mr. Tadema himself. The attitudes and expressions of these Roman men and women are so natural that they might as easily reflect the truth of contemporary incident. But Mr. Tadema has a purpose, or at least secures a particular quality in the result, by throwing his figures into a remoter age, for it gives him opportunity to depart from the rigid and sightless conditions of modern costume, and permits him to choose from an ideal storehouse the precious colours he thinks will be most serviceable to beauty. The painter does not affect either here or elsewhere to command the profoundest resources of poetic loveliness, but he possesses what is no less artistic—a genuine and indestructible feeling for grace of design, and the subtle charm of deftly-woven colours; and in such a theme as he has chosen for his picture this year the quality has the amplest means of expression. There can be little doubt that Mr. Tadema has achieved a success of a very noble kind, and that a study of his aims and methods would prove of very signal service to a number of our own artists. To take only one point out of many, we may specially direct attention to the painter's management of light. With several English artists we could name, it seems to be thought a triumph of Art when light and shadow are set in violent conflict; and, as a consequence, the flesh tones of the faces they introduce are broken up into a blotchy pattern that goes by the sounding title of *chiaroscuro*. Mr. Tadema has grasped the profounder truth upon this matter, and has made it a special study to return to the modest and equable surfaces of a more natural system of light and shadow. In this picture the warm sunshine is so delicately diffused that no hard shadow is visible.

The Third Gallery contains, as usual, the most varied collection of the year. Here we find much that is bad, together with not a little that is good, and as a third class, larger perhaps than either of the others, a mass of painting towards which there is no possibility of any feeling but indifference.

'Rhodope' (172) is chiefly interesting as being the only contribution by E. J. POYNTER, A., to the exhibition. It is a small decorative design, treating of one figure only, showing considerable taste and skill in the drawing, but with a scheme of colour that to us at least is unsympathetic and inharmonious. Mr. Poynter is too good an artist, and his serious aims and earnest studentship are qualities too valuable, to be spared from these galleries. It is to be hoped that his virtual absence this year implies a higher effort for the year to come. Beneath this design hangs one of F. D. HARDY's clever and unobtrusive studies, 'Rent' (174), with its Dutch qualities of fidelity and minute realisation; and a little further on we have 'Capital and Labour' (179), H. S. MARKS, A. In certain points of technical excellence this picture cannot be ranked with the wonderful study of stuffed birds that formed a prominent feature last year. It is humorous, as nearly all of Mr. Marks's compositions are apt to be; but there is satisfaction in finding a humourist in Art who thoroughly understands and carefully observes the conditions of pictorial representation. The feeling for design and for pleasant combination of colour is always permitted a measure of influence, and sometimes, as here, a glimpse of quiet landscape helps the decorative effect. We would suggest, however, that the attitude of the foremost workman is somewhat too sudden and momentary to serve conveniently for the purposes of Art,

where we need above all things the sense of endurance and repose. 'On the Hill Side' (181), R. THORNBURN, A., 'A Roman Fruit-Girl' (185), K. HALSWELLE, and 'My Sister' (190), Miss E. MONTALBA, are among other works that lie between us and the full-length of 'Sir W. Fergusson, Bart.' (192), by R. LEHMANN. This work, like everything from Mr. Lehmann, has very strong and uncommon qualities of workmanship. We have only to note the firm drawing of the hands, with each finger carefully outlined, and the quiet, subdued tones of the flesh, to be assured of the presence of earnest and highly-trained effort. In regard to colour, the composition is perhaps needlessly subdued and severe, but it is perfectly harmonious and studiously balanced.

'The Nut-brown Maid' (197) is another of the happiest successes of G. D. LESLIE, A.; and for a perfect accord between motive and executive power, this portrait-picture of a peasant-girl drawing water at a well must be ranked very highly.

'Taming of the Shrew' (201), C. W. COPE, R.A., represents Katherine and Petruchio in the most quarrelsome stage of their married courtship. The words quoted in the catalogue explain what the painter has endeavoured to do.

"*Kath.* . . . .  
The meat was well, if you were so contented.  
*Petruchio.* I tell thee, Kate, 'twas burnt and dried away;  
And I expressly am forbid to touch it;  
For it engenders cholick, planteth anger;  
And better 'twere that both of us did fast,  
Since of ourselves, ourselves are choleric,  
Than feed it with such over-roasted flesh.  
Be patient; to-morrow it shall be mended,  
And for this night, we'll fast for company."

We cannot help thinking that the heat and excitement of the conflict are too violently imaged in the faces of the chief figures: indeed to us the colour seems to fall short of beauty, and the expression to be overstrained. 'Phyllis on the New-made Hay' (213), R. W. MACBETH, is a charming design, with evidence of Mr. Walker's teaching everywhere manifest. Mr. Macbeth has a genuine feeling for the grace of rustic life; his figures combine naturally with the landscape in which they are set. There is a curious fault of drawing in this picture, by which the horse of the hay-wain seems to be moving in a separate plane to the waggon itself. The point of view of the artist permits us to look down on the top of the load of hay, and yet the horse is drawn as though it were seen from the level of the ground.

Two landscapes, 'In the Meadow' (215), R. THORNBURN, A., and (216) A. PARSONS, in this corner, are worth attention; and the large picture of 'St. John taking the Virgin to his own Home after the Crucifixion' (218), E. ARMITAGE, R.A., deserves a foremost place among the few religious pictures of the year. Its sentiment is not overstrained, and the method in which the painter has realised his thought exhibits the highest kind of proficiency to be attained by the observance of Academic rules. In the 'Bridge over the Colities' (225), we find H. O'NEIL, A., engaged on landscape with a result by no means likely to improve his reputation; on the other hand, T. FAED, R.A., appears to greater advantage than during recent years, in his picture of 'Forgiven' (227). Leaving aside for the moment the sentiment of the picture, doubtless its chief attraction for many of Mr. Faed's admirers, we may note the care taken with the different colours of the composition. It is happily no longer permitted to a painter to present even the interior of a cottage without regard to the principles of harmonious composition; and here we find Mr. Faed has been in a measure sensible to a claim, made by principles of art which are now accepted. With regard to the motive of the group, it is, perhaps, best to let the painter speak for himself, and we will only say that the explanation contained in this extract is certainly needed for the right understanding of the domestic incident presented to us:—

"God be praised! Mary's come home. She slipped in last Thursday. I nearly fainted. . . . He treated her, she says, fair enough for a while after they were married, but the black scum floated at last. I have never liked to ask her what shifts she was put to. Her father behaved well; he never said a word, but took up his hat, and gaed away out. Ye mind he was wiles traitor harsh wif her. She has suffered sairly for her disobedience, poor lassie—but she's hame now!"—*Extract from a Letter.*

'Summer-Time' (230), G. E. COOK, is a delicate little sketch of tender foliage; and 'Cow-Tending' (232) is another pleasant and bright transcript of rustic life by J. C. HOOK, R.A. 'Mrs. Corscaden' (238), and 'Mrs. Charles M. Palmer' (239), are two portraits respectively by J. P. KNIGHT, R.A., and J. SANT, R.A. In the latter we recognise a bold attempt at a very difficult harmony of colour. But these portraits are necessarily eclipsed in importance by that of 'The late John Stuart Mill' (246), by G. F. WATTS, R.A. The face is one by no means easy to treat rightly. Its undoubted impression of intellectual power was combined with a refinement of feature that amounted almost to feminine delicacy. The expression is made up of a number of minute effects, each in itself rather

a sign of nervous sensibility than of strong personality; but combining, in some subtle way, to leave a final record of mental distinction. We are not sure that Mr. Watts has quite overcome the difficulties of the subject; but he has, at any rate, given us a portrait that speaks directly of an uncommon genius in this particular branch of painting.

'Blessing the Little Children. An Episode in the great annual Procession of our Lady of Boulogne' (243), W. P. FRITH, R.A., stands in contrast, both as regards aim and method, with the work of younger painters. It is perhaps too late, in this particular case, to protest against a choice of subject that makes the study of pictorial beauty difficult, or against technical methods that are rather superficially brilliant than profound or true. Mr. Frith stands forth as a powerful representative of an epoch in art that is now swiftly passing away. Hitherto Art, as such, has had but an uncertain hold upon the popular imagination, and the desire of beauty has consequently not attracted men whose object it was to serve the popular cause. When the taste for pictures became a fashion, there was some little difficulty in gratifying it by means known to painting, and accordingly certain artists were found willing to turn their art to a strange service by telling stories on canvas. Mr. Frith is eminent among the men who paint for those who like pictures without liking art. He interprets an unknown craft to the rough intelligence of the time, and supplies a kind of work that can be perfectly understood even by the least cultivated taste. It must be confessed that this is no small achievement, and it is perhaps creditable to the courage, if not to the prudence, of a painter to have imperilled his lasting reputation for the sake of gratifying the multitudes about him. But perhaps, after all, Mr. Frith and the artists of his school have done rightly in choosing the task they are employed upon. It is possible the genius they possess is exactly fitted to the duties they have undertaken, and that if they had tried the serious aims of art they would have gained failure instead of success. Putting out of sight, then, all question of pictorial beauty, we may proceed to consider for a moment the attractions of Mr. Frith's design. Here we have a view of a long street thronged with people, in itself an element of pleasure and wonder to many persons. They will watch with interest the faces Mr. Frith has brought together, and will not inquire too curiously into the method of their representation. Out of the different groups—here, of peasant-women who lift their children to be blessed; and there, where *gendarmes* push the crowd aside; while, in the foreground, English young ladies are kneeling in prayer—they will make little stories of their own. And, fully occupied with the anecdotal interest of the picture, it will matter little if a critic should point out, what we will not—that this is, after all, shallow art, and that in admiring it they are only passing through a very crude stage of cultivation.

'Charles II. and Lady Rachel Russell' (252), E. M. WARD, R.A., may be described as an effort in a dramatic style of painting. It is dramatic in the sense of being expressed, as regards sentiment, with uncommon emphasis of manner, so that no one could by any possibility mistake the relationship between the two figures in the foreground, or could doubt the virtue of the kneeling lady, or the wicked cynicism of the king. These lines, set beneath the picture by Mr. Ward, supply all that is necessary for an understanding of the composition:—

"The King saw the virtuous and lovely Lady Russell weeping at his feet, imploring but a short reprieve of a few weeks for her condemned Lord, with dry eyes and a stony heart, though she was the daughter of the Earl of Southampton, the best friend he ever had in his life."—*Oldmixon's History of England.*

We may note that the drawing seems to us better than is usual with Mr. Ward's compositions, and the colour is no less bright.

'A Dander after the Rain' (256), E. NICOL, A., is a thoroughly characteristic composition, full of expressional power, and faithful to a type which the artist has often used before. We are surprised Mr. Nicol chooses to content himself with these clever single figures, for he has the capabilities necessary for success of a larger kind. His art is more truthful and not less effective than that of most popular painters, and his dramatic feeling is always introduced with moderation.

The 'Apollo' (260), BRITON RIVIERE, is a design based upon a suggestion from Euripides.

"Apollo's self,  
Deigned to become a shepherd in thine halls,  
And tune his lays along the woodland slopes.  
Whoreat entranced the spotted lynxes came  
To mingle with thy flocks; from Othrys glen  
Trooped tawny lions; e'en the dappled fawn  
Forth from the shelter of her pinewood haunts  
Tripped to the music of the Sun-God's lyre."—*Eurip. Alceste.*

We think Mr. Riviere does wrong to associate his careful studies of animal-life with any classic names. It is impossible to accept the figure here introduced as in any sense worthy to represent the beauty of the sun-god: indeed we cannot accept it as beautiful in the classic sense at all. The suggestion of an antique theme awakens the recollection of a kind of beauty which is clearly beyond the reach of the artist, and to give

classic titles merely, without duly considering the sort of conditions in art which such a proceeding implies, is, to our thinking, not wisely done. For, to say the truth, neither here nor in any of Mr. Riviere's pictures, do we find any sufficient signs of a feeling for beauty of form. His power is rather that of expression: of giving every character, whether beast or man, its proper dramatic place, and of combining all the elements of a picture in a way which seems to be at the same time both grave and humorous. We may recall the 'Circe,' exhibited two or three years ago, in witness of the grotesque vision of classic themes the artist possesses, and which he realises without any apparent consciousness of its strange insufficiency. The picture of 'Apollo' may, in certain respects, be classed with the earlier work. Here we have the god with a lyre in the centre of the composition, and around him wild beasts of all kinds, charmed into control by the power of his music. The animals are arranged, or rather they seem to arrange themselves, in a confused mass, without any beauty of a decorative kind. If we tell Mr. Riviere that the god is ungodlike and lacks beauty; that the beasts, although natural, take no settled place in the design, but seem to have been shot into the picture at hazard—he might, perhaps, say that the criticism did not touch him, because it was founded upon artistic conceptions he did not recognise. But at least Mr. Riviere is a realist, and we may say that it is an uncomfortable position in which to set his Apollo, bare-backed against the rugged bark of a tree. But, turning from the purpose of the picture to its execution, it is easy and a pleasant duty to acknowledge the careful studentship displayed. There is no careless work in the whole composition: the animals are drawn with the closest fidelity, and there is no attempt to give them more than their natural dignity and grandeur.

We shall go out of the regular course for a while to consider at once the works of two eminent painters which serve to keep this gallery important. J. E. MILLAIS, R.A., and F. LEIGHTON, R.A., has each here his best examples, and, perhaps, no two painters could be chosen who illustrate with so much power two very opposite orders of artistic aims. Mr. Millais is the greatest realist of the time, taking the word with certain implied limitations. For it is by no means intended to mean that the realism affected and expounded by Mr. Millais is of the deepest and most searching kind. There is a certain profound order of realism which is in truth coincident with the purest and noblest ideal, and which exists when the artist has so penetrated the subject of his thought as to cast away instinctively all that is not enduringly true, and to reach to a vision of reality so subtle and faithful in its record as to be scarcely comprehensible to the men whose rough and effective grasp upon superficial things we choose to style realism. Mr. Millais belongs essentially to the class which seizes vigorously upon the external attributes of a subject and conveys them to the canvas as if by some magic power. By right of his artistic training he perceives always just a little more than the common vision of men can comprehend, and so much as he sees he reproduces in a way that is matter of lasting wonder both to painters and to the world. And, possibly because his vision of things is rather quick and decisive, than profound or considered, his pictures always give evidence of a repugnance to the accepted principles of composition. He cannot or will not remould the things he chooses to represent, for to his artistic understanding that would amount to a falsification of fact. Thus we observe in the expression of Mr. Millais' genius, two important limitations. In the first place, we find the actual knowledge less than the most profound; and next, that even so much as has been gained from nature is not composed according to any principles of art. These limitations, if, as would seem to be the case, they form essential characteristics of Mr. Millais' artistic nature, are sufficient always to put out of his reach the noblest and most elevated kind of pictorial achievement. An artist who cannot find the point of agreement between poetry and truth cannot hope to blend the two elements into one design, and must rest content either with the expression of fancies always weak through their imperfect sympathy with nature; or with the realization of truths that can never be the highest, because bounded by the limits of the severest literalism. But it is easy to see how these very limitations in Mr. Millais' work help towards its present influence. There is nothing so wonderful to the great mass of people as the exact and powerful reproduction of what they themselves see in nature. If the painter has seen much more than they, the picture seems false to them; but if he has employed all his force in bringing back what they know and remember in nature almost to their senses, so that the hands of the pictured people seem as though they could be shaken and the books and furniture about a room as if these things could actually be used, then the reward of popular applause is certain. Mr. Millais fulfils these conditions in a way that also attracts the applause of professional judges, by reason of the technical mastery it displays. His great picture this year is called the 'North West Passage' (320), and it represents to us with singular and almost startling reality two figures seated together in a room that looks out on the sea. One is the figure of an old man who has been a sailor, and who wears buttoned closely around him a jacket of rough blue cloth.

He is listening to a description of Arctic adventure which a young girl who sits at his feet is reading aloud to him. As she reads, there is an uneasy tension in the muscles of the old sailor's face, and an expression upon it of deep vexation. He is thinking that there is more work for England to do in the Northern seas, and angry because England makes no move in the adventure. "It might be done, and England should do it," are the words quoted beneath the picture, and we can fancy it is this he is saying or has just said, as we note the firm grip of the fingers drawn together beneath the delicate hand of the young girl, laid upon it as if to temper his vexation. The face, with its uneasy movement, tells the same story, and it was, perhaps, worth the while of a great painter to try and stir up national enterprise by this effective means. The figure of the young girl who sits at his feet is one of the most successful the artist has ever introduced. The head is solidly and delicately treated; the eyes, cast down on the book that rests upon her knees, are beautifully drawn; and the fresh sea-air that enters by the open window plays pleasantly with stray locks of brown hair, and brings the colour of the cheeks and the shadows around the eyes into admirable contrast. In truth, nothing about this picture is more remarkable than the way in which the free air and unfettered light are let into the room. And if we consider the more minute elements of the painter's success, there is scarcely an inch of the canvas which does not reveal some instance of wonderful skill. On the table, beside the old man, rests a glass of rum and water, and a lemon; behind his head, a chart of the Arctic seas; and at his feet, some old charts in blue covers; all wonderfully realised. The want of the picture, and it is a want we expect to feel in everything from Mr. Millais' hand, arises from the absence of any artistic consideration of the materials he has here thrown together. There is the awkwardness of a chance vision of nature in the picture: nothing seems to take its place by reason of the necessities of composition, nor in order to help a purpose in the work. But, with all its faults, this is one of the most important works Mr. Millais has produced of late years.

The 'North West Passage' stands on the walls somewhere midway between two very beautiful examples of quite another kind of art. Mr. Leighton and Mr. Millais are as far apart as artists of the same epoch could well be. Mr. Leighton has a definite aim and ideal in his work. His delight in the world about him depends always upon his perception in natural things of the possibilities of new forms for artistic expression. With him there is no attempt to interpret a scene as he finds it, or to draw men and women in the crude outlines in which they first present themselves to a common vision. All nature is simply regarded as the material of Art, to be used as there may be need, and as the artist may find himself able to bring it within the scope of his design. Thus in Mr. Leighton's method there is a process of abstraction and refinement. In one sense the result is less true than Mr. Millais could make it, because it comprehends less of actual fact; but in another and a higher sense the truth gained by this kind of art, with its gifts of style and its instinct for the enduring realities of nature, surpasses any mere adherence to the chance features of a particular scene. And just because the kind of truth sought by Mr. Leighton is profounder in its significance and more subtle in its manifestations, it is not so easily understood by the ordinary visitor to a picture-exhibition. The secrets revealed are not such as he himself has found in nature, and he is consequently little disposed to accept the veracity of a painter whose conclusions do not agree with his own. But there is one aspect of Mr. Leighton's painting which gives a better justification of the common indifference towards it. We are often impressed in his pictures by the conviction that the art displayed is not firmly based upon personal knowledge of nature. Not that Mr. Leighton is not a most diligent and careful student—probably no painter of the present day more thoroughly understands what may be called the grammar of his craft—but it seems to us sometimes that the grace he gives to his figures has not taken its suggestion from living form. It comes to us rather as the recollection of beauty seen first in art, and only remotely in nature.

There is one picture here which is almost completely free from the fault we have suggested: 'Old Damascus, Jews' Quarter' (303), must take high rank among the many designs of beauty with which Mr. Leighton has helped to raise the character of English Art. Three girls, of slender and graceful form, in a cool courtyard, are engaged in beating down the ripe pomegranates from a tree above their heads. One, with feet half-raised from the ground and arm uplifted, is reaching towards the laden boughs; another stands with dress hollowed out to catch the fruit as it falls; while a third, with easy indolence, pauses with a pot of flowers in her hand to turn and watch the sport. It is a rare pleasure to meet with a painting where the harmony is so complete as here. The tall slim figures seem to have a special fitness to stand beside the graceful columns that support the marble-walls. And in the choice of colour we

note how beautiful the tints upon the marble are repeated and varied in the dresses of the figures. The second picture by Mr. Leighton is not quite so successful, but it has more than sufficient charm to distinguish it from the examples of Art amid which it hangs. An 'Antique Juggling Girl' (348) depends for its beauty upon higher and more difficult qualities. A single nude figure is set against a background of fruit trees that meet a glowing sky. The sense of warmth around the figure, and the delicate modulations of the flesh, are points of admirable art in the picture. The outline of the figure is less happily conceived: the arms are outstretched, as if to catch the golden balls that are flung above her head; but the moment is one of supreme difficulty for art, and we cannot think its difficulty has been quite mastered by Mr. Leighton. There is a stiffness about the lines of the shoulders, a rigidity which seems to paralyse the sense of action necessary to the design; and, as a more serious defect, the legs want firmness and decision, so that they scarcely support the body in the way that is most sure and therefore most graceful.

Returning to a more regular course we find 'Hamlet and the King' (265), W. Q. ORCHARDSON, A. The painter has quoted the words following as a text to his work, and has endeavoured to give pictorial expression to a moment of great dramatic significance in the conduct of the play:—

"Now might I do it, pat, now he is praying  
And now I'll do 't: and so he goes to heaven:  
And so am I reveng'd. That would be scan'd:  
A villain kills my father; and, for that,  
I, his sole son, do this same villain send  
To heaven . . . . .  
No.  
Up, sword, and know thou a more horrid hent."

We are not sure, however, that the subject, if its treatment had been even of a higher order, would be quite fitted for the purposes of Art. It is a cumbersome expedient to try and force into a picture where only one note of passion can be struck, the sentiment and emotions that demand constant change and movement for their expression. One thing, however, might have been done, and this Mr. Orchardson has missed. The face of Hamlet, even if it failed to convey the appropriate dramatic intention, might have shown some nobility and beauty. The thought that the Danish Prince is of a weak and vacillating nature, even if it has force as criticism, is not admissible in painting; and for this reason, if for no other, we find Mr. Orchardson's picture must be pronounced unsatisfactory.

'A French Lane' (270), H. W. B. DAVIS, A., though enjoyable enough by virtue of its pleasant imagery of sunlight broken into a pattern by the thick foliage of trees, scarcely supports the artist's reputation. 'Miss L'Estrange' (274), V. C. PRINSEP, numbers among the good portraits of the year, and both as regards composition and colour is stronger than anything from this artist for some time past. W. F. YEAMES, A., always does good and careful work, and his picture this year shows an increased purity of tone and decision in drawing. 'The Appeal to the Podestà' (280), is described by the artist himself:—

"The scene of the picture is laid in the courtyard of the Bargello, or Palace of the Podestà, chief magistrate of Florence in the days of the Republic. This functionary was invested with absolute powers over the lives and fortunes of the citizens."

The figures, though small, are well grouped, and the picture altogether is a pleasing specimen of the painter's art. Near to it hangs an important work, 'Returning the Salute' (286), J. E. HODGSON, full of dramatic power and spirit.

One of the most learned pictures of the year is 'The Adoration of the Magi' (303), by J. R. HERBERT, R.A.

"Their offerings are shown, of frankincense as to God, of a crown as to a king, and of myrrh as to the humanity which was to receive embalmment after death. The cave in which the event is taking place faces the east, and is now walled with costly marbles beneath the present Church of the Nativity. The volcanic-looking mount to the right is the spot whereon Herod had built a palatial fortress known as the Herodium, surrounded by a paradise or beautiful gardens: on which mount, within a year of the order issued by him for the massacre of the innocents, he was buried with the immense pomp as described by Josephus. The modern name of this mount is Jebel Fureidis. The landscape represents the actual country, the hills in the distance forming part of the long range of Moabite mountains."

From this extract from the catalogue it is easy to see that Mr. Herbert has made a close and painstaking study of his subject, leaving no source unexplored from which he might gain something useful for the purposes of his design. The result, it must be confessed, suggests precision and accuracy rather than beauty. The landscape is, however, treated with great power and dignity of style, and if the figures in the foreground are somewhat rigid and unsympathetic in expression, the dresses and accessories of all kinds are elaborately realised.\*

\* To be continued.



## INSTITUTE OF PAINTERS IN WATER-COLOURS.

IT is a pity the Institute cannot join forces with the "old" Society. The strength of neither is so great as to render assistance needless; and the public, which would benefit by one sound exhibition in place of two that are already weak, and seem to be growing weaker, cares nothing for the preservation of these pictorial identities. As it is, the existence of the two societies does not even bring about a healthy rivalry; but, by opening on the same day, they succeed in embarrassing the critic, and by spreading the yearly product of water-colour art over a large surface, they help to weaken the impression of our painters' power. Both rooms are small, but the number of works that ought to be shown to the public would fit easily into either; the rest might very wisely be kept out of view till their authors had gained a greater mastery, and had enlarged the scope of their work. The present habit of throwing the contents of the studio wholesale into exhibition, cannot but have an injurious effect upon the career of young painters. They find approbation too soon, and are content for the future to rest satisfied with a repetition of a very small accomplishment, fearing lest any advance of effort should imperil the security of their market. Thus we notice a studious cultivation of minor points of manner, and a perpetuation of qualities which should, under more favourable circumstances, be sacrificed to the desire of real progress.

In figure-subjects the Institute is not stronger than the old Society. There is very little of distinguished merit, and there are certain works in this class which are in direct conflict with serious and cultivated taste. 'The Lotus Eaters' (58), J. D. Linton, and 'The Arrest of a Poacher in the Bavarian Alps' (158), H. Herkomer, take easily a foremost place. In the first we find a very studious composition of a number of figures. The drawing is careful, and with a due regard to grace; but in considering the picture there seems to be a want of a more expressive motive to explain the painter's thought. The persons grouped together, to whom some wayfarer offers the image of love, do not look sufficiently overpowered with the dream in which they are meant to be submerged. Their expression, and the attitudes they have fallen into, scarcely speak

of an idle and motionless existence, but rather of a leisure moment snatched from a busy life. On the other hand, the landscape has about it the subdued, impressive beauty of a quiet world, where flowers grow languidly in the unchanging sunshine, kept safe from bitter weather and unkindly breezes. Mr. Herkomer's drawing is of a very different order, and although it is of sufficient merit to be distinguished from much else to be found here, it does not quite fulfil the promise given by earlier work. There is a noticeable tendency on the part of the painter to grow less precise in outline, and to gain too easily the effect of harmonious colour by mixing warm tints in a confused pattern. The scene, which presents us with the incident of a poacher's capture, is treated, however, with picturesque force of expression, and with much keen observation of natural movement. But the picture exhibited by Mr. Herkomer in the Academy of last year showed an ability to do more than record roughly the first impression of a scene. It may be that in this design the painter has not affected more than a study, to be used on some later occasion with better effect. Noticeable among the landscapes are two sketches, near Barmouth (122 and 140), by J. Syer. They contain what we seldom find now in water-colour landscape, the vivid expression of sun and shadow traced in bold and vigorous style. 'At Lewes, Sussex' (2), and 'A Dull Day near Streatley-on-Thames' (164), by Edward H. Fahey, illustrate another kind of excellence. Here there is a direct attempt to consider closely the forms of things in nature, and to imitate qualities that lie deeper than the movement of cloud over the surface of a landscape. Mr. Fahey's chief fault, as it seems to us, is on the side of colour. His drawing often reveals a very delicate appreciation of outward loveliness, and always gives the impression of intense artistic vision. But in respect of colour, there is still much to desire in his work. The tones in which he seeks to interpret outward nature have no suggestion of joyousness, and his schemes of harmony are always cast in a low and subdued scale. Among other contributions we may notice the landscapes of E. M. Wimperis and J. Orrock, and the designs of H. Carter and J. Israels.

## SOCIETY OF PAINTERS IN WATER-COLOURS.

WE notice with regret that many important names are absent from the catalogue of the exhibition this year. The composition of the society is nominally strong enough, but it cannot afford to lose the practical assistance of such men as F. Walker, Holman Hunt, H. Marks, J. W. North, and F. J. Shields; none of whom have given help on the present occasion. Perhaps to this cause, among others, must be attributed the very weak character of the collection. Considering what water-colour Art has already achieved in England, it is not pleasant to find ourselves in the presence of a representative gathering of drawings which display a combined weakness of effect and lack strong individual qualities, either for good or evil. If the painters who are responsible for this disappointment could do no better than they have done this year, there would be room for regret, but at least we should have no right to complain. Unhappily, even this source of satisfaction is not left to us. There is a painful tendency in English Art at the present time to avoid any trial of new ground, and to cleave timorously to such achievements as have already secured public recognition. Influenced by this feeling, our painters are carefully exhausting their resources by unduly limiting the scope of their endeavour; and we have in this gallery the clearest evidence that much of the work is no more than a feeble echo of past accomplishments.

In describing the pictures individually, it is not possible to mark in every case the particular signs of failing energy. What we have said is to be taken rather as the general impression of the gallery, than as the witness of individual work; and we shall therefore now proceed to the more favourable elements of the exhibition. Sir John Gilbert continues to supply the gallery with a number of his clever versions of history, without loss of boldness and freedom of movement, and with no added depth of meaning. With its undoubted force of effect and its truth of a certain kind, the work of the painter belongs nevertheless clearly to the class of theatrical compositions. There is very little in the Art of the time with which they have anything in common, for in motive and manner these

designs stand midway between the strong realism characteristic of one school, and the studious pictorial treatment of another. They have not sufficient intensity of representation to do more than suggest the truth of historical incident, and yet are by much too rough and impulsive in method to bear any relation to the careful and considered arrangement of academic work. What Sir John Gilbert can do for us is to record vividly and spontaneously a scene from history which shall exercise such an influence upon the mind as we might expect to receive from the grouping of a stage play—being, like that, both real and artificial. To the exhibition of the present year this talented craftsman sends no fewer than seven drawings. The first (16) is from *Othello*, and the moment has been chosen when Brabantio, in the presence of the council, seeks to induce Desdemona to acknowledge again his authority. The scene gives occasion for the use of bright colour and for the presentation of a series of grey-bearded councillors, and is therefore, in these particulars at least, specially suited to Sir John Gilbert's talent. We may note, however, that the costumes seem more real than the faces, and in the case of several of the persons of the scene the perception of character is of the poorest kind. On the other hand, the grouping is so far natural that it has evidently not been studied, and the painting throughout is executed in a dashing impulsive style, which is very apt to convey the impression of power. Out of the other examples from the same hand, a prominent place must be given to 'The Recall' (52), wherein a cavalier horseman is seen sounding a bugle. For cleverness in seizing an expressive attitude in the figure suddenly pausing, with the horse drawn firmly and quickly under control, this picture is the most remarkable of the group. But students of Shakspeare, who do not need a very profound interpretation of their author, may possibly prefer the 'Touchstone and Corin' (127), from *As You Like It*—a composition which certainly possesses traces of humour; while the few who believe no painter is original who does not invent his own subject, will incline towards 'Consulting the Wise Woman' (184), more

delicate in design, and even in execution, than is commonly the case with Sir John Gilbert's drawings.

Another important series of designs is contributed by the Associate, Albert Goodwin. This artist—who last year sent several very beautiful views, or rather, we should say, impressions, of Venice (for their execution was of so delicate and suggestive a kind as scarcely to affect complete realisation)—now turns to the scenery of the Alps. His work on a new subject shows an effort after a more intense realism of treatment, and the gallery does not contain anything of higher interest and value than these drawings of the Simplon, and of the flowers on the mountain-slopes. 'A Stormy Sunday, Simplon' (81), exhibits, with rare truth of effect, the influence of threatening clouds upon the landscape. Here, as in his other drawings, Mr. Goodwin makes it a special point of study to realise the effect of shadow upon colour, and in the dull metallic hues of the water in the stream, reduced to a kind of pallor by the reflected image of a colourless sky, as well as in the tones of sombre green upon the sides of the hills, we have the exactest rendering of the progress of a mountain-storm. 'The Alpine Summer' (108) aims at a more delicate result. Here there is no such potent witness to the overpowering influence of weather, but only a subtle record of passages of finely graduated sunlight upon a slope of wild flowers. This picture, with its level pattern of bright colour that yet seems to possess the sense of sway and movement proper to growing things, recalls Wordsworth's description of the rich, imaginative suggestiveness of a field of daffodils. The individual and separate growth of the flowers is accurately preserved, and yet the whole effect has the character of multitudinous movement obedient to a single impulse. As a piece of workmanship, it would be difficult to speak too highly of the skill with which the brilliancy natural to the subject has been kept in subordination to a harmonious scheme. The view of 'Lago Maggiore' (167) is a bold but only partly successful attempt to realise the glamour that colour attracts to itself in the full sheen of steadfast sunshine; and 'The Alpine Rose' (175) treats of wild flowers with a less satisfactory result than is contained in the drawing already noticed. Of the remaining examples by the same hand, neither is very beautiful, though in both there is the same conscientious endeavour to realise an actual impression.

'The Village of Simplon' (203) is disagreeable in colour—the shadows are menacing and the sunlight impure in tone; while 'Descending from the Higher Pastures' (212) must be reckoned as a failure, in so far as it attempts to combine harmoniously the snow of the glacier with the summer landscape around it. Another painstaking student of nature is G. P. Boyce, and his drawings this year maintain without change the reputation he has fully earned—of being thoroughly in earnest with landscape-art, but not equipped with very vast imaginative resources. The 'Interior of San Nicholas' (32) travels slightly out of the known scope of the painter, but the smaller drawings hung upon the screens preserve the previous character of his work. The best of them, if we can speak of best where through all there runs the unvarying quality of sound workmanship, are the views of 'Shalford Common' (239), and the 'Crown Inn at Chiddingfold' (261). But irrespective of the works of Mr. Boyce, the screens must be reckoned to be exceptionally well furnished. They contain four designs by Alma-Tadema and several contributions by Alfred Hunt. From the former the exquisite decorative composition called 'Autumn' (249), with its skilful arrangement of beech-trunks against a twilight sky, and the 'Roman Artist' (268); and by Mr. Hunt 'The Stillness of the Lake at Dawn' (288), stand among the remarkable features of the collection. 'Summer-time' (44), E. K. Johnson, is a very beautiful picture so far as the painting of grass and flowers, but the figures fail in attaining the same level of grace. Another work by the same artist 'The Reader' (71) contains the same fault, only here the landscape is not of sufficient attraction in itself. No painter has, during recent years, shown equal power of appreciating the forms of flowers, and contrasting their various hues. Among other landscapes, we must note the very impressive and tenderly conceived pictures by W. M. Hale, of which the first, 'Twilight in a Combe' (156), gives a beautiful design of tree-forms in twilight. Of the two new Associates, there is no difficulty in approving the wisdom of the society in the case of Miss Montalba. Her two interiors from Venice exhibit an unusual power in the brilliant use of colour, and in skilful contrasts of light and shade. From a small sketch on the screen, we have ground for the belief that the Exhibition of Sketches and Studies will more decisively prove this lady's talent.

## SOCIETY OF BRITISH ARTISTS.

THIS is one of the most indifferent exhibitions we have ever met with in Suffolk Street. The collection is large, numbering upwards of a thousand pictures, but the effort to fill the spacious rooms of the society has been too great a strain upon the abilities of the contributors. No good purpose is served by bringing together a large mass of inferior painting, which is for the most part so dull and uninspired as not to arouse criticism of any kind. It should be remembered that there is no compulsory necessity for picture-galleries to open their doors to the public; and unless there is a fair average of excellence in what they have to show, they serve no other

purpose than to bring English Art into disrepute. In the result this cannot be desirable even for artists themselves. It would be better for the less experienced to aid, if only by reticence, in maintaining the high character of their art, waiting till their faculties are more prepared for arduous tasks. Among the pictures that deserve exception from the general censure are 'Setting Night Nets between Tides' (10), H. Moore; 'Camclot' (41), J. S. Bubb; the landscapes of George Cole; 'Early Morning' (178), W. L. Wyllic; 'Rustic Happiness' (551), J. Emms, and 'The Standard Bearer' (74), Sir John Gilbert, A.R.A.

## A RUSSIAN PEASANT'S HOME.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

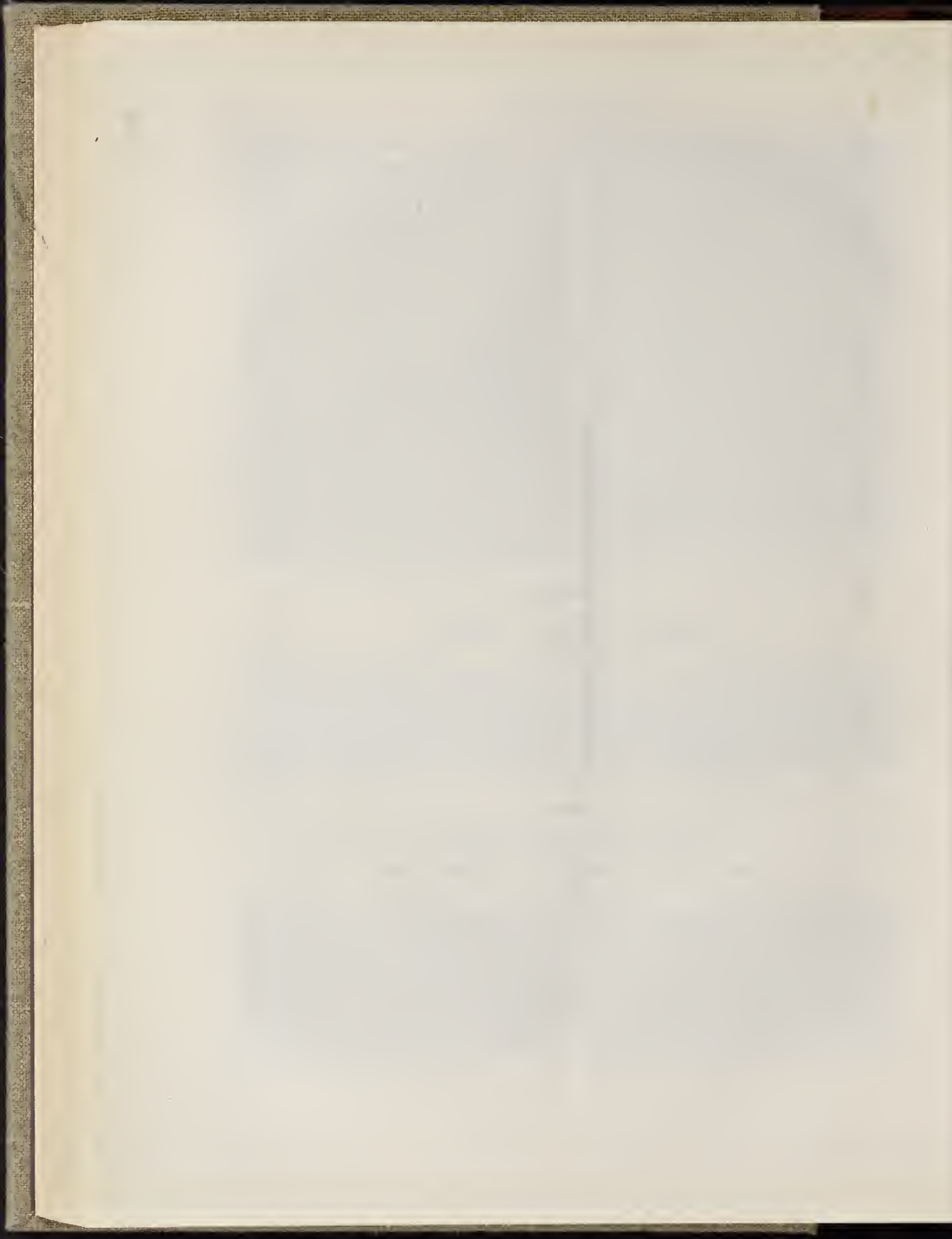
A. YVON, Painter.

THIS picture forms a very suitable companion to one, from the easel of the same artist, entitled 'A Shrine in Russia,' of which an engraving appeared in the last year's *Journal*. In noticing the latter work, it was remarked that Mr. Yvon had travelled much in Russia; and though known principally as a painter of battle-scenes, yet he had brought away from that country—one in which Englishmen now have a peculiar interest—numerous reminiscences of its scenery and people. 'A Russian Peasant's Home' is from one of such sketches; it represents a common incident of domestic life. The father of the family has probably come in after his labour in the woods or fields, and, leaning easily against a small recess in his cottage-wall, watches the graceful figure of his wife pouring water from an urn into a tea-pot: tea, it may be noted, is as favourite a beverage among all classes in Russia as it is with us.

P. C. BELL, Engraver.

The composition suggests, in its general arrangement, a reference to the works of the old classic designers, while parts of it recall to mind the historical relations which long centuries ago existed between the Muscovite and Greek nations. The woman's figure and her head-dress might have been copied from an ancient Greek statue, and the urn has its prototype in some Greek forms which have come down to us: it seems impossible to disconnect the picture altogether from the influence that Greek Art of a certain kind exercised in the Russian dominions when the people embraced the religious creed of the Greek, or Eastern Church. To the present day this influence has not entirely died out: it is manifestly apparent in M. Yvon's clever and most pleasant picture. The works of this excellent French artist are much esteemed in this country, where they are well known.



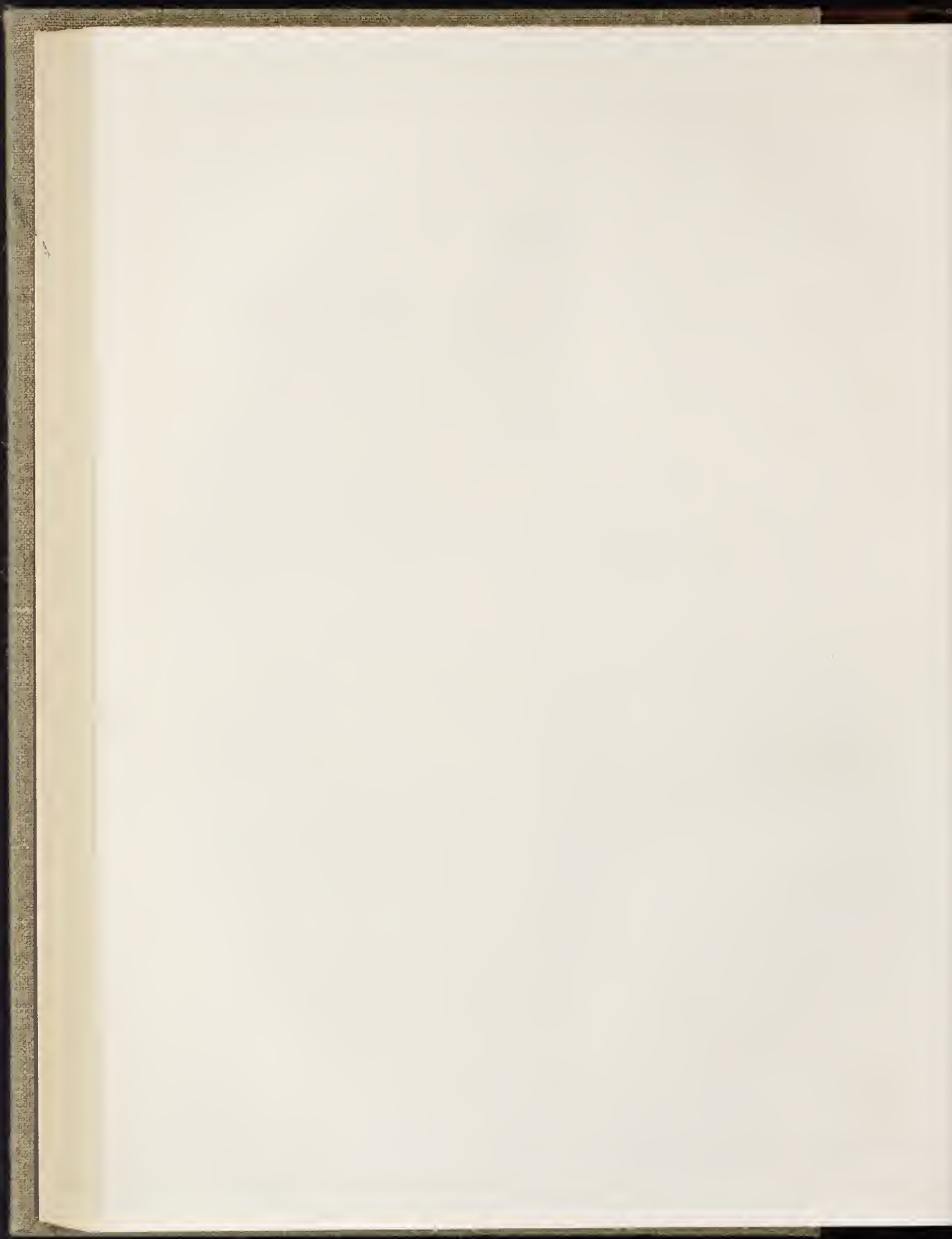




W. VON LINNÉ

BELI SCULPT

A RUSSIAN PEASANT'S HOME



## THE WORKS OF RUDOLF LEHMANN.



AD this series of biographical sketches been continued under its original title of "British Artists," the name of Mr. Lehmann could not appropriately have been included among them; for though he has now long become a naturalised subject of the realm, neither by parentage, birthplace, nor Art-education, can we claim him as one of ourselves; yet we are well-pleased to find him located here, and enriching the walls of the Academy with his annual welcome contributions.

Rudolf Lehmann was born, on the 19th of August, 1819, at Ottensen, near Hamburg, where his father, a miniature-painter of talent, was enabled by unceasing industry and energy to procure the means of giving a most excellent education to his seven children, of whom Rudolf was the fourth. Fortunately for him, and them, this was accomplished before Daguerre's discovery of photography had almost, if not quite, ruined the art of miniature-painting. Under the instruction of his father, Rudolf acquired the elements of drawing, &c., and afterwards, at the age of fifteen, was sent to Paris, where his eldest brother, Henry—now a member

of the *Institute*—had for some years been studying under Ingres, and whose first picture, painted at the age of nineteen, had just then met with great success at the *Salon*. Henry, five years older than Rudolf, generously allowed his brother to share his more than modest apartments, initiated him into the principles of Art, sent him to a life-school, to the *Académie des Beaux Arts*, and directed his attention to the Louvre, that he might draw from the antique and copy in the picture-galleries. More than two years were passed by Rudolf in this way, when the brothers started together for Rome; but hearing on their journey that cholera had broken out in Italy, they stopped in Munich, where the younger brother remained two years, studying at the Academy under Cornelius, and for a short time under Kaulbach, who, somewhat strange to say, has very recently died of the disease to avoid which the Lehmanns made Munich their temporary home. In the autumn of 1839, Rudolf followed his brother to Rome, whither the latter had preceded him the year before, and where the former has since passed no fewer than sixteen winters. Very soon, however, after his first arrival there, when he was just twenty years of age,



Drawn by A. W. Bayes.]

Grazietta.

[Engraved by J. D. Cooper.

the means for continuing his studies were suddenly cut off; no alternative, therefore, was left him, but to procure them where he was, or to return to Hamburg, and there establish himself as a drawing-master and portrait-painter. The latter plan was put aside with little consideration, as being decidedly opposed to the slightest chance of doing anything much beyond earning bread for

1874.

the day; so in Rome he remained, studying the scenery, and the rural life, chiefly, of the surrounding country. We have heard Mr. Lehmann refer to Leopold Robert's pictures of Italian peasantry as interesting him greatly; and it is not difficult to see that they had much influence over him. His first picture of any pretension was a life-size figure of a Neapolitan girl spinning as

x x

she walks through a corn-field: it was sent to the Paris *Salon* of 1841, and was at once sold, while the artist was awarded a gold medal for it. Thorwaldsen, then in Rome and in the height of his fame, chanced to see, at the house of a mutual friend, the sketch for the picture, which so pleased him that he went to the painter's studio in order to see the larger work, mounting six flights of stairs to gain access to the apartment, though he had then passed the seventieth year of his age.

A series of single figures of Italian women, in different rural occupations, succeeded the picture just mentioned: all of them were well received by the Parisians, and became popular all over the world by means of Julien's lithographic copies. One of the

set, 'Grazia, the Grape-gatherer of Capri,' was bought by the Duc de Montpensier in the Paris Exhibition of 1843, and was engraved in the *Art-Journal* for 1848; the picture being then in the possession of his Royal Highness. The success of these works induced Mr. Lehmann to continue painting pictures of a similar class, illustrative of Italian life and customs; they are to be found in numerous collections on the continents of Europe and America.

A commission from the French Government interrupted for a time these smaller labours, the artist receiving instructions to paint a life-size Madonna and Child for the church of Prédanges, in Normandy: in it the Madonna is represented seated under a laurel-tree on the edge of a corn-field, nursing the Infant Jesus.



Drawn by A. W. Bayes.]

Roman Beggars.

[Engraved by J. D. Cooper.

Delaroche, being in Rome while the work was in hand, gave Mr. Lehmann much good advice, and complimented him on its completion. It was exhibited in Paris in 1845, was much commended, and had a gold medal awarded to it. Ary Scheffer, though personally unknown to the painter, who was then only twenty-three years of age, wrote him a most kind and encouraging letter about it; while another result was a commission from the *Ministre des Beaux Arts* for a life-size 'St. Sebastian' for a church near Lisieux, in Calvados: this, however, was not executed till a much later period.

But all this time Mr. Lehmann had not lost sight of his "early

loves," the peasants of Italy; yet instead of drawing his inspirations from the made-up models of the Piazza di Spagna, he took advantage of the months when malaria renders Rome an unhealthy abode, to make sketching excursions in the vicinity and elsewhere.

It was while traversing the Volscian Hills, bordering on the Pontine Marshes, that the painter found the subject of a picture, the execution of which occupied him several years. A kind of natural throne, formed by a rock, was pointed out to him, by a ragged little guide, as "*Il Sasso di Papa Sesto*" (The Stone of Pope Sixtus); and on inquiry he learned that tradition recognised that spot as the place from which the famous Sixtus V. blessed



the Pontine Marshes, after the completion of the great canal that still bears his name. It occurred to him that the subject would admit of his combining in one scene the impressive and magnificent ceremony performed, till recently, by the popes, every Easter Sunday, from the balcony of St. Peter's, when they gave their blessing "*urbi et orbi*," and the picturesque but squalid and

miserable population of the Pontine Marshes and the adjacent hills. The result of the artist's cogitations was the largest picture—or rather, the most numerous figure-composition—he ever painted. To complete it, he remained in Rome during the burning summer of 1846, when he had the opportunity of being a close observer of the ceremonies which took place on the death of



Drawn by A. W. Bayes.]

*The Foundling Hospital, Rome.*

[Engraved by J. D. Cooper.

Gregory XVI., and the election of his successor, Pius IX., who, a few weeks afterwards, sat to Mr. Lehmann for a portrait sketch, in pencil, under which he wrote his name. The drawing forms a prominent feature in a collection of similar sketches of distinguished individuals (more than one hundred) he has been forming during many years: all have the autographs of the sitters. In 1847 he

carried the picture in question, called 'Sixtus Quintus blessing the Pontine Marshes,' to Paris, and it was exhibited at the *Salon*: a large woodcut of the subject will be found in the *Art-Journal* of that year. It shows the pope standing under a gorgeous canopy, on an elevated platform erected in the open country; he is attended by the officers of state and numerous ecclesiastical digni-

taries, and is surrounded by a multitude of people in a variety of attitudes; the composition is very effective; the characters are distributed with judgment and skill, and the colouring, as our Paris correspondent wrote at the time, is rich: "the scene altogether is admirably realised." But the political troubles which very soon afterwards agitated France, deprived the painter of some of the advantages he might reasonably have expected from so important a work. One of the last decrees issued by the *Ministre des Beaux Arts* under Louis Philippe's reign authorised the purchase of the picture: the Republican government acknowledged the bargain, paid the money, and sent 'Pope Sixtus' to the museum of Lille, where it still holds a prominent place. A gold medal was awarded to it; but as this bore the image and superscription of the French monarch, the Republic would not issue it, substituting in its place a magnificent Sèvres vase.

Mr. Lehmann remained in Paris, with his brother, during the social disturbances that followed the deposition of Louis Philippe, painting the 'St. Sebastian,' already referred to: a 'St. Cecilia,' for a French amateur; and a small picture of 'Haidec,' for an English collector; his work being frequently interrupted by the beating of the *ruffel* and the sounding of the tocsin. His brother, who belonged to the *Garde Nationale*, was constantly called out to fight for order in the streets; and during the three famous days when Cavaignac crushed the colossal rising, which only too clearly foreboded the more recent horrors of the Commune, the two brothers took part in the warlike operations. What Rudolf then witnessed, combined with the uncertainty of what might happen again, induced him to plan a journey to America—for a time, at least—where he could find rest and peace while France was settling her internal difficulties. With this determination he went over to Hamburg to take leave of his venerable parents, after an absence of eight years; but having painted a portrait of his father, to carry with him across the Atlantic, it attracted so much attention and prompted so many demands for portraits, that he first postponed, and finally had to forego, his American plan altogether. He remained in Hamburg a year and a half, painting or drawing nearly sixty portraits in the time: he then left to return to Rome, but first resolved to visit England: this was in 1850. He remained in London a few months, and painted here a few portraits; among them, one of Earl Granville, which was exhibited at the Royal Academy in 1851; with an Italian figure, 'La Pastorella degli Abruzzi,' and the 'Haidec' just mentioned: the portrait of Lord Granville is engraved by Walker. Another portrait he then painted was that of Mr. Oppenheim, the well-known blind collector, who also gave him a commission for a large picture when he should reach Rome.

In the autumn of 1851 Mr. Lehmann arrived there for the second time, and having selected as the subject of Mr. Oppenheim's picture a scene from an episode of Lamartine's "Confidences," called 'GRAZIELLA' (here engraved), he set to work; but did not complete his task till 1854, being frequently interrupted by smaller commissions, as well as by excursions to Capri and Procida, to make the necessary studies on the spot. It was exhibited at the Paris International Exhibition of 1855, and was awarded a gold medal. When there, Lamartine saw it, and wrote the artist a most complimentary and gratifying letter, a copy of which lies before us; we regret to be unable to insert it, owing to the limited space at our command. The letter concludes with a strongly expressed desire on the part of the writer to purchase the picture, and asking its price. Of course, Mr. Lehmann was not in a position to dispose of it; nor, as we have heard, would Mr. Oppenheim allow him to let M. Lamartine have a sketch of it, nor Mr. Gambart to engrave it, though the latter made personal application to the owner for the purpose. The picture was subsequently hung in the Royal Academy, in 1856, and was specially noticed by the then president, Sir C. L. Eastlake, in his opening speech at the usual banquet. The passage from Lamartine's book that suggested the subject is this:—"One evening, I began to read to them 'Paul and Virginia.' Graziella insensibly approached me, as if fascinated by some sudden power of attraction." The figures, half life-size, are grouped on the flat roof of the old fisherman's house in Procida, and are disposed with almost mathematical precision in a pyramidal form: each has its own personality and interest.

A picture, 'Early Morning in the Pontine Marshes,' exhibited at the Royal Academy in 1860, had its origin in a family matter, so to speak. One of the artist's brothers, Mr. Frederick Lehmann, who, with Lord Enfield, unsuccessfully contested the county of Middlesex, on the Liberal side, at the recent general election, is a partner in the mercantile house of Naylor, Benzon & Co., London and elsewhere. These gentlemen, desirous of offering their associate some testimonial for services rendered, allowed him to select what form it should take; and he chose a picture, to be painted by his brother. The scene represents the antiquated custom which then prevailed, and, probably, still prevails, in the Pontine Marshes, of cleaning the canals from the overgrowth of vegetation by driving herds of buffaloes through the water; and in this composition, numerous herdsmen and labourers, in a barge, are thus employed. It is an animated subject, painted with remarkable vigour. Three months passed in the Marshes to make studies for the picture resulted in an attack of ague, which confined the artist some time in Terracina. The work was painted in Rome, and among the numerous visitors attracted to Mr. Lehmann's studio to see it, when finished, was the Prince of Wales, who honoured him with an invitation to dine at his hotel, and gave him a commission for a small picture, 'La Lavandaja di Terracina.'

'ROMAN BEGGARS,' one of our illustrations, was painted for the Earl of Dudley, in whose possession it still is: the subject is not novel; but the picture is characteristic, and the figures are capably rendered.

In 1861, Mr. R. Lehmann married a daughter of Mr. Robert Chambers; his younger brother having previously married the lady's elder sister; and thus a double alliance was contracted between the families. The artist's marriage was ultimately the cause of his coming to reside in England. The first five years of their wedded life were passed in Rome; but however delightful a home it may prove to a bachelor, Mr. Lehmann found it was not quite the place in which to bring up a family; so in 1866, to use his own words to us, "I broke up my establishment, and came to settle in my wife's country, which has ever since afforded me the most generous hospitality, expanding gradually into the admittance to the honour of citizenship." The last pictures he painted in Rome were—'Tasso, returning to Sorrento, welcomed by his Sister,' now in New York; 'THE FOUNDLING HOSPITAL, ROME,' engraved on the preceding page, in the possession of a gentleman at Liverpool; and 'A Roman Serenade,' painted for Mr. J. Bowring, who ceded it to the Prince of Wales, at the request of His Royal Highness.

The principal pictures painted by him since his residence among us are—'The Widow's Consolation,' exhibited at the Academy in 1867, and the property of Sir Francis Goldsmid; 'The Fortune-teller,' 'The Favour of an Answer is Requested,' both in the Academy in 1868; 'After the Fire—Terracina,' 'An Auto da fé' (1869); 'Out of the World' (1870); 'May we come in?' the painter's wife and four children entering his studio (1871); and 'The Confession' (1872), belonging to Baron Reuter. In addition to these, Mr. Lehmann has painted and exhibited numerous portraits; his "sitters" being in many cases individuals of distinction.

There is, however, one work still in Mr. Lehmann's studio which the public has not yet seen; and under present circumstances it seems uncertain when it will be seen. Some months since he completed for Baron Reuter the largest picture he ever painted; measuring twelve feet by ten, and containing a group of ten life-size figures. It represents 'The Ratification of the Concession granted by the Shah of Persia to Baron Reuter.' As this matter is now one of dispute between "the high contracting parties," the Baron naturally waits till it is settled before he allows the picture to be exhibited: this the painter naturally feels to be very hard, for it cost him a whole year's labour.

Mr. Lehmann's works now take a prominent place, as they deserve, in the exhibitions of the Royal Academy; it is not difficult to recognise in them the influence of his continental training, and especially of his long residence in Rome: his figures always show the feeling they are intended to express, while his colouring is rich yet chastened.

JAMES DAFFORNE.

## THE INTERNATIONAL EXHIBITION, 1874.

BY MRS. BURY PALLISER.

## LACE.

THE exhibition of lace this year is the centre of attraction in the International Exhibition. Never before has there been so fine a display. It is only to be regretted that so little room is allowed to show it to advantage. The ancient lace should have had the whole gallery to itself, the modern have taken the place of the machine-made lace of Nottingham, and the last transferred to the room allotted for book-binding. An undue share of space is allowed to leather, and the lace cases are not only so closely crowded as hardly to admit of room to pass between, but most of them (which are permanent in the International Exhibition) are ill-adapted for the display of the more important examples. Hence, magnificent coverlets, altar-cloths, and flounces, are crammed into small cases which, Procrustean-like, they are made to fit, instead of cases being provided to meet the requirements of the lace exhibited.

A systematic or chronological arrangement of the lace was impracticable. The principal exhibitors naturally preferred to keep their own specimens together; and, besides, the lace was sent in at such different times as to render all sorting out of the question. Setting these disadvantages apart, it is a noble assemblage of important specimens of the finest works of the needle and the pillow; and those who would study the subject systematically, have only to examine carefully the classed collection of Monsieur Dupont-Auberville, placed in revolving cases at the entrance of the room, and in glazed frames attached to the walls. His collection comprises a fine series of the Italian lace of the sixteenth and seventeenth centuries, and is particularly rich in specimens of *point d'Alençon*, which M. Dupont would have naturally had great opportunities of collecting in his native province of Normandy.

Specimens of mediæval lace are, fortunately, not numerous, for there is no room for its display; but the darned netting, or *filet brodé*, is well represented in a large altar-frontal, which forms part of the fine collection of Mrs. Hailstone. It represents eight scenes of the Passion, surrounded by Latin inscriptions, all worked in *point conté*. Lady Charlotte Schreiber sends an example of the same period, of which the hily pot of the Annunciation alone is visible in the confined case in which it is exhibited. The altar-cloths, also of fine *point coupé*, trimmed with the Italian geometric lace of the sixteenth and seventeenth centuries, would also have made a fine display if wall-cases had been given them along the room. Those of Sir W. Drake, Mrs. Montefiore, Mrs. Millais, Sir T. D. Lauder, and many others, deserve more respectful treatment than they experience. Among the specimens in the Dupont collection are three pieces of Italian point worked with the needle, exactly resembling *macramé*, and of exquisite fineness. Some lace collarettes of the time of Louis XIII., of Venetian point, are in the same collection; and, framed against the wall, are a point collar and cuffs—reproductions, by Madame Bartolozzi, of Florence, of those found on the body of Duke Cosmo II. de' Medici (1600—21) when his coffin was opened some years since. The lace trimming on the white satin dress of Eleanor of Toledo, wife of the first Cosmo, has also been copied by the same lady. Lace was an important item in a lady's costume; and annalists extol the lace provided for the *trousseau* of Lucrezia Borgia by her father, Pope Alexander VI.

The most striking object on entering the room from the south, is the superb coverlet of Mr. Blackborne, of rose point, the bold scrolls and acanthus foliage carved in relief, as if just issued from the chisel of the sculptor. The whimsical appellation of "bone point," assigned to it by its possessor, does not refer, he says, to the utensils with which it was worked, but to its sculptured appearance, as if carved out of "bone," or ivory. This magnificent coverlet is stated to have once belonged to Louis XIV.; right regal it is in style and grandeur, and well worth the thousand guineas at which it is valued. There is also a large display of this grand architectural lace in the case of Mrs. Alfred Morrison, the figure of St. Michael trampling on the demon forming its central ornament.

In the fine Venetian point in relief, the delicate flowers disposed in graceful scrolls, or superposed, fairy-like, upon each other, the collection is very rich, especially in flounces belonging to Lady Middleton, Mrs. Austin, Mrs. Bolckow, Lady Drake, Lady Mildred Hope, and others. Again, some smaller pieces of border-lace, contributed by various individuals, are of exquisite fineness.

These costly adornments were much affected by the Church. There are here three lace-trimmed albs; that of Mrs. Bolckow has fine cuffs to match, and was once the property of an archbishop of Padua. The

elaborate plaiting of these vestments will occasion curiosity how it could possibly have been done; but in former times the richly-laced altar-cloths and church-vestments were washed by the "lady ancess," a kind of ecclesiastical laundress specially appointed for that purpose. This work is still continued, but is now confined to one house in Brussels: and albs thus artistically crimped are, we are told, worn by bishops at the ecumenical councils in Rome. St. Michael holding the balance is again represented in a broad lace of Spanish point, evidently the border of a priest's alb, also belonging to Mrs. Bolckow. Of the same pattern are two curiously-shaped pieces, most elaborately worked, possibly appendages to the sleeves, but to determine exactly what they were intended for it is difficult now; the excellent Canon Rock is no longer with us to enlighten us in these matters.

*Point d'Alençon* and *point d'Argentan* come next in order, sister-fabrics and close neighbours, but always in rivalry, and differing greatly in character. Of Alençon there are no large pieces, but some exquisite specimens in lappets and border-lace, sent by Lady Marian Allford, the Marchioness of Exeter, and others. Of historic interest is the piece powdered with bees, which formed part of the state bed-furniture made for Napoleon I. on the occasion of his marriage with the Empress Marie Louise, and a piece of border-lace and a lappet sent by the Empress Josephine as a present to Mrs. Balcombe, when at St. Helena during the captivity of the emperor. But the extensive collection of Alençon and Argentan lace in the Dupont collection affords opportunities for studying them both in all their varieties, though that gentleman includes them in one class. Of Argentan, that noble lace whose bold patterns and elaborate workmanship show its Venetian origin, there are specimens worthy of the royal patronage it always received. The flounce of Lady Walsingham, with its grand vases of flowers, and its characteristic *bride* ground, is one of the most striking examples; while those of Mrs. T. Austen, Mrs. A. and Mrs. F. Morrison, Mrs. Bolckow, and Mrs. Davidson, with the *bride épinglee* ground, are magnificent specimens of this rare manufacture. In the smaller examples, nothing can be finer than a mantlet of Lady Adeliza Manners, and specimens exhibited by Mrs. T. Bateson.

There is not much gold lace, *point d'Espagne*, as it was called. Lady Drake has a circular scalloped cape of gold-wire plaiting of singular make, some gold border-lace, and a *guipure* flounce curiously worked in with gold thread. Lady Brownlow sends a silver-lace trimmed cushion-cover, toilet-cloth, and pincushion, all assumed to have belonged to Queen Elizabeth.

The old Brussels *point d'Angleterre* is well represented in a superb dress, once the property of Marie Antoinette, of scroll pattern, with cipher, crown, doves, and other emblems, sent by Lady Poltimore. Mrs. Alfred Morrison has a large coverlet, sorely cramped in an upright stand, Lady Lindsay a flounce, and Mrs. Bischoffsheim and M. Jubinal border-laces of the same delicate fabric.

Of the Brussels lace with figures there are two flounces of the same style and period, those of Lady Chesterfield and Lady Sheffield, enriched with classical figures—a plumed warrior standing on a military trophy, Arion on his dolphin, and in Lady Sheffield's the words "Amour et Deo," enclosed in medallions. Of similar designs are Lady Waterford's two square pieces, and another of Mrs. R. Holland's, evidently *jabots*, or cravats, gathered in to hang in front, when the fashion of wigs expelled the falling collar and rendered lace round the neck unnecessary.

The laces with netted ground, *à réseau*, are insufficiently represented. There is little of Brussels, either *point à l'aiguille* or *point plat*; less Valenciennes, Mechlin, and Lille; of English none, except a few scraps of old Bedford hanging to the lace-pillow, with its bobbins so gaily decorated with beads. Among these we observed a piece of the "baby" lace for which the three counties were formerly so famed.

Near this case is one of touching interest, containing the wax model of a child, last of a noble Portuguese house, left sixty years back at Canterbury, and never claimed. The family name and arms are embroidered on the robe of the little yellow image, which is set out in its christening suit of pillow-lace, its *layette* by its side, the pieces united by "seaming" lace—the crown of the cap with the dove and the flower-pot in drawn work. Beethoven's christening-cap of fine Valenciennes, and another lace suit, with tiny lace mittens, are in the same collection.

In the centre of the room is the contribution of H.I.H. the Duchess of

Edinburgh—Russian towels embroidered with horses, eagles, &c., in red, and trimmed with the peasant-lace of the country. There are several other cases with Russian lace, all of the same character.

Modern Brussels, in all its variety of *point à l'aiguille*, *point plat*, and *point gaze*, is superbly represented by the house of Buchholtz, who have 10,000 lace-workers in their employ, for in Belgium the trade is followed by children of five and six years of age. Courtrai exhibits her broad Valenciennes. Messrs. Biddle make a fine display of all the principal foreign modern manufactures, besides numerous superb specimens of Honiton, of which there is also a fine flounce of Howell and James; but the most meritorious works of the Devonshire lace-workers are the reproductions of old lace by Mrs. Treadwin, which leave nothing to desire in excellence, precision, and freshness. And we would also direct attention to the Bedford lace exhibited by Mr. Lester, most praiseworthy for its beautiful workmanship. A kind of *cordonné* is laid on with wonderful firmness, and the even weaving of the leaves is remarkable. Mr. Lester has great merit in keeping up the standard of the industry, as the workers are too prone to prefer working at the Cluny and Maltese laces, which spoil their fingers for the more delicate work. Ireland sends her customary contribution of lace, Carrickmacross tatting, &c.; but why has she given up the very fine crochet (sixty-knotted *guipure*, we believe it is called), so superior to her usual handiwork? This fine crochet was first made, we believe, in 1851; but cheap production interposed, introduced a coarser material, and the workers prefer receiving the same amount for six common-made pieces than for the same time occupied in producing the superior fabrication.

The display of machine-made lace is very complete. Nottingham shows all she produces, from the most costly to the commonest article. Nothing has been specially prepared for this exhibition, but all the goods exhibited are regular marketable articles; every description of lace in

cotton and silk, such as are selling every day and exporting to all countries—"Pusher" shawls and mantles, tamboured shawls, veils, and mantles; Shetland and Spanish shawls; Chantilly flounces and border laces; Brussels, Maltese, and Cluny; Valenciennes, Italian, Swiss, Flemish, Mechlin and duchesse lace; Yak, black and coloured, bed and table-covers of heavy tatting-laces, suitable for the South American and West Indian markets; silk nets, Mechlin, Cambrai, and Chantilly; Brussels and Paris nets; Shetland and woollen goods made on the lace frame; magnificent flounces and bridal veils, the pattern worked in by hand; and blondes which have much improved in colour, and will bear comparison with the French. Such is the bill of fare set out by the Chamber of Commerce of Nottingham, and the exhibition they make is such as to sustain the reputation of the machine-made lace of Nottingham, and of the admirable reproduction by intricate machinery of the labour of human hands. There are, of course, some things which metal fingers can never do so exquisitely as the human hand; but "when it is considered what an enduring elevation of taste the diffusion of beautiful patterns and designs by means of machinery must produce, Nottingham has good reason to be proud of the share she has taken in the work, and of the success she has achieved." France, we understand, will later exhibit the machine-made works of St. Quentin and St. Pierre-lès-Calais; but Nottingham need have no fear of competition.

In concluding our remarks on this Lace Exhibition, we have only to observe that, independent of the gratification it affords in illustrating the marvellous works of the needle and the pillow in bygone days, it is productive of higher teaching. It has furnished the means of comparing the past with the present, and of showing us how superior the simple, graceful designs of former times were to the crowded patterns of our modern productions. It would be well if the manufacturers of the present time would study the works of their predecessors.

## ON THE PROGRESS OF OUR ART-INDUSTRIES.

By PROFESSOR ARCHER, F.R.S.E.,

PRESIDENT OF THE ROYAL SCOTTISH SOCIETY OF ARTS, DIRECTOR OF THE EDINBURGH MUSEUM OF SCIENCE AND ART.

### I.—POTTERY AND PORCELAIN.

THERE is no other of our Art-industries which is so wide in its influence upon national taste as the ceramic, for, in some form or other, it is continually before us; and, whether in the cottage or the palace, is a necessity of our lives. As a matter of daily use, it must have an influence on the eye; and, as it is capable of being made beautiful in form and colour, and of receiving the most elaborate and tasteful decoration, it cannot but be a means of creating a love for the beautiful, if it is rightly used. Hence, from an Art-point of view, it is of the highest importance that every encouragement should be given to this special industry. If we take a historical view of the subject, and compare the numerous bright periods in the history of the Ceramic Art with the social condition of men synchronous with them, we shall find a remarkable coincidence between high civilisation or refined taste, and perfection in the potter's art. The best period of Greek Art is marked by its highest productions in pottery. The most beautiful ceramic productions of the Persians, the Moors, and the Italians were produced when their respective nations were in the zenith of their most glorious epochs. The best productions of France belong to the reigns of the Valois dynasty. The German and English manufacturers were at their maximum excellence in the middle of the eighteenth century, previous to that decadence of Art which so strikingly marked the end of that, and the beginning of the present, century. The last twenty-five years have been characterised by a vigorous revival of taste for Art throughout the entire civilised world, and the potters have a right to claim a share of the credit for the revival. Slowly, but steadily, an improvement in their manufactures gradually makes itself felt, and the natural love for the beautiful, when once awakened, grows and strengthens with every new object presented to it. None are more susceptible to this influence than those who are ever striving to form the plastic clay into new forms of beauty, or delicately painting its

pure, fire-hardened surface with designs in imperishable colours. This is well-known to those who visit the *ateliers* of our Art porcelain and pottery manufacturers, for they cannot but notice the earnest and careful work of the artists employed.

Never in the history of this art was so great a stimulus felt as at the present time; for although Chelsea, Bow, Derby, Plymouth, Bristol, and other manufactories have passed away, a host of other establishments have sprung up, which are worthily sustaining the great reputation they won for English ceramics. Foremost among these must, of course, be named

MINTON.

The important position taken by this firm in the Exhibition of 1851, from which may be dated the real commencement of the modern revival, has ever since been maintained, with rapidly progressing improvement, and so great a development of their works, that they now give employment to upwards of 1,500 people. The commencement of the manufacture of English majolica in 1850, and its sole manufacture by them for fifteen years, has given their name a world-wide reputation; and, although they have now many competitors both at home and abroad, they are not surpassed by any in some important points. Thus no other modern potter has been able to produce pieces of such magnitude; and, within the last two or three years, they have introduced some most important novelties, both in design and in the colours used. Thus, for instance, transparent coloured glazes have been employed with admirable effect, and such extreme perfection has been attained in the composition of their majolica body, that it is now effectively employed in the form of *plaques*, on which most artistic designs are painted with a delicacy that cannot be surpassed. Of hundreds of these *plaques*, examined by the writer, not one showed any warping, although many were of very large size.

The discovery of a series of colours of so refractory a nature as to admit the painting with them on the body before glazing, is another most important improvement effected by this firm, which now produces designs of the most brilliant colours under the glaze, on variously-coloured bodies. The combination of the glaze with the body and the design is perfect; and not the slightest injury arises to the most delicate touch of the painter's pencil from the intense heat to which the glaze has to be submitted.

The coloured bodies, or clays coloured throughout, are amongst the most important of the numerous innovations introduced by Messrs. Minton. Formerly, the *celadon* was the only kind known, and it was long before a fair representation of the famous celadon of Sèvres could be produced; they have now a rich Indian red, a fine terra-cotta red, a rosy pink, and still more remarkable, the pretty dove colour known for some time past at Sèvres as the *couleur changeant*—for, although it is a pure dove colour by daylight, it is a rosy pink by artificial light. The production of this variety, both curious and beautiful, is a great success, and forms an exquisite groundwork for the *pâte sur pâte* decoration, now carried to such admirable perfection by their artist, Mr. Solon, to whom the finest celadons of Sèvres owe their great value. This artist has now a far greater scope for his talents on the variously-coloured bodies than he had at Sèvres, when working only on the celadon ground, which, however tender and delicate, has a sameness not quite pleasing, and wants the depth or force of tone to develop the exquisite touches of his pencil. He is a great acquisition to the establishment in which he is employed, and we may say to England, for already has the beauty of his work stimulated other artists to copy him; and in the course of these remarks we shall have occasion to refer particularly to such results.

Messrs. Minton justly regard their red porcelain, made in imitation of terra-cotta, as one of their greatest triumphs, for never before has it been possible to prepare the oxide of iron so as to stand the intense heat of the porcelain ovens; and it has furnished them with a base upon which they can work, and produce some very novel and excellent effects, with their bronze-lacquer glaze, or with *pâte sur pâte* ornament. The bronze-lacquer glaze is a novelty, and some of their Japanese designs in dark-coloured body, coated with this new glaze, have so completely the appearance of bronze at a short distance, that many will be deceived.

The remarkable *plateau* shown by Messrs. Minton in the International Exhibition this year, is one of the greatest triumphs

which has ever yet been realised. In this really wonderful piece of pottery, all the artistic decoration is produced with clays of different colours—of course, before firing; this is very difficult, but the effect produced is deeper and richer than any surface-painting either above or below the glaze. As a first experiment it is a marvellous success, and leads to the belief that we are on the eve of a great revolution in the potter's art.

The reproduction of the Faïence d'Oiron, or Henri Deux ware, in the hands of their skilful artist Mr. Toft, is now so perfect that it is difficult to distinguish his work from the costly specimens of which so few remain. Messrs. Minton, however, have not confined themselves to copying the old pieces, but, seeing the adaptability of the delicate and beautiful ornamentation to other subjects, tried it not long since for a magnificent barometer and thermometer case to hang against a wall. It cost a large sum of money and time, but found a ready purchaser in Sir Richard Wallace, whose cultivated eye instantly appreciated its great value.

But amongst their many recent improvements, for which we have reason to be grateful to this enterprising firm, is the introduction of those brightly coloured glazes which do so much to awaken a love of colour in the British mind, where it has been so long wanted. These brilliant colours are in the glaze, and can be modified in a variety of ways by the colour of the body. The most beautiful amongst them are the turquoise, the cadmium orange and bright yellow, the amber yellow and amber brown, the rich plum-colour, the emerald green, Venetian green, and the rich bronze-lacquer before mentioned.

Amongst the numerous beautiful decorative tiles for furniture and mural decoration produced by this firm, are some made by a process resembling silver-inlaying of exquisite taste in design, besides some on a body representing the Persian with rich Persian glazes, leading to a belief that ere long the presiding genius of these works will come up to the glorious texture, colour, and designs of the ancient Persians, the most picturesque of all painters on *faïence* up to the present time.

Whilst giving all the credit to Messrs. Minton, which is really due to the indefatigable industry and excellent taste that keep them foremost amongst our ceramic manufacturers, we must not forget the wizard whose magic wand and master-mind serves them so well, M. Léon Arnoux, who will always be remembered by his countrymen as one of the most skilful pupils of Brogniart, and by Englishmen as among the most talented and accomplished Frenchmen who ever honoured our shores and aided us in the development of our Art-Industries.

## PICTURE SALES.

THE sale of the collection of oil-paintings and water-colour drawings formed by Mr. John Montefiore, of Streatham Hill, took place in the rooms of Messrs. Christie, Manson, and Woods, on the 18th of April. The number of works of both kinds was 148. Most of the oil-pictures are of small cabinet-size; taking these in the order in which they were set down in the catalogue, may be noted the following Venetian subjects by J. Holland, an artist in which the collection was rich, though the pictures themselves are very small:—'In Venice,' 110 gs.; 'A Shrine in Venice,' 120 gs.; 'A Sea-Lane of Venice,' 120 gs.; 'On the Grand Canal,' and 'On the Canal, Guidecca, &c.,' a pair, 255 gs.; 'Venice—the Mint, &c.,' 150 gs.; 'Canal at Venice—Gondola Station, &c.,' 215 gs.; 'Venice—the Columns of St. Mark, &c.,' 160 gs. By the same painter are also, 'In Rotterdam,' 135 gs., and 'Going to Matins at the Church of St. Vincent, Rouen,' 310 gs. 'Dutch Craft becalmed on the Zuyderzee,' and 'Leaving Calais Harbour in a Stiff Breeze,' a pair of very small pictures by E. W. Cooke, R.A., sold for 130 gs.; 'Feeling the Bumps,' W. H. Knight, painted for Mr. Montefiore, 125 gs.; 'Le Bon Curé,' F. Goodall, R.A., 145 gs.; 'Watching the Flocks on the Cliffs near Boulogne,' H. W. B. Davis, A.R.A., 180 gs.; 'Dr. Johnson rescuing Goldsmith from his Landlady,' E. M. Ward, R.A., painted for the owner, 425 gs.; 'La Bella Florista at Seville Fair,' J. Phillip, R.A., also painted for Mr. Montefiore, 900 gs. The water-colour pictures included 'Capuchin Monks in the Cloisters of their Monastery at Tongres, Belgium,' and

'Nuns of St. Gertrude in the Cloisters of their Convent at Nivelles, Belgium,' a pair, small, by L. Hagbe, 180 gs.; 'Royalist Cavaliers and Cavalry forming for a Charge upon the Parliamentary Troops, 1643,' R. Beavis, 105 gs.

Among a large number of pictures sold, on the 22nd of April, by Messrs. Foster, may be mentioned the following:—'The After-Glow,' F. Goodall, R.A., 850 gs.; 'Windmills at Dordrecht,' D'Aubigny, 120 gs.; 'The Oasis in the Desert,' A. Schreyer, 180 gs.; 'Nant-y-Col, North Wales,' D. Cox, 126 gs.

The sale of the important gallery of pictures belonging to Mr. John Heugh, known as the Holmewood Collection, attracted a crowd of buyers and amateurs to the rooms of Messrs. Christie, Manson, and Woods, on the 24th and 25th of April. The number of works, in oils and water-colours, submitted for sale was 186, and the high prices which many of them fetched, as the following list shows, testify to the value placed upon them. The water-colour drawings were sold on the 24th; they included—'A Dream of the Past: Sir Isambard at the Ford,' and 'The Vale of Rest,' two very small copies of the large and well-known oil-paintings by J. E. Millais, R.A., 210 gs.; 'The Postman,' F. Walker, A.R.A., 200 gs.; 'Shipping off the Coast of Normandy,' R. P. Bonington, 145 gs.; 'The Rialto, Venice,' R. P. Bonington, 125 gs.; 'Overhauling an Old East-

Indianian,' S. Prout, 145 gs.; 'The Rialto, Venice,' also by S. Prout, and one of his grandest drawings, 858 gs.; the next four are by Copley Fielding: 'Staffa,' 234 gs.; 'View towards Dungeness, from Fairlight Downs,' 570 gs.; 'Sussex Downs,' 450 gs.; 'Sussex Downs, Lewes in the distance,' 493 gs.; 'In the Desert, Coffee after Dinner,' J. F. Lewis, R.A., 205 gs.; 'Newark Castle and Bridge,' 468 gs.; 'Matlock,' 700 gs.; 'Harvesting,' 474 gs.; 'Barges on the Witham,' 488 gs.—these four are by P. Dewint. Of several drawings by D. Cox two are especially notable: 'Crossing Lancaster Sands,' 270 gs., and 'Rocky Pass near Capel Curig,' 1,000 gs. 'Summer Flowers and Early Fruit,' W. Hunt, 500 gs.; 'The Baron's Hall,' the engraved picture by G. Cattermole, 418 gs.; 'Cassandra Fidele,' F. W. Burton, 500 gs. The drawings by J. M. W. Turner, R.A., numbered as many as twenty-four; among them were: 'Rafts on the Rhine,' engraved, 847 gs.; 'Dartmouth Cove,' engraved in the England and Wales series, 847 gs.; 'Dunstanborough,' engraved in the same series, 814 gs.; 'Carew Castle,' also engraved in that series, 1,100 gs.; 'Interior of Westminster Abbey,' 444 gs.; 'Cassiobury House and Park,' 748 gs.; 'Pool and Cattle at St. Agatha's Abbey,' engraved, 900 gs.; 'Edinburgh, from the Water of Leith,' 1,100 gs.; 'View near Fonthill Abbey,' 700 gs. These nine drawings alone sold for 7,500 guineas.

On the 25th the oil-pictures were submitted for sale; among them were—'Dunstanborough,' R. P. Bonington, small, 350 gs.; 'Coast Scene, with Boats and Figures,' by the same, 240 gs.; 'Arab Sheik and Camel,' 'Copt Mother and Child,' 'Sheik of the Copt Quarter,' three pictures by F. Goodall, R.A., which sold for 180 gs. each; 'Queen Elizabeth receiving the French Ambassadors after the Massacre of St. Bartholomew,' W. F. Yeames, A.R.A., 205 gs.; 'Stirling, from the River Teith,' W. Collins, R.A., 1,058 gs.; 'Mouth of the Yare,' J. S. Cotman, 430 gs.; 'View near East Grinstead, Sussex,' P. Nasmyth, 858 gs.; 'The Festival of St. Swithin,' W. Holman Hunt, 350 gs.; 'The Annunciation,' D. G. Rossetti, 370 gs.; 'La Petite Laitière,' E. Frère, 150 gs.; 'Summer-Time,' J. Tissot, 286 gs.; 'La Religieuse,' Henriette Browne, 320 gs.; 'Head of Christ,' 265 gs.; 'Execution of Lady Jane Grey,' P. Delaroche, 790 gs.; 'Strafford going to Execution,' P. Delaroche, 750 gs.; 'Portrait of Mrs. Hogarth,' W. Hogarth, 360 gs.; 'The Great Tenor Singer of his Day getting out a High Note,' Gainsborough, 338 gs.; 'Tor Point Ferry above Devonport,' Sir A. W. Calcott, R.A., 410 gs.; 'Hawthornden,' Old Cromie, 530 gs.; 'Crossing Lancaster Sands,' D. Cox, 450 gs.; 'Going to the Harvest-Field,' D. Cox, 1,048 gs.; 'The Silken Gown,' T. Faed, R.A., 570 gs.; 'Cattle and Peasants on the Banks of a River,' Gainsborough, formerly in the collection of the poet Rogers, 1,018 gs.; 'Buying Chestnuts,' painted at Seville by J. Phillip, R.A., but evidently left unfinished at his death, after which it was sold with the contents of his studio, &c., 800 gs.; 'St. Catherine,' W. Dyce, R.A., 310 gs.; 'Flowers,' W. Müller, the artist's last work, and magnificent in richness of colour, 290 gs.; 'Gillingham,' W. Müller, 2,050 gs.; 'Chess-Players,' also by Müller, 3,852 gs. We have been informed by one who knows Müller well, and saw him at work upon this last-mentioned picture, that he sold it for 80 gs. only. The next are by J. M. W. Turner: 'Dunstanborough,' 4,090 gs.; 'Windmill and Lock,' 1,746 gs.; and 'Old London Bridge,' 3,094 gs.; three pictures selling for 8,930 gs.

The whole collection realised the very large sum of 56,768 gs.

In Paris modern pictures of the best class seem no less in demand than they are here. The collection of forty-six paintings, belonging to

M. Strousberg, has been sold there since our last report; of these the most important examples were:—'Naples—Stormy Effect,' O. Achenbach, £388; 'The Return of the Fishermen—Evening,' A. Achenbach, £236; 'A Bull attacking a Dog,' Brascassat, £780; 'Autumn Pasturage,' Brascassat, £560; 'Louis XI. sick,' P. C. Comte, £324. 'Landscape—a Storm,' £360; 'Holy Family,' £388; 'Abandoned,' £208—these three are by Diaz; 'The Fisherman,' Jules Dupré, £520. Six pictures by Fromentin: 'The Caravan reposing,' £444; 'Banks of the Nile,' £360; 'Hawking,' £344; 'Arab Women,' £388; 'Arabs at a Fountain,' £356; 'Prisoners,' £360. 'Interior of a Turkish Female Apartment,' Gérôme, £720; 'Herdsmen of the Roman Campagna,' Gérôme, £270; 'Happiness,' Louis Gallait, £360; 'Misfortune,' Louis Gallait, £1,000; 'Interior of a Church,' Isabey, £248; 'Interior of a Wood,' Koekkoek, £1,084; 'The Family of Gutenberg,' Baron Leys, £748; 'Reading,' Baron Leys, £360; 'A Mosque in Lower Egypt,' Marilhat, £800. The next four are by Robert-Fleury: 'The Sacking of Rome in 1527,' £600; 'A Council under Pope Clement XI.,' £348; 'The Conference at Poissy in 1561,' £360; 'Titian's Studio,' £236. 'A Fisherman,' Th. Rousseau, £832; 'A Mountainous Landscape,' Th. Rousseau, £600; 'The Death of the Chiefain,' Schreyer, £440; 'Environs of Honfleur,' Troyon, £1,040; 'Gathering Apples,' Troyon, £440. The forty-six pictures sold for £18,682.

On the 2nd of May, Messrs. Christie, Manson, and Woods sold a number of pictures, the property of the late Mr. W. Twopeny and others. Mr. Twopeny's included 'Portrait of Frank Hals,' by himself, 310 gs.; 'Scene from the Life of L. A. Jacques, Cardinal-Infante of Spain,' G. B. Tiepolo, 150 gs.; and 'Portrait of Queen Henrietta Maria,' C. Jansen, 100 gs. Among the remaining works were the following by Hogarth: 'The Lady's Last Stake,' 1,506 gs.; 'The Gates of Calais,' 900 gs.; 'Examination of the Recruits before Justices Shallow and Silence,' 380 gs.; 'Portrait of Mrs. Shore Milnes,' G. Romney, 120 gs.; 'Girl with a Bird,' Sir J. Reynolds, engraved, 180 gs.; 'Landscape, with a Hawking-party and Stag-hunt,' Wouwerman, 300 gs.; 'The Laughing Girl,' Sir J. Reynolds, and the engraving of it, 160 gs.; 'Portrait of Richard Tickell,' Gainsborough, 1,546 gs.; 'Blaise,' a favourite dog of the late Duke of Argyll, for whom it was painted by Sir E. Landseer, 375 gs.; 'Cicero's Villa,' R. Wilson, R.A., engraved by Woollett, 280 gs.; 'Lake Scene, with a Castle,' R. Wilson, R.A., 530 gs.; 'Flowers, Bird's Nest, &c.,' Van Huysum, 500 gs.; 'Views in Venice,' a pair by Canaletti, 566 gs.; 'Our Lady and the Infant Saviour,' Murillo, 270 gs.; 'Sir Thomas de Villaneuva giving Alms,' Murillo, 120 gs.; 'The King's Artillery at Marston Moor,' Sir J. Gilbert, A.R.A., 355 gs.; 'The Wrestling Scene in *As you Like it*,' D. Maclise, R.A., engraved in the *Art-Journal* for 1868, 760 gs.; 'Juliet,' C. R. Leslie, R.A., 225 gs.; 'Gretchen,' W. C. T. Dobson, R.A., 210 gs.; 'The Spinning Girl of Sorrento,' W. Collins, R.A., 150 gs.; 'Phœdra and Cymocles on the Idle Lake,' W. Etty, R.A., 510 gs.; 'Falls of the Clyde,' J. M. W. Turner, R.A., 330 gs.; 'Bird-catching,' T. Webster, R.A., 230 gs.; 'The Mermaid,' F. Leighton, R.A., 285 gs.; 'View of Venice,' J. Holland, 265 gs.; 'On the Brent,' J. M. W. Turner, R.A., 625 gs.; 'Rest after the Mid-day Meal,' J. Linnell, 958 gs.; 'Charles I. leaving Westminster Hall after Sentence of Death,' Sir J. Gilbert, A.R.A., 755 gs.; 'The Spring in the Woods, and the Woods in Spring,' W. Linnell, 205 gs.; 'A Rainy Day,' P. Graham, 803 gs.; 'Lane Scene, with Sheep,' J. Constable, R.A., and J. Linnell, 400 gs.; 'Venice—on the Grand Canal, with the Artist's Studio,' J. Holland, 312 gs.

## HEREWARD OF THE WAKE.

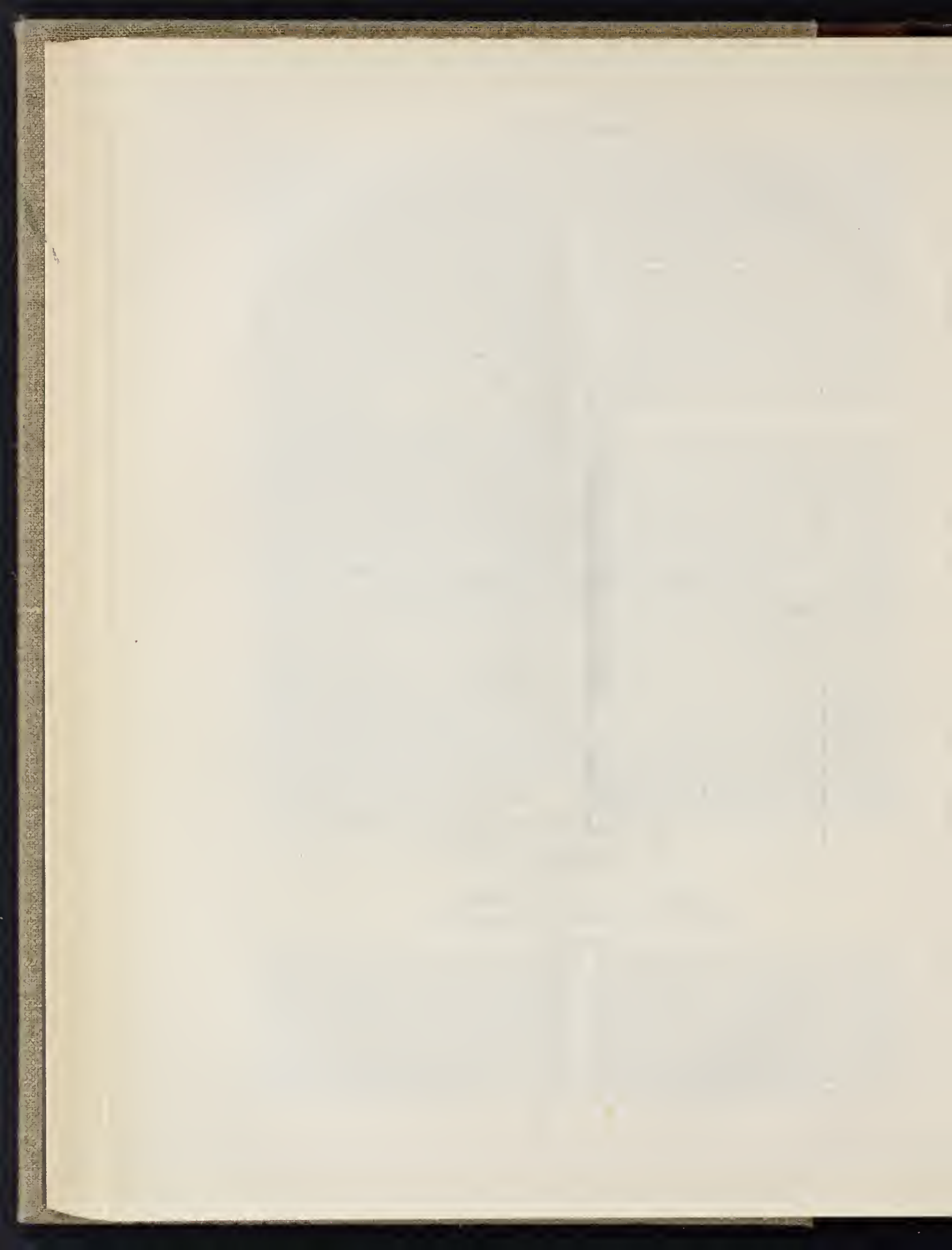
FROM THE GROUP OF SCULPTURE BY T. BROCK.

INSTEAD of referring to the old, and, it may almost be said, worn-out themes of classic story for a subject, Mr. Brock has here found one in the Rev. Charles Kingsley's romantic tale of "Hereward of the Wake, or the Last of the English." A few words respecting Hereward are necessary to render intelligible the sculptor's work. Mr. Kingsley speaks of him as a son of the Earl of the Mercians, and as passing a wild and roving life, even for a noble or prince of that semi-barbaric period. In an attack by the Danes on the monastery of Peterborough, which they destroyed, Hereward rescued one of the inmates, Alfruda, daughter of Gilbert de Ghent, a powerful baron of the north: this lady he had, in his younger days, also been able to save from the fangs of a ferocious bear which had long been the terror of the locality.

The incident suggesting Mr. Brock's group is thus spoken of:—"He caught her in his arms, and commanding the maid to follow, hurried down the stair Winter and the Siwards were defending at the foot with swinging blades." Unarmed, for Hereward appears to have laid his weapons aside to allow free use of his arms, his eyes are sternly set on the contest going on below, as he carries the timid and shrinking girl, clinging closely to her stalwart deliverer. The action in itself is opposed to all sculptural grace, but the artist has given to it much pictorial expression, and this is as much as the subject will admit. Both figures are well modelled, and are very delicately chiselled.

The group is in marble, and is now in the Royal Academy. It is the property of Mr. T. Rowley Hill, M.P., who purchased it of Mr. Brock.



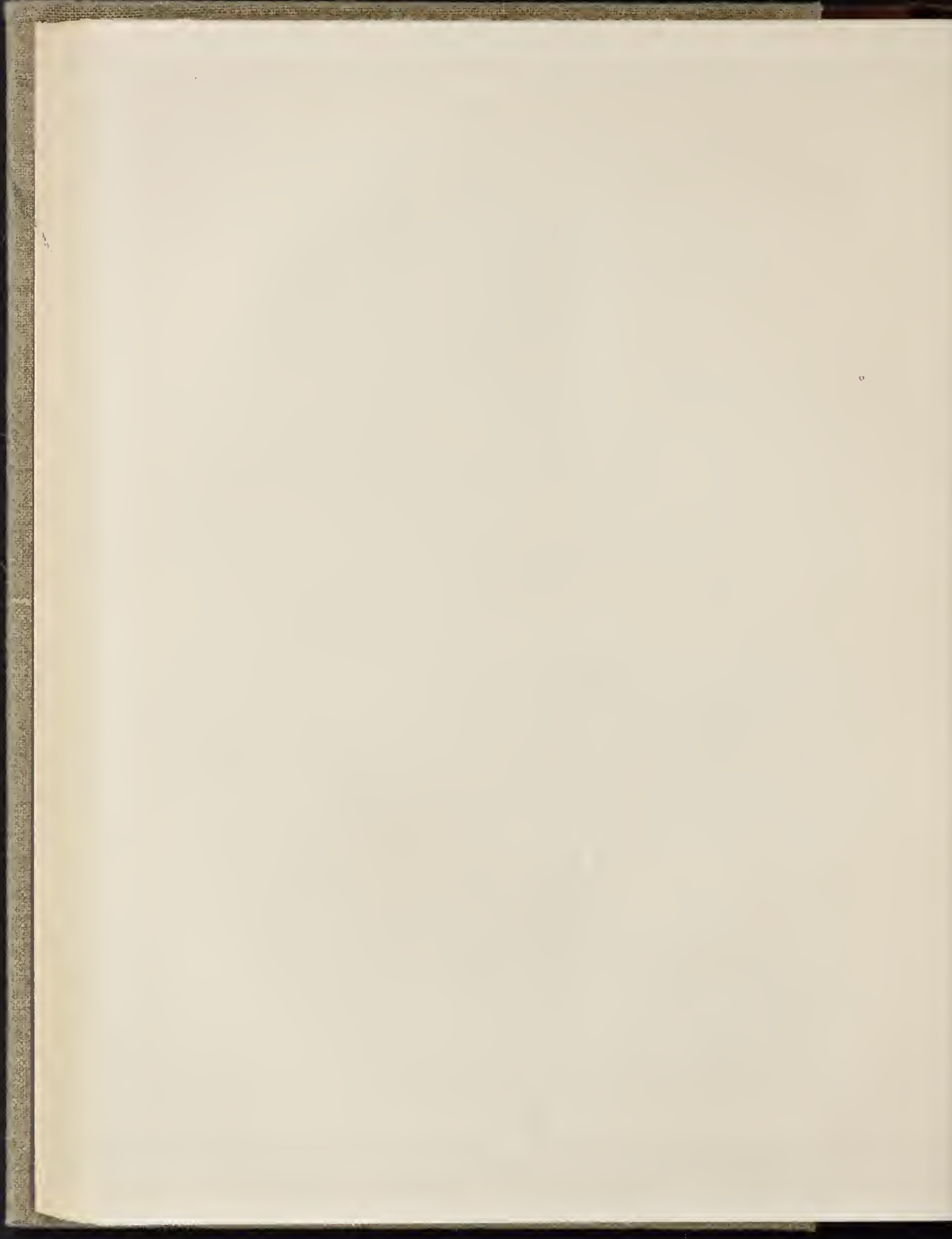






THE WARRIOR AND THE WOMAN

DESIGNED BY J. H. WOODS FROM THE STATUE BY J. H. WOODS



## 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.

## AUDLEY END.



F the earlier life of Sir Thomas Audley, the founder of Audley End, or of the family from which he sprung, but little is known. His rise was rapid as his rapacity was great, and, like others in those very extraordinary times in which he lived, he fawned on his sovereign and pryed on the possessions of others until he had raised himself to a high position. "Thomas Audley," says an old writer, in 1711, "being a sedulous student in the law, became Autumnne Reader to the Inner Temple, temp. Henry VIII., and was after chosen Speaker of the House of Commons, in the 21st of Henry VIII. In which station (this being the parliament that gave the finishing hand to the dissolution of monasteries) he was so acceptable to the king that he at first made him Attorney of the Duchy of Lancaster, next Serjeant-at-Law, being after the King's Own Serjeant; and upon the resignation of the Lord Chancellor More, he was knighted, made Lord Keeper of the Great Seal, and, before the end of the year, Lord Chancellor of England. And the 30th of Henry VIII. sat as Steward upon the arraignment of Henry Courtney, Marquis of Exeter, for endeavouring to advance Cardinal Pole to the crown. And subtilly, at length, obtaining the great Abbey of Walden, in Essex, he was, in the

30th of Henry VIII., created Lord Audley of Walden, and died the 35th of Henry VIII., leaving issue by Elizabeth his wife, daughter of Thomas Grey, Marquis of Dorset, only two daughters his heirs; Mary, who died unmarried; and Margaret, who became his sole heir, first married to the Lord Henry Dudley, and after to Thomas, Duke of Norfolk, as second wife, whose son by her, Thomas, Earl of Suffolk, Lord Treasurer of England, built upon the ruins of the abby that stately fabrick at Walden, call'd Audley-End, in memory of this Lord Audley."

Thomas Audley, who, as has just been stated, was the principal actor in the great act of spoliation, the dissolution of monasteries, was rewarded for his zeal by grant after grant from the spoils, and yet was always, as is shown by his letters, whining and craving for more. The rich priory of Christchurch, Aldgate, London, "with all the church plate and lands belonging to that house, was first granted to him; and afterwards many portions of the estates previously belonging to the lesser religious houses of Essex, with licenses to alienate them, of which he duly availed himself. Thus St. Botolph's Priory, at Colchester, with all its revenues, the Priory of the Cruched Friars, in the same town, and Tilney Abbey, near Thaxted, were added to the list of his monastic spoils, after the gifts from the king, in 1538, on Sir Thomas's

*The Lodge.*

application, of the rich Abbey of Walden, with all the estates manors, and advowsons thereunto attached. He was also created Lord Audley of Walden, and installed a Knight of the Garter. Yet," says the late Lord Braybrooke, "instead of Audley being contented with these repeated marks of royal favour, we are compelled to admit that every grant which he obtained encouraged

him to importune the king for further recompense; and his letters, preserved in the Cottonian Library, prove that, in making these applications, he was mean enough to plead poverty as an excuse, and even to assert that his character had suffered in consequence of the public services which he had been obliged to perform."

Lord Audley at his death, in 1544, left two daughters, his co-

heiresses; but the younger one dying in 1546, the eldest, Margaret Audley, became sole heiress to the estates. This lady was married twice: first, at the age of fourteen, to Lord Henry Dudley, younger brother to Lord Guildford Dudley, husband of the unfortunate Lady Jane Grey, by whom she had no issue; and, secondly, in 1557, to Thomas Howard, fourth Duke of Norfolk, as his second wife. She thus, the daughter of one of the most aspiring men of the time, became allied to the two most powerful and ambitious families in the kingdom—those of Northumberland and Howard. By this second marriage, Margaret Audley (who died when only at the age of twenty-three) became the mother (by Thomas Howard, Duke of Norfolk) of two sons, Lord Thomas Howard, afterwards created Earl of Suffolk, of whom we shall speak presently, and Lord William Howard, ancestor of the Earls of Carlisle, &c.; and two daughters, Elizabeth, who died in her infancy; and Margaret, who became the wife of Robert Sackville, Earl of Dorset.

The eldest of these sons, Thomas Howard, inherited Audley End and the other family estates from his mother. Having, by act of parliament, 27th of Elizabeth, been restored in blood, he was, in 1588, knighted for his gallant behaviour in the engagement with the Spanish Armada, and in 1597 was created Baron Howard of Walden. "He was a brave sea officer, and successively employed upon many trying occasions, sometimes as chief, sometimes as second in command, during that reign, and in particular contributed greatly to the reduction of the town and castle of Cadiz." In 1597 he was installed Knight of the Garter, and, according to some accounts, was made Constable of the Tower. On the accession of James I., Lord Howard was, in 1603, sworn a Privy Councillor, and created Earl of Suffolk, and made one of the Commissioners for the office of Earl Marshal. In 1608 he was appointed Lord Chamberlain, and in 1614 Lord High Treasurer of England. He it was who, with Lord Montague, made the discovery of the Gunpowder Plot while performing the routine business pertaining to his office of Lord High Chamberlain on the 4th of November, 1605.

Lord Suffolk was married twice: first, to Mary, sister and co-heiress of Thomas, Lord Dacres of Gillesland, by whom he had no issue; and, secondly, to Elizabeth, daughter and co-heiress of Sir Henry Knevett, of Charlton, and widow of Richard, eldest son of Lord Rich, by whom he had four daughters, viz. Elizabeth, who married successively William Knolles, Earl of Banbury, and Edward, Lord Vaux; Frances, married first to Robert Devereux, Earl of Essex, from whom she was divorced, and next to Robert Carr, Earl of Somerset; Margaret; and Catherine, married to William Cecil, Earl of Salisbury: and eight sons, viz. Theophilus, who succeeded him; Sir Thomas, who was created Earl of Berkshire, and is the direct ancestor of the present Earl of Suffolk and Berkshire—the earldom of Suffolk having reverted to this branch in 1733—whose descendants later on succeeded to the titles; Henry, who married Elizabeth Bassett, of Blore, by whom he had a daughter, Elizabeth, who became successively the wife of Sir John Howard, of Swarkeston, and of William Cavendish, Duke of New-

castle; Sir Charles; Sir Robert, "a gallant cavalier soldier, was but too notorious in his own day for his intrigue with the Viscountess Purbeck, the beautiful and ill-assorted daughter of the Chief Justice Coke;" Sir William; Sir John; and Sir Edward, who was created Baron Howard of Escrick.

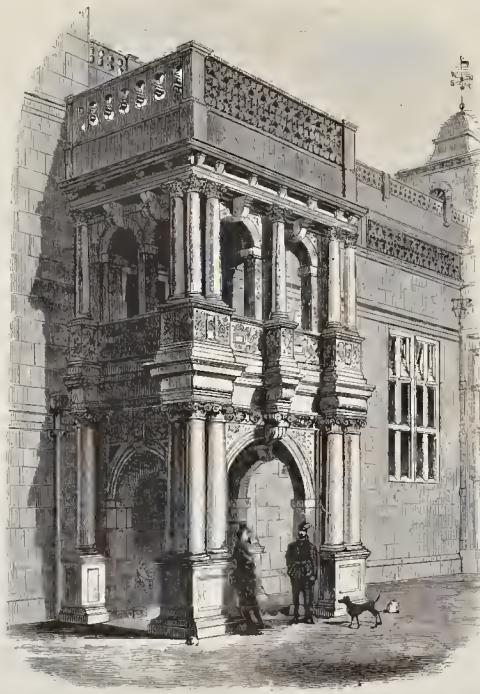
It was this first Earl of Suffolk who built the magnificent mansion of Audley End, over which he is stated to have expended the enormous sum, for those days, of more than £190,000. It is said of him that although he had, from his many high and lucrative offices and his large estates, more ample means of displaying his magnificence than had any of his ancestors, he eclipsed them all in extravagance and show. His wife, Lady Suffolk, too, "was unfortunately a woman of a covetous mind, and having too great an ascendancy over her husband, used it in making him a party to her extortions on persons who had business to transact at the Treasury, or places to obtain at court; and her husband was charged with embezzlement, deprived of his office, and fined

£30,000, but which was reduced by the king to £7,000. He was generally considered to have been chiefly guilty in concealing the malpractices of his wife, who eventually died in debt and difficulty." Probably one great reason for these things being laid to his charge was that, through having for a son-in-law the fallen and disgraced courtier Robert Carr, Earl of Somerset, he had become obnoxious to the new favourite, Buckingham, through whose influence it appears he and his countess were, for a short time, committed to the Tower. He died at Suffolk House (where Suffolk Street, Strand, now stands), in 1626, and was buried at Walden. He was succeeded by his eldest son, Theophilus Howard (who during his father's lifetime had been summoned to Parliament, as Lord Howard of Walden) as second Earl of Suffolk. He was a Knight of the Garter, Lord Warden, Chancellor, and Admiral of the Cinque Ports, Constable of Dover Castle, &c., and married Elizabeth, daughter and co-heiress of the Earl of Dunbar, by whom he had issue four sons and five daughters, three of the sons becoming successively Earls of Suffolk.

He was succeeded by his son James (third Earl of Suffolk),

who, like his father, for a time resided at Audley End, in quiet retirement. The cost of the building had so greatly involved the first earl that, at the time of his committal to the Tower, he was about £40,000 in debt, although he had then but recently sold the Charter House, to Mr. Sutton, for £13,000, and his property at Aynhoe, in Northamptonshire, for a considerable sum. The charges thus entailed on the estate, and the cost of maintaining it, so affected his successors that they were unable to support an establishment commensurate with the size and magnificence of the house. After the Restoration, Earl James therefore gladly took the opportunity which offered of selling the park and mansion of Audley End to the king, Charles the Second.

The purchase-money of this estate (which in building alone had cost £190,000), was £50,000, of which but £30,000 was paid by the king; the remaining £20,000 being left on mortgage. This was in 1666, and in 1670 the Court was regularly established at Audley End; the queen very frequently residing there, and,



The Entrance Porch, West Front.

being convenient for Newmarket, festivities were kept up on a large scale.

On the sale of the house, the Earl of Suffolk and his son and successor, the fourth earl, resided in comparative retirement, Audley

End being, by the king, "committed to the charge of one of the family, who held the office of housekeeper and keeper of the wardrobe, with a salary; and this arrangement continued till 1701, when the house and park were reconveyed" back to the Suffolk



*West Front.*

family. The £20,000 left on mortgage continued unpaid by the king at the revolution of 1688, "nor is it clear that any interest had ever been paid upon it" during the many years it had remained. In 1701, therefore, the demesne was, as just stated,

conveyed back to the Howards, the fifth Earl of Suffolk, on receiving it, relinquishing his claim on the Crown for the debt.

James, the third Earl of Suffolk, already spoken of, married, first, Susan, daughter of the Earl of Holland, by whom he had



*South Front.*

an only daughter, Essex, married to Edward, Lord Griffin of Braybrooke; secondly, Barbara, daughter of Sir Edward Villiers and widow of Sir Richard Wenman, by whom he had a daughter who became the wife of Sir Thomas Felton; and, thirdly, to Anne,

daughter of the Earl of Manchester, by whom he had no issue. Dying in 1688, he was succeeded by his brother, George Howard, as fourth earl, who enjoyed the title only three years; when, dying without surviving male issue, he was succeeded by his brother,

Henry Howard, as fifth earl. This nobleman married twice; first, Mary, daughter of Lord Castle Stewart, by whom (besides a daughter) he had three sons—Henry, Edward, and Charles, who each successively became Earls of Suffolk; and, secondly, the widow of Sir John Maynard, by whom he had no issue. He died in 1709, and was succeeded by his eldest son, Henry Howard, created in his father's lifetime Baron Chesterford and Earl of Bindon, who was succeeded by his eldest son, Charles William, as seventh Earl of Suffolk, and second Earl of Bindon, and Baron of Chesterford. He married Elizabeth, daughter of Sir Thomas Astrey, but had no issue; and, dying in 1721-2, the titles of Baron of Bindon and Earl of Chesterford became extinct, while those of Earl of Suffolk and Baron Howard of Walden, passed to his father's brother Edward, and, at his death, to *his* brother Charles, as ninth earl. He dying in 1733, left one only son, Henry Howard, who thus became tenth Earl of Suffolk. This tenth earl married Sarah, daughter of Thomas Irwin, but died without issue in 1745, his widow afterwards becoming the wife of Viscount Falkland.

On the death of the tenth earl, the title of Earl of Suffolk, &c., passed to his distant relative, Henry Bowes Howard, Earl of Berkshire, Viscount Andover, &c., who, descended from Sir Thomas Howard, second son of the first Earl of Suffolk, was

direct ancestor of the present Earl of Suffolk and Berkshire; the barony of Howard de Walden remaining in abeyance between the descendants of the two co-heiresses of the third earl.

These were, as already shown, Essex, wife of Edward, Lord Griffin of Braybrooke, and Elizabeth, wife of Sir Thomas Felton. The representatives of the elder of these were the Hon. Elizabeth Griffin, married first to Henry Neville Grey, and secondly, to the Earl of Portsmouth; and her sister, Ann, wife of William Whitwell. Lady Portsmouth having no issue by either of her husbands, the real descent lay with the son of Mrs. Whitwell, in whose favour the abeyance terminated, and who thus became Lord Howard of Walden. The possession of the Audley End estates was disputed by Thomas Howard, second Earl of Effingham, who claimed under a settlement in his favour, made by the seventh Earl of Suffolk, who, however, having been proved to have himself only been a tenant for life, the claim was disallowed, and the estates passed to Lady Portsmouth, from whom, by bequest, they ultimately came to John Griffin Whitwell, Lord Howard of Walden.

This nobleman was created Baron Braybrooke in 1788, with remainder to his relative, Richard Neville, whose father, Richard Aldworth, was maternally descended from the Nevilles; and, dying without issue, the title of Lord Howard of Walden passed to a



Back Front, from the Garden.

distant descendant of that family. He was succeeded, as second Baron Braybrooke, in 1797, by this Richard Neville, who assumed the name of Griffin. He married, in 1780, Catherine, daughter of Rt. Hon. George Grenville, who was maternally descended from Theophilus, second Earl of Suffolk, and sister of the first Marquis of Buckingham, and had by her, besides other issue, the Hon. Richard, who succeeded him, and who, by arrangement with the deceased peer's only sister and heiress (wife of Rev. Dr. Parker), obtained immediate possession of the mansion and unentailed portion of the estate, the other portion coming to him at the death, without issue, of that lady.

Richard, third Baron Braybrooke, born in 1783, succeeded his father in 1825, and married the Lady Jane, eldest daughter of Charles, Marquess Cornwallis, by whom he had issue five sons, Richard Cornwallis Neville (who succeeded him), Charles Cornwallis Neville (who also succeeded), Henry Aldworth Neville, Rev. Latimer Neville (now master of Magdalen College, Cambridge, and heir-presumptive to the title), and Grey Neville; and three daughters. Lord Braybrooke was well known as the author of the "History of Audley End," and as the editor of the "Diary and Correspondence of Samuel Pepys." He was succeeded by his eldest son, Richard Cornwallis Neville (better known as the

Hon. R. C. Neville), as fourth Baron Braybrooke. This nobleman, who was born in 1820, was an eminent antiquary, and was author of several important works. He was educated at Eton, and in 1837 entered the army, serving in Canada till 1838. Ill health, which continued throughout his life, compelled him to retire from the army in 1841, and he devoted himself thenceforward to the study of history and antiquities. He became a Fellow of the Society of Antiquaries, a member of other learned bodies, and contributed many papers to the "Archæologia" and to the "Transactions of the Archæological Association and Institute." Having undertaken and carried out some important excavations at Chesterford, &c., he published his "Antiqua Explorata," which afterwards he followed by another volume, "Sepulchra Exposita." In 1852 he issued his great work, "Saxon Obsequies;" and, later still, the "Romance of the Ring: or, the History and Antiquity of Finger Rings." His lordship married, in 1852, the Lady Charlotte Sarah Graham Toler, sixth daughter of the second Earl of Norbury (who afterwards married Frederick Hetley, Esq., and died in 1867), by whom he left two daughters, and, dying in 1861, was succeeded by his brother, the Hon. Charles Cornwallis Neville, the present peer.

Charles Cornwallis Neville, fifth Baron Braybrooke, was born

in 1823, and educated at Eton and at Magdalen College, Cambridge, of which he is hereditary visitor. In 1849 he married the Hon. Florence Priscilla Alicia Maude, third daughter of the third Viscount Hawarden, by whom he has issue one daughter, the Hon. Augusta Neville, born 1860. The heir-presumptive to the title is therefore his brother, the Rev. Latimer Neville, Master of Magdalen College, Cambridge, and Chaplain to the Bishop of Rochester, who is married to Lucy Frances, eldest daughter of John Le Marchant, Esq., by whom he has issue.

Lord Braybrooke is patron of seven livings, viz. Arborfield, Waltham St. Lawrence, and Wargrave, in Berkshire; Shadingfield, in Sussex; and Littlebury, Saffron Walden, and Heydon, in Essex. His arms are, quarterly, first and fourth, *gules*, on a saltire, *argent*, a rose of the field; second and third, *or*, fretty, *gules*, on a canton of the first, a lymphad, *sable*. Crests, first, a rose, seeded and barbed, *proper*; second, out of a ducal coronet, *or*, a bull's head; third, a portcullis, *proper*. Supporters, two lions regardant, *argent*, maned, *sable*, gorged with wreaths of olive, *proper*. Motto, "*Ne vile velis*."

The history of Audley End has been pretty fully told in the history of the families to whom it has belonged, but little, there-

fore, need be added. The architect of the mansion has been variously stated to be Bernard Jansen and John Thorpe, but the weight of evidence seems to be in favour of the latter. Regarding the house itself—and especially the "admirable drink" kept in the cellar, we have two striking pictures written by "quaint old Pepys" in 1659-60 and 1667. "Up by four o'clock," he says, on the 27th February, "Mr. Blayton and I took horse and straight to Saffron Walden, where, at the White Hart, we set up our horses, and took the master of the house to show us Audley End House, who took us on foot through the park, and so to the house, where the housekeeper showed us all the house, in which the stateliness of the ceilings, chimney-pieces, and form of the whole was exceedingly worth seeing. He took us into the cellar, where we drank most admirable drink, a health to the king. Here I played on my flageolette, there being an excellent echo. He shewed us excellent pictures; two especially, those of the Four Evangelists, and Henry VIII. In our going, my landlord carried us through a very old hospital, or almshouse, where forty poor people was maintained; a very old foundation: and over the chimney-piece was an inscription, 'Orate pro animâ, Thomæ Bird,' &c. They brought me a draft of a drink in a brown bowl



*The Temple of Concord.*

tipt with silver,\* which I drank off, and at the bottom was a picture of the Virgin with the Child in her arms, done in silver. So we took leave."

Evelyn, who wrote a little before Pepys—in 1654—says he "went to Audley End, and spent some time in seeing that goodly palace, built by Howard, Earl of Suffolk, once Lord Treasurer. It is a mixt fabric, 'twixt ancient and modern, but observable for its being completely finished; and it is one of the stateliest palaces in the kingdom. It consists of two courts, the first very large, winged with cloisters. The front hath a double entrance; the hall is faire, but somewhat too small for so august a pile; the kitchen is very large, as are the cellars, arched with stone, very neat, and well disposed. These offices are joynd by a wing out of the way very handsomely. The gallery is the most cheerful, and, I think, one of the best in England; a faire dining-rooms and the rest of the lodgings answerable, with a pretty chapel. The gardens are not in order, though well inclosed; it has also a bowling-alley, and a nobly walled, wooded, and watered park. The river glides before the palace, to which is an avenue of lime-trees; but all this is

much diminished by its being placed in an obscure bottom. For the rest it is perfectly uniform, and shows without like a diadem, by the decoration of the cupolas and other ornaments on the pavilions. Instead of railings and ballusters, there is a bordure of capital letters, as was lately also in Sussex House."

In 1721, on the advice of that man of little taste, Sir John Vanbrugh the architect, the three sides of the grand quadrangle which formed so magnificent an entrance to this splendid mansion, were destroyed, along with the kitchen and offices which were behind the north wing. The chapel and cellars, which projected from the gallery wing at each end, soon shared the same fate. The inner court thus was alone allowed to remain untouched, and the mansion was confined to one hollow square. In 1747 the house was in a state of dilapidation, and projects were set on foot both for pulling it down, and for converting it into a silk manufactory. Two years later, the eastern wing, whose feature was the magnificent gallery, was pulled down. The house was, at an enormous expense, restored, repaired, and made habitable by the first Lord Braybrooke, and, though there remains but a small portion of the original edifice, it is yet a noble and stately building.

We have left ourselves scant space for a description of the

\* This bowl and the inscription are still preserved in the almshouse.  
1874.

noble and very beautiful house; one of the best of those of the "Elizabethan era" that time has left us; though it is not now as it was when Evelyn pictured it in the quotation we have given; but the gardens are charmingly "kept," and have been laid out with taste and skill; the classic river Cam runs in front, and it is here of considerable breadth, Art having utilized the small stream, and made what is technically termed "a sheet of ornamental water;" it is also used to supply fountains and *jets d'eau* in various parts of the grounds.

The house is distant about a mile from the pretty and picturesque town of Saffron Walden—a town presided over by an accomplished gentleman, a thorough Art-lover, who has been its mayor ten times in succession—a fact without precedent in England. The church holds rank among four of the most perfect examples in Great Britain; and close to it is a museum containing much that

is deeply interesting—many specimens of the earliest races by whom this island was inhabited in the pre-historic ages.

We have given several engravings of the house; one of its principal lodge, one of its attractive gardens, and one of a comparatively modern structure in the grounds, called "The Temple of Concord," built, it is said, to commemorate the recovery of George the Third from his first afflicting illness.

Before we reach the house, proceeding from the Audley End station, we may pause awhile to examine the abbey farm-buildings and a square of venerable and very comfortable almshouses, in which "nine old ladies" are passing in ease the residue of their lives—blessing, as we bless, the lord who founded them.

The grand feature of the house is the hall: it is not, as Evelyn thought it was, "somewhat too small," but is finely proportioned, in some parts admirably carved, and it contains many



*The Garden.*

portraits, among others that of the founder and his wife and daughter. The ceilings throughout the mansion are of much beauty, and besides several grand examples of the ancient masters and "thongs" of family portraits, are some rare specimens of china. There are other curious relics, among them the chair of Alexander Pope, and the carved oak head of Cromwell's bed, converted into a chimney-piece.

Audley End is not often visited: it is somewhat out of the high-

way of England, but of a surety it will largely repay those who love nature and appreciate art, and who rejoice that one of the grandest and most beautiful of our landmarks of family history is yet in its perfection and thoroughly "well cared for." We need but add that the state-rooms and the gardens and grounds are open to the public on Tuesdays and Thursdays, and that Audley End is distant forty-five miles from London by the South-Eastern Railway.

## VENETIAN PAINTERS.

By W. B. SCOTT.

### XI.—PAUL VERONESE.

PAUL CALIARI, of Verona, one of the most fertile and accomplished of painters, Lanzi says, was not at first thought much of, and came to his full excellence and recognition slowly, so that Vasari did not give him so much attention as he did many others not so able. Paul, or Paulino, as that writer calls him sometimes, is mentioned incidentally in the "Lives" on several occasions, but no history of him is given, nor any detailed notice of his

numerous and gorgeous works. A much simpler reason for this omission is to be found in the fact that the first edition of Vasari's work was published when Paul Caliari was but twenty-two years of age; and the number of extensive undertakings he had already accomplished shows how young he was when his powers were first exerted with nearly all their value.

Of all the pictures in the world, perhaps the one that makes the greatest impression on the greatest number of ordinary people, is the gorgeous 'Marriage of Cana,' in the Louvre. We do not



mean to speak of it as comparable in nobleness to several, or even to a good many, that immediately come into the mind; but the world at large, in a great measure, receives these on the word of artists or critics, while the 'Marriage of Cana' requires no intellect to appreciate it, having no teaching and no elevation, so that the only trouble the modern uninitiated mind has in contemplating it, is the difficulty of understanding why it is called the 'Marriage at Cana,' or indeed why a figure whose head is surrounded by a halo is represented in it at all. On the other hand, it is the very triumph and perfection of the art of painting, full of splendour and luxury, animated with life in its gayest and most sumptuous moments of enjoyment. It fills the eye with delight and the heart with sensuous beauty. This is the function of the art of painting, and when it is employed to accomplish any other end it limits its acceptance, till at last, as in the case of Michelangelo, as seen in the Sistine, there are not, besides artists, either *professional* or "by the grace of God," twenty people alive at one time who either enjoy or apprehend him in any adequate manner.

There is nothing, I imagine, more dangerous for the artist than to have *ideas*, to be guilty either of introspection or poetic imaginings, or even to have a profound dramatic or tragic sympathy with life. He is really an ornamentist; he looks to the costume, the attitude, the external; not to the doctrine, the faith, the motive: the poet is his master, always has been, always will be. Thus in landscape, he who represents the ordinary conditions of nature with the lovelier features intensified; in animal painting, he who represents the fur most dexterously; and in the human figure, the painter who gives us the smooth young face, feminine beauty—are always successful. Any one else must take his chance, and make his success by "conduct in the affairs of life," and by the plaudits of criticism. Painting has had its day as an adjunct, or incentive, to religious emotion; that day is done, was just closing in when Paul Veronese lived; and now of all the previous ages of Art, we cannot help regretting the deadly tyranny of the times that gave us nothing but infinite repetitions of wretched saints and subjects from Christian mythology, and left us no impress of daily life in the times of the painters, who were indeed only a kind of tradesmen vending an abstruse commodity under the direction of the Church.

Nowadays, since the time of Veronese, we may say, and especially through the action on Art of the Flemish and Dutch painters, the Church regards not Art; the Roman Catholic priesthood, indeed, rather falls back on the archaic form, the coloured plaster-of-Paris fetich. In Germany there is a philosophic and representative art employed on typical subjects of an abstract historic character; but the want of charm in colour which naturally and properly accompanies this, prevents it being received by the rest of Europe: in France there is a romantic and tragic sensational school of painters, but in this we find one of the indications of a fatal degeneracy of feeling. We in England view the efforts of painting from a domestic point of view, and our strongest branch of the art is landscape.

At the time of Paul Caliari's birth in Verona, there was a large number of painters rising in that town, and a certain scenic and purely decorative character begun to appear in their works. This we have seen already distinguished the school of Venice from an early time; the choice of rich adjuncts to the main interest of the work, the introduction of hangings, wreaths, carpets, and silks, unknown elsewhere, prevailed there. Of all the artists of Verona, Paul, called by eminence Paul Veronese, most intensely sympathised with this taste: and it was reserved for his genius to carry it to the fullest accomplishment. With endless love of, and invention in, Renaissance-classic architecture, living amidst the most sumptuous costumes that fashion, employing the comparatively new manufactures of silk, satin, and brocade, has ever produced, he filled his ample canvas with patricians and their trains of servants, and an accompanying magnificence greater than that of kings. The 'Marriage of Cana,' in the Louvre, is the fullest expression of this luxury he has left; but the similar subject, in the Academy at Venice, is only second to it; the 'Supper at Emmaus,' and the 'Supper of our Lord with Simon the Pharisee,' are in the same exuberant spirit; the sacred element reduced to a minimum, and a crowd of noble Venetians introduced.

We recognise the same direction of the painter's faculty in all his works, and we feel sure that the more room he found on his canvas the greatest joy he had over it, and the greater the triumph of his art. Witness the 'MARRIAGE OF ST. CATHERINE,' in the church of the same saint in Venice, we engrave with this article. Here the bride of the child Christ is crowned, as if royal as well as lovely, dressed in the most ample brocade, as are the musicians; angels above angels, with viols and gitterns; and above them are ample marble Corinthian columns, across which are drawn hangings of splendid silks: while a crowd of cupid-cherubs rushes down, bearing another and larger crown from heaven. Or the picture in St. Sebastian's Church, in Venice, representing that martyr with his companions led out, where the vast field of the picture is filled with a varied crowd pouring down the steps of a palace, the pedestals of the porch, as every other part, being filled with spectators, from the half-naked beggar in the corner to the doge-looking patriarch; ladies with Venetian children, men in bright black armour, and all in action. In our National Gallery there is one of the same class, much behind them, but very splendid, the 'Family of Darius receiving the visit of Alexander.'

It was the same with his wall-picture. The 'Triumph of Venice,' of which we have already given an engraving, is one of several ceilings he painted in the Ducal Palace, overcoming the difficulties of foreshortening and an impossible point of view as it had never been overcome before. In number, as well as in splendour, his pictures are distinguished, and every capital city in Europe possesses them. Here was indeed a painter, if not before he was born, as Tintoretto said of Titian, from the moment he opened his eyes; a noble human animal, full of health, rejoicing in life, without reserve, without misgiving, without sentiment, without pride, and without pity, wanting nothing he had not, irresistible within the reach of his arm. There he sits in the 'Marriage of Cana,' vested in white silken drapery, playing the violoncello; and there stands his brother, a noble Venetian of forty or so, with the wine-cup in his hand, clad in brocade; and there are all his friends at this multitudinous feast: Titian plays on the contrabasso, octogenarian as he is, for he also has irresistible bodily strength; and Tintoretto and Bassano are both with him. And Christ the Lord is there himself, but they take no note of Him, and go on with their music.

In the Church of St. Anastasia, in Verona, there is a curious piece of sculpture. It is the figure of a beggar in rags, of the natural size, cut in two kinds of marble; one white for the flesh, the other red Veronese stone for the draperies. This figure supports a holy-water basin, and is the work of Gabriel Caliari, the father of Paul. One fancy there is a fine thought in thus making a beggar into a Christian caryatide supporting the *fontieller*; but it may have been a fancy purely for the purpose of exhibiting this absurd *tour de force*—absurd from a sculptor's point of view—of employing the two materials in giving character to the beggar and his rags. This figure is said, by M. Charles Blanc, to be conceived and executed exactly as Paul would have done it. On leaving Verona, Paul repaired to Venice, and for his first great 'Marriage of Cana,' for the San Giorgio Maggiore, a picture thirty palms in length, and containing a hundred and thirty figures, many of them portraits of princes and illustrious men, received only about ninety ducats. His celerity and certainty of hand was so tremendous that he, like Tintoretto, cared not how little he got, but went on from one work to another with unspeakable pleasure. Later in life his younger brother, Benedetto, came to his aid, and, finally, his sons Carlo and Gabriele. Benedetto, the handsome cavalier tasting the wine, in the Louvre picture, was remarkable for his fraternal attachment, and though not an inspired painter like Paul, had something of his brother's facility; and by his invention and drawing out of perspectives, and ability in carrying on the inferior parts of Paul's extensive undertakings, aided that effect of modern completeness we find in them. In Veronese it is this, as much as any feature, we must recognise; in his hand the scale turns, and we at once feel that the Church has ceased not only to dictate, but to influence; the sentiment of the Middle Ages is past and gone in derision and contempt, life and its enjoyment have succeeded. Carlo, his ablest son, died at

twenty-four, and Gabriele did not give his mind to his art, appearing long after as a merchant; but the actual pupils, or followers who had not been even known to him, were legion.

As we might expect also, these spread the influence of his manner without increasing it, or adding anything to it. Ciro at Coneglia, Cesare and Bartolo Castagnoli at Castelfranco, and at Verona, his native city, Luigi Benfatto, Francesco Montemezzano, and above all, Battista Zelotti, the best artist of all of these,

besides many more, were influenced by him. Zelotti, however, was his contemporary, and by no means restricted in his practice by this imitation of Paul Veronese; all the men already named, and many more now almost forgotten, being rather forced into the stream for a time and carried away to nowhere;—to paint vast works glorified by his pomp of colour, compositions filled with multitudes of incidents, like full concerts of instrumental music, was out of their power.

## ART IN CONTINENTAL STATES.

PARIS.—A grand exhibition of works of Art of various kinds, but not of modern date, is being held here; it is due to a suggestion of the Duc d'Aumale, and is under the auspices of the brother of the Duc de Broglie, Comte d'Hanstonville, who acts as president. More than a thousand first-class pictures, representing every school, have been sent to the committee, besides ancient tapestries, rare furniture, curiosities, &c. The proceeds of the sale of tickets are to be devoted to assist Alsatians and Lorrainers, having little or no means of their own, to emigrate to Algeria, if so desirous.—M. Guizot has sold his picture, 'Le Petit Pasteur,' by Murillo, which the Queen of Spain presented to him. It was bought by the Marquis de Grefulhe, in the well-known sale-rooms in the Rue Dronot, for the sum of £4,800.

*The Funeral of Kaulbach.*—An artistic pen has transmitted from Munich the following sketch to *La Fédération Artistique*:—"Munich, 16th of April.—Our Art world at Munich has not as yet recovered from the terrible blow which fell upon it in Kaulbach's death. It was the less to be anticipated from the circumstance that he had previously enjoyed excellent health; cases of cholera too had become so rare that they did not inspire any apprehension. Proportionally great was the surprise when it was announced that the celebrated Director of our Royal Academy had been carried off, after but a few hours of struggle, by the pestilence. At first no one would believe the statement. But when it became necessary to accept the fatal fact, the lamentation became general, even amongst his enemies. Of the latter he had his share, more especially amongst the ultramontane partisans, who could not pardon his frank declaration of opinion, much less those general compositions, by aid of which he had combated, towards the close of his career, his anti-national tendencies. It was on the 10th of this month that the obsequies took place of that master, who was the most brilliant, and at the same time the most firm representative, of the school of Cornelius. Kaulbach had expressed the desire that they should be most simple, and without any ceremony, religious or otherwise; but a great concourse of citizens, of all opinions and every rank, not alone of Munich, but of many other German cities, contributed to give the funeral a dignified character. There

were deputations of painters, of sculptors, and engravers from all the artistic centres of the country. The ministers of the King, the greater part of the members of the Diet and of the Reichstag, many generals, a crowd of high functionaries, and a multitude of friends and admirers followed the coffin to the cemetery. It was one of the most important processional trains I ever beheld. The Emperor William had sent from Berlin a magnificent funeral-car. The King was represented by General Von der Tann—the same whose military exploits, as commander of the first *corps d'armée* in 1870, rendered his name so popular. In the name of the King, he placed upon the coffin a crown of laurels, an example which was followed by so many persons that the coffin literally disappeared under a cumulus of wreaths and immortelles. Never before did the city of Munich witness such a spectacle, even at the funerals of the best-loved sovereigns of Bavaria. Need I tell you that a committee was appointed on the spot, to take measures for the erection of the monument to the illustrious dead? The purpose is, that this should be worthy of his magnificent productions. Funds, be assured, will not be wanting, for every one now offers to take part in the subscription."

TRIESTE.—The statue which it is intended to erect as a monument to the unfortunate Emperor Maximilian of Mexico, and which comes from the *atelier* of the celebrated sculptor Schelling, of Leipsic, is now in the imperial foundry of Vienna, and will be erected, it is anticipated, in one of the chief squares of Trieste, in the month of August or September of this year. Surely it will be a most melancholy *in memoriam*.

VENICE.—It is stated in the *Fédération Artistique* that a Venetian founder, named Giordani, has discovered a new process of casting; by the operation of which, and at a single flow of the liquid metal, not only large statues, but groups of most elaborate complexity, can at once be produced, and with so fine a finish that no supplemental chiselling is required. He has exemplified this in a statue of Leda, with perfect success.—It is reported that a committee, consisting of an equal number of Englishmen and Italians, has been formed, with the object of erecting a monument to Lord Byron in some suitable spot in the territories of Venice. Contributions are invited for the purpose.

## ART-UNION OF LONDON.

THE annual meeting of this Society was held in the Adelphi Theatre on the 27th of April, when Mr. George Godwin, F.R.S., occupied the chair in the absence of Lord Houghton, who was prevented by domestic affliction from attending. We are well pleased to know from the Council's report that the institution continues to maintain its position in public favour. The subscriptions for the year ending March 31st amounted to £11,311, showing a slight increase over that of the preceding year. Mr. A. Willmore's fine engraving from the picture of 'Dutch Trawlers landing Fish at Egmont,' by E. W. Cooke, R.A., could not fail to attract subscribers; it is the print given to them.

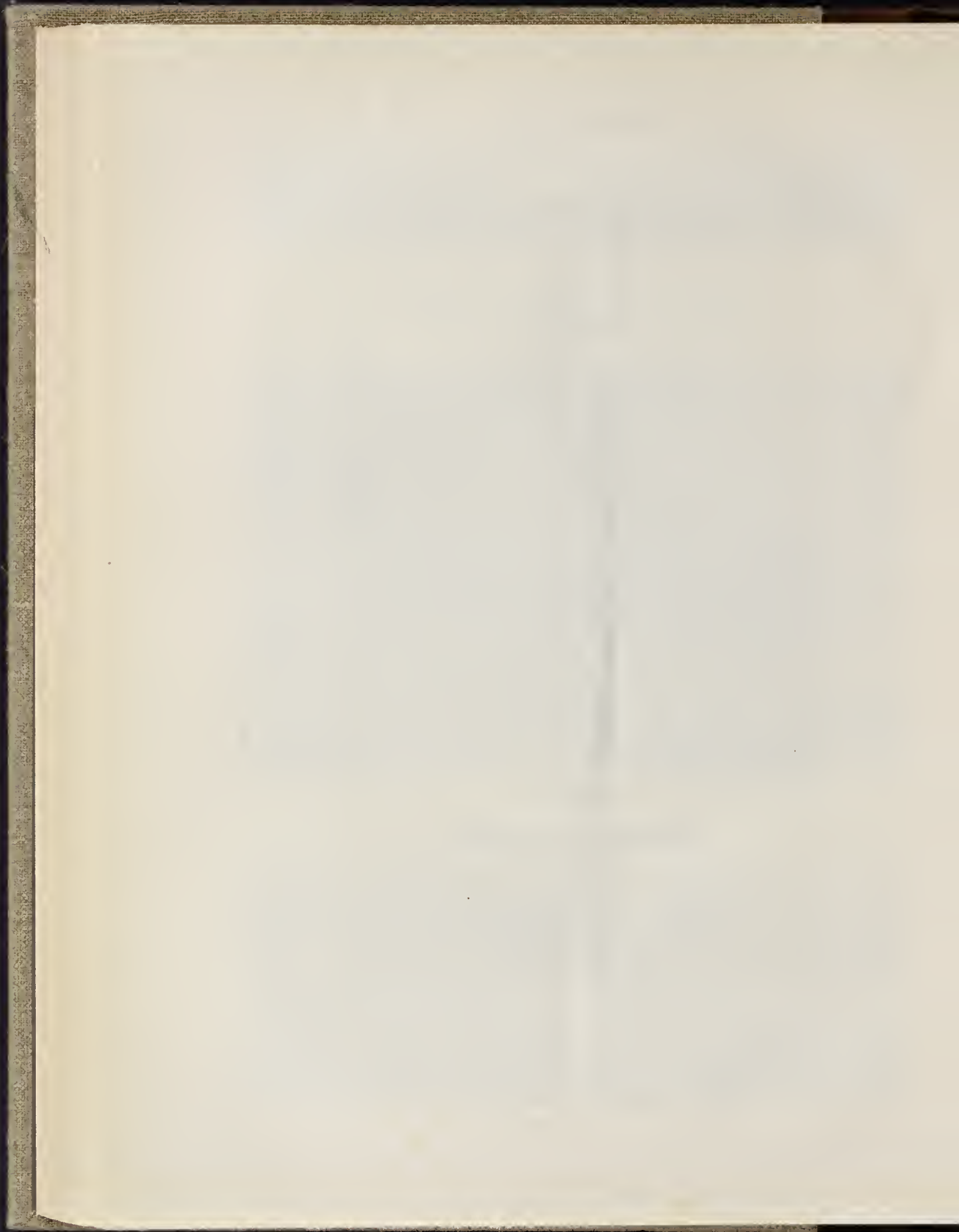
Of the total sum subscribed, £6,154 were allotted for prizes; the balance being devoted to the payment of the engraving, office and agents' expenses of every kind, with an addition to the reserve fund. The number of prizes distributed at the meeting was 940—namely, 129 pictures to be selected by the winners, 561 statuettes, volumes of etchings, volumes of engraved landscapes after E. W. Cooke, R.A., statuettes in bronze and in porcelain, silver medals of the sculptor J. Gibson, and large chromolithographs. The principal prize was the picture of 'Dutch Trawlers,' valued at 400 gs., which, at the drawing, Mr. R. Hume, Arbutus Lodge, Blackrock

Road, Cork, was so fortunate as to secure. The next highest prize (£200) fell to Mr. T. Proctor, Bristol, and the two next, in value £150 each, were drawn to the numbers respectively held by Mr. J. L. Bryans, of Oxford, and Mr. E. Tatham, Moorgate Wharf. There were also three prizes of £100 each; the remainder descended from £75 to £10 each.

The Council justly anticipates a large accession of subscribers from the engraving which will be issued to them next year—'The Meeting of Wellington and Blücher at Waterloo,' after Maclise's great picture in the Palace of Westminster. Mr. Lumb Stocks, R.A., has been five years at work on this plate: it is now completed, and a proof of it may be seen in the Royal Academy exhibition.

The report states that the Council has added the name of Mr. George Godwin to the list of vice-presidents, "who has well earned," it is said, "this mark of respect and regard. As one of the founders of our Institution, by his invaluable services as Honorary Secretary for many years, by his personal influence, by his rare judgment and writings, he has essentially contributed to the present position of the Art-Union in the artistic world." We entirely concur in this testimony: Mr. Godwin eminently deserves whatever honours the Society can confer upon him.







Engraved by J. T. Raab

VENETIAN PAINTERS  
PAUL VERONESE  
The Marriage of St. Catherine

LONDON: WILKINSON & CO.



THE CROSS, IN NATURE AND IN ART:

ITS HISTORY, RAMIFICATIONS, AND VARIOUS ASPECTS.

By LLEWELLYNN JEWITT, F.S.A.



Numismatics, the cross has been from very early times—from early pre-Christian times, in fact—a favourite device, whether of ornament or of symbolic meaning. The coins of ancient Gaul, of Britain, of Spain, and other countries, centuries before the Christian era, bore crosses of various forms. Among those of Gaul are the following (Figs. 107 to 112), which occur on the reverses of coins of Massilia and other places in Gaul. The cross seems by these people to have been retained after the coinage assimilated to Greek types. Among these examples, the *fylfot* (Fig. 111) and other well-known forms are distinctly apparent.

In the coins of Hispania, of the same general period, the same device occurs. Two examples (Figs. 113 and 114), from those

given by Akerman in his "Ancient Coins of Cities and Princes," will serve to illustrate this remarkable series of coins.

On our own Celtic, or ancient British, coins, the figure of the cross is in one form or other of not unfrequent occurrence. Of these I give (on Figs. 115 to 129) some few examples, which show—leaving out of the question altogether the inquiry into the sources from which they were derived—how prolific the Celtic mind was in design of this universal emblem centuries before it became a Christian sign.

"The reverses of the coins of the Volcæ Tectosages, who inhabited the greater portion of Languedoc, were impressed with crosses, their angles filled with pellets, so like those on the silver coins of the Edwards, that, were it not for the quality of the metal, one would take these Gaulish coins to be the production of the



Figs. 107 to 112.—Gaulish Coins.

Figs. 113 to 125.—Ancient British Coins.

Middle Ages. The Leuci, who inhabited the country round the modern Toul, had similar coins. One of their pieces has been figured by M. de Saulcy. It represents a circle containing a cross, the angles between the arms occupied by a *chevron*. Some of the crosses have *bezants*, or pearls, forming a ring about them, or occupying the spaces between their limbs. Near Paris, at Choisy-le-Roy, was discovered a Gaulish coin representing a head, in barbarous imitation of that on a Greek medal; and the reverse occupied by a serpent coiled round the circumference, and enclosing two birds. Between these birds is a cross, with pellets at the end of each limb, and a pellet in each angle. A similar

coin has been found, in numbers, near Arthenay, in Loiret, as well as others of analogous type. Other Gaulish coins bear the cross on both obverse and reverse. About two hundred pieces of this description were found in 1835, in the village of Cremiat-sur-Yen, near Quimper, in a brown earthen urn, with ashes and charcoal, in a rude *kistvaen* of stone blocks, proving that the cross was used on the coins in Armorica, at the time when incremation was practised. This cross, with pellets, a characteristic of Gaulish coins, became, in time, the recognised reverse of early French pieces, and introduced itself into England with the Anglo-Norman kings."

On Scandinavian coins, as well as on those of Gaul, the *fylfot*



Figs. 126 to 129.—Ancient British Coins.

Fig. 130.

Fig. 131.

Fig. 132.

Fig. 133.

Fig. 134.

cross appears, as it also does on those of Syracuse, Corinth, and Chalcedon. On the coins of Byblos, Astarte is represented holding a long staff, surmounted by a cross, and resting her foot on the prow of a galley. On the coins of Asia Minor, the cross also is to be found. It occurs "as the reverse of a silver coin, supposed to be of Cyprus, on several Cilician coins; it is placed beneath the throne of Baal of Tarsus, on a Phœnician coin of that time, bearing the legend בעל תרז (Baal Tharz). A medal, possibly of the same place, with partially obliterated Phœnician characters, has the cross occupying the entire field of the reverse side. Several, with inscriptions in unknown characters, have a

ram on one side, and the cross and ring on the other. Another has the sacred bull, accompanied by this symbol; others have a lion's head on obverse, and a cross and circle on the reverse."

The Jewish shekel bore on one side what is usually called a "triple lily or hyacinth;" it forms a peculiarly pretty floral cross of this shape (Fig. 134). A coin of Alexander II. (B.C. 65—49) has the peculiar cross (Fig. 130), which has usually been called an anchor, its form bearing a strong resemblance to one of the two examples engraved on Figs. 132 and 133. Possibly, however, as has been suggested, it may simply be an adaptation of the idea of the cornucopia of his predecessors, surmounted by a cross.

On Roman coins, the cross is of frequent occurrence, upon early as well as on those of later periods. An example of the *quincunx*, or piece of five *uncie* (Fig. 135), will serve as an illustration of the earlier ones. It bears, on one side, a cross, a V, and five pellets; and on the other, a cross only. Of later coins, two or three examples will be sufficient to name. On the reverse of a coin of *Ælia Flaccilla*, wife of the Emperor Theodosius, who

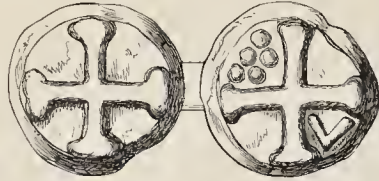


Fig. 135.—Roman Quincunx.

died A.D. 388, the sacred monogram (Fig. 131) occurs within a laurel wreath; and on the coins of their son, the Emperor Arcadius, who died A.D. 408, the same monogram, as well as the cross and globe (which, I think, is first found on coins of Jovianus), and the long cross, frequently occur, as they do upon those of his successors. On coins of Constantine the Great, Constantius II., and other emperors, the same sacred monogram occurs on the *labarum* (Fig. 140).

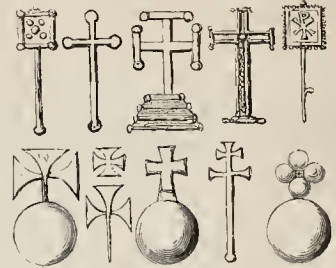


Figs. 147 to 164.—Crosses from Anglo-Saxon Coins, &c.

*quatrefoil* cross, and they hold between them a double cross. On a coin of Isaacus Angelus (A.D. 1185), the emperor bears a simple cross.

These will be sufficient to show the general character of the emblem of the cross upon the coins of these barbarous sovereigns, and I now proceed—however much tempted I may feel to linger

The curious and rude coins of the Vandal kings present a remarkable series of crosses of various forms. For instance, on the obverse of a coin of Constans and Constantinus Pogonatus, the crowns of each are surmounted by a cross, and between the heads is a cross *patée*; on the reverse, is a cross *botonée* on four steps.



Figs. 136 to 146.—Crosses from Coins of Roman and Vandal Kings.

On a coin of Michael I. (A.D. 813), the king's crown is surmounted by a *quatrefoil* cross, and he holds a *labarum*, and orb and cross; and on the reverse, the head of our Saviour with cross *nimbus*. On a coin of Michael and Theophilus (A.D. 820), crosses *patée*, *botonée*, and orb appear. On a coin of Romanus and Christophorus (A.D. 944), the crowns are surmounted by a

by the way among other series of coins—to speak briefly of those more immediately connected with our own country. On our own Anglo-Saxon coins the cross was very generally used, and of diverse forms. Some of these are extremely simple, while others are more elaborate, and of great beauty. One of the finest and most interesting series of cross-bearing coins of this



Figs. 165 to 168.—Pennies of William the Conqueror and William Rufus.

period ever brought to light was the Cuerdale "find," which presented almost every variety then in use. The engravings, Figs. 147 to 164, will convey an excellent idea of many of the forms of the cross as found on Anglo-Saxon coins; some of these are from Cuerdale, and others from various localities.

Sometimes a simple cross  $+$  was introduced with letters attached to each limb, as that of C N V T (Fig. 181) on a coin of Alfred; in this case the letters C N V T appear on the limbs of the cross, and

between them are the letters REX  $\cdot$ , thus completing the legend. This was not an unusual mode of arranging a legend, and very forcibly reminds one of the compass,  $W \begin{matrix} N \\ + \\ S \\ E \end{matrix} E$ , which I need scarcely say is a simple cross, with the letters N (north), E (east), W (west), and S (south), for the four quarters; the initials forming the word NEWS, which simply signifies that it is intelligence from all quarters of the globe. Hence our NEWSpapers.



From the time of the Norman Conquest downwards, through several reigns, the crosses on the reverse of our English silver coins were very varied in their form. The usual type of the first

two Williams is a double cross, varied in pattern, within the inner circle; one type, however, has a plain cross with the letters P · A · X · S · in circles between the arms. Henry I. used the



Fig. 169.—Penny, Henry II.



Fig. 170.—Gold Penny, Henry III.



Fig. 171.—Penny, Richard II.

same general character of ornamental cross. One coin of Stephen has a prettily formed cross with *fleurs-de-lis* pointing inwards, others have a voided cross with *martlets* between the limbs.

Henry II, who, on the obverse, has a sceptre with cross *partée*, has, on the reverse of one of his pennies, a cross *composée* counter *composée* between four crosses *battée*, as in the arms of the see



Fig. 172.—Quarter Noble, Henry II.



Fig. 173.—Penny, Edward I.

of Lichfield; on another issue he bore a voided cross with *quatre-foils* between the limbs. The first issue of coins by Henry III. bore, on the reverse, the voided cross within the inner circle, and

are thus known as "short-cross" pennies, to distinguish them from his later mintage, where the cross was sometimes voided and at others single, and carried through to the outer circle; thus known



Fig. 174.—Gold Noble, Edward III.



Fig. 175.—Angel, Henry VI.

as "long-cross" pennies. Sometimes a pellet was placed in the centre, and at others three pellets were placed within the inner circle, in each of the angles formed by the cross.

Under Edwards I, II, and III., the long, perfectly plain cross, and pellets, was continued, as in the later coinage of Henry III.; and the same general character prevailed on con-



Fig. 176.—Religious Token.



Fig. 177.—Religious Token.

temporary foreign *jettons*. Alexander III., and John Balliol, of Scotland, adopted a star in each angle in place of the pellets.

noble of Edward III. (Fig. 174).\* The stem of the cross is beaded, and its terminations are beautifully foliated; in the centre is the king's initial, E, within a circle, from which spring four *trefoils*.

One of the richest crosses occurs on the reverse of the gold



Fig. 178.—Teston, Henry VII.



Fig. 179.

Fig. 180.

Fig. 181.

Between the limbs of the cross is a lion *passant guardant* surmounted by a crown, and within each foliated termination a *fleur-de-lis*. The same form of cross occurs on other coins, and also on some varieties of "abbey money," or counters. On coins of Richard II. the same cross is found, with the initial R in its centre.

On some of the coins of Richard II. a *quatrefoil* appears on the centre of the cross. In other reigns the extremities of the cross

\* For this, and twelve other of the illustrations, I am indebted to my friend, Mr. H. W. Henfrey, from whose valuable and very useful work on English coins they are taken.

were (as on pennies of Richard III.) extended, and under Henry VII. and succeeding monarchs rendered more ornate in character. Varieties of these crosses are shown in the engravings.

The small coins, through being impressed with the cross on the reverse, became commonly known as "crosses." Thus, "He

has not a *cross* in his pocket," means "He has not a penny (or any money) in his pocket." In this sense the term is used by Shakspeare, who makes Touchstone say to Celia—

"For my part I had rather bear with you than bear you; yet I should *bear no cross*, if I did bear you; for I think you have no money in your purse."—*As you Like It*, Act ii., sc. 4.



Fig. 182.—Simon's Pattern Crown of Charles II.



Fig. 188.—Wyon's Pattern Crown of Victoria.

And again—

"*Aranado*. I love not to be crossed.  
*Moth. (aside)*. He speaks the mere contrary—crosses love not him."  
 —*Love's Labour's Lost*, Act i., sc. 2.

On the coins of Charles II. four crowned shields of arms were arranged in form of a cross, with a very marked and pleasing effect. In some instances these shields were England and France

quarterly, twice repeated so as to form the upper and lower limbs of the cross, one of the other limbs being the arms of Ireland, and the fourth those of Scotland. In the centre was sometimes the Star of the Order of the Garter, with the Cross of St. George. In other instances the cross was formed of the four shields of arms of England, France, Scotland, and Ireland. The celebrated "petition crown piece" of Thomas Simon, engraved on Fig. 182, bears



Fig. 183.



Fig. 184.



Fig. 185.



Fig. 186.

on its reverse an admirable example of this cruciform arrangement of shields of arms. The cross is formed of the arms of England, Scotland, France, and Ireland, respectively, each surmounted with an open-arched crown. In the centre is St. George and the Dragon within the Garter, and between the shields are two C's interlinked. This general form has long continued; William III. adding, in the centre, the arms of Nassau. In the reign of Queen Anne, after the union, the cross was formed of four

shields as usual, two of these being England and Scotland impaled, the third Ireland, and the fourth France; the Star of the Order of the Garter in the centre. On the coins of George I. the cross consisted as usual of four shields, one being England and Scotland impaled, another France, another Ireland, and the last that of the Electorate, Hanover, &c. In the centre is the Star of the Garter. These varieties are shown on Figs. 183 to 187.

Under George II., and the earlier issues of George III., the



Fig. 189.—Pilgrim's Token.



Fig. 190.—Pilgrim's Token.



Fig. 187.



Fig. 191.—Pilgrim's Token.



Fig. 192.—Trader's Token.

shields arranged in cross were the same (England and Scotland impaled; France, Ireland, and the Electorate). This heraldic cross was discontinued by George III., and not again adopted until the reign of our present beloved Queen in 1847. On the pattern crown then issued (Fig. 188), the four crowned shields arranged in form of a cross are those of England twice repeated, so as to form the upright limbs; the other limbs being those, respectively, of

Scotland and Ireland. In the centre, in a *quatrefoil*, is the Star of the Order of the Garter, with St. George's Cross. The angles formed by the limbs have each a *trefoil cusp* with diapered ground, enclosing, respectively, the rose, the shamrock, the rose, and the thistle. In 1849 florins of the same general design, with a rose in the centre, were issued; and later still, the rose was discarded, a *quatrefoil* being introduced in its stead.

## BRADFORD ART-SOCIETY.

WITHIN the last few years a number of artists and amateurs in Bradford have been endeavouring to establish an annual exhibition in the town; yet hitherto with far less success than is due to their exertions, for its promoters have not a few serious obstacles to contend against, foremost among which is the general apathy of those who are abundantly able, were they only willing, to give it countenance and substantial support. What can be more depressing and disheartening than for the Council of the Society to find, at the close of an annual exhibition, that the receipts for admission do little more than cover the expenses, if they even effect this, while the sales are few and far between? It is not creditable to those in Bradford and its vicinity, who expend large sums in purchasing pictures by artists who have risen to eminence, that they should leave their neighbours and townfolk to struggle against the withering blight of neglect. Granted that they cannot find, in the efforts of the latter, works which may worthily hang side by side with those costing large sums, yet have we seen on the walls of the Bradford Art-Society pictures that would bring no disrepute on the gallery of any collector. With such encouragement as ought to be extended to it, there is no legitimate reason why this institution should not, in some degree at least, vie with kindred societies in Liverpool, Manchester, Birmingham, &c. Bradford has a School of Art in connection with South Kensington, which is doing some good work under the direction of its head-master, Mr. J. Sowden; and one may naturally expect to find in process of time a body of artists springing up, who, as painters, may confer honour on the town; and for this they would do well to study, inasmuch as in the staple manufactures of the town, chiefly plain fabrics, there is little or no demand for ornamental designs. With these preliminary remarks, made not without knowledge of the facts to which allusion has been made, we proceed to notice, briefly, the Fourth Annual Exhibition, which was opened on the 2nd of May, at the Freemasons' Hall, a locality not the most eligible for such a purpose, it being in a part of the town somewhat remote from the great leading thoroughfares, and the room is not well lighted; but, as we understood, it is the only place which could—at the present, at least—be made available.

Whether the Society has done wisely in relying entirely on its own resources, by rejecting all extraneous aid in the form of loan-pictures, and contributions from artists in London or elsewhere, assuming such to be within reach, is, perhaps, questionable; certainly a very much larger amount of interest would thereby have been given to the exhibition, which consists of nearly 170 works; of these 32 only are in oils, the rest being, with very few exceptions, in water-colours. Taking the latter first, as they are so placed in the catalogue, we may point out 'Fruit' (6), by C. E. Bailey, good in arrangement and colour, and painted with much care. C. Magniac exhibits some most creditable landscapes, chiefly of local scenery, wherein he is evidently quite at home. So also is W. H. Stopford in several coast-scenes. 'Cherries' (13), Miss M. Atkinson, a long sprig, fruit and leaves mingled, shows close adherence to nature and judgment in disposition; this young lady contributes several specimens of flower-painting that are creditable to her taste and skill. 'A Pair of the Old Sort' (23), G. H. Taylor, is a very bold and masterly sketch in sepia, representing an elderly couple, man and wife, one at his loom, the other winding bobbins; the faces of the venerable pair are most expressive of character. We are not sufficiently acquainted with the details of loom-machinery to pronounce authoritatively on the point, but we cannot see how the near end of the man's roller can turn in the narrow and long space in which it is assumed to revolve. The artist, however, had a host of models within his reach, and probably he made his sketch from some one of them. A. McArthur contributes several drawings; his 'Spring, Summer, and Winter,' three small landscapes in one frame (14), show careful study of the respective seasons, freely touched and good in colour; his 'Bradgate Park, Leicestershire' (28), a more ambitious effort, though somewhat conventional in treatment, is notable for its well-managed effect of rain; 'The Ferry' (93), also by Mr. McArthur, would be better in colour if the yellow tone were more subdued: the forms of the trees in his 'Evening River-Scene' (62) want definition. Artists would sometimes do well to remember that nature can only be successfully copied within certain limits. G. Hayes is another landscape-painter who has here several examples, the best being 'Conway Castle' (10), good in composition; and 'View from above Llanrwst Valley' (70); in the latter work, and in some smaller drawings, there is too much tendency to general heaviness, especially in the foreground. Mr. Hayes seems to work them up till the masses become confused in form as well as in colour, while the management of light and shade is not

effective: there is far too much of the latter, and the absence of atmosphere in the distance. Several scenes by J. Sowden justify the position he holds as Superintendent of the Bradford School of Design: he has a good eye for colour, a free hand with his pencil, and knows how to use it pleasantly and effectively, as in 'The Strid, Bolton Woods' (8), 'A Quiet Spot on the River Machno, North Wales' (25), and 'On the River Teith, near Callander, Perthshire' (89). 'Grapes and Holly' (64) shows the artist's powers in another way; and numerous little studies from nature, chiefly in lead-pencil, are really clever. 'St. Cross, Winchester' (44), by F. Holloway, is a bright little bit, careful in drawing; yet it is not easy to reconcile the sunshine and the strong effect of light and shade with the grey tone of sky. His 'Sketch, Lancaster, a Grey Morning,' is excellent. W. J. B. Boyes's drawings show much "wooliness," and his trees are conventional in form; these faults are especially noticeable in 'Loeb Katrine' (33): his works would be vastly improved—for they are good in composition and truthful in feeling—could he rid himself of this peculiarity. His largest picture, called 'Reverie' (54), presents a girl standing by a stream closed in thickly by foliage; light is wanted here, the trees should be opened out to let it in: the contrast of the girl's white dress and the dense mass beyond is too great. F. Holloway, whose landscapes we have already noticed, contributes some figure-subjects, but we prefer the former. A group of 'Flowers' (22), by J. Gelder, is decidedly his best contribution; his figure-subject, 'Illustration of the word Surprise,' is altogether a mistake. Some sketches of men and boys—'Pat' (77), the head of an Irishman—by G. H. Taylor, whose 'Pair of the Old Sort' is previously noticed, 'Street Arabs playing Marbles' (97), 'The Juggler' (100), and 'Street Arab' (120), three by J. Crowther, are among the most clever works in the gallery; these artists have talents of a peculiar kind, which, if cultivated, must bring them reputation. We cannot take leave of the water-colour department without a favourable word for W. M. Arundale's works, which, especially the smaller examples, are worthy of commendation.

The oil-pictures need not detain us long; they are, as already stated, but thirty-two in number, and of these few only require special remark. 'Autumnal Evening, Chiswick' (139), C. E. Holloway, whose works we have seen in the Royal Academy, is a river-scene nicely treated. 'Landscape' (141), G. Hayes, is rather heavy in colour, but otherwise meritorious. 'A River in Flood, North Wales' (142), T. Griffiths, presents a wide devastation of waters, good in form of torrent and flow. The same artist's 'Entrance to Borrowdale' (143) is too uniformly green and colours; this is not nature worked out on the true principles of art. 'The Tomb of the Caliphs, Cairo' (138), T. Holroyd, though the drawing of the figures and camels is not so good as it might be, and their colouring is rather weak, is altogether a very creditable performance. A moonlight scene, 'Ben Ledi, near Callander, Perthshire' (151), J. Sowden, is excellent in feeling and management. But the best landscape in the gallery is unquestionably 'Spring Morning' (150), Mark Fisher, a name not unknown in our London galleries; this artist appears to be influenced, and most favourably, by some of the modern Belgian landscape-painters: the 'Spring Morning' is a very faithful transcript of nature, well composed, quiet and most agreeable in colour. His 'The Coming Storm, Normandy' (157), is less to our liking, yet it shows some good points; more attention to the drawing of a few of the sheep, and to their disposition, would improve this picture. Two views of 'Cloveley, North Devon' (144 and 164), by W. H. Borrow, whose works we sometimes see in the Royal Academy, deserve mention among the attractive oil-pictures here: also S. O. Bailey's two Yorkshire scenes (147 and 153). The largest canvas in the room is 'Moonlight on the Thames' (164), C. E. Holloway; the subject does not justify such an extent of canvas, and would be better represented on an area one-half, at least, of its present size; there is good and sound work in it, nevertheless. We meet on these walls at Bradford the name of W. O. Geller, whom we remember as a mezzotint engraver in London many years ago; he exhibits a portrait (160), some figure-subjects, and 'A Grove' (168), he achieving the greatest success in the last—a landscape. He is, however, most favourably seen in his own art, a profile-portrait of Abraham Holroyd (131), a little gem of engraving.

We do hope that the close of the exhibition will serve to show that the members of the Bradford Art-Society have not laboured in vain: they have worked hard to maintain their position, and deserve to reap the reward of their exertions by more liberal support than they have, unfortunately, hitherto found.

## ART IN THE PROVINCES.

**BIRMINGHAM.**—The trustees of the Public Art-Gallery Fund have presented to the corporation Mr. J. Brett's picture, 'A North-west Gale off the Longships Lighthouse,' which many of our readers will doubtless remember to have seen last year in the Royal Academy. The gift is accompanied by a condition that the Gallery in which the painting may be exhibited shall be at all times free.—Mr. Frederick Elkington, head of the well-known manufacturing house of Elkington and Co., Birmingham and London, has received from the Emperor of Austria a Chevalier's Cross of the Order of Franz Joseph. The firm was appointed at the same time silversmiths to his Imperial Majesty.

**HARBORNE.**—The church of this pleasant little village near Birmingham, the resting-place of David Cox, has just been decorated with a stained-glass window in memory of the great landscape painter. The centre shows, within a circle banded in its upper part by a rainbow, a scene representing the Creation. The two spaces in the upper half of the window are filled in respectively with figures of Spring and Summer, and the two lower with those of Autumn and Winter. The designs are by Mr. J. Powell, and the work is by Messrs. Hardman.

**IPSWICH.**—The question of a picture-gallery is at length receiving attention in this town. The county of Suffolk and its neighbour Norfolk have produced so many excellent artists, that a collection of their works gathered into some suitable locality would be as creditable to the promoters of such a gallery as the pictures themselves would reflect honour on those counties.

**NEWPORT, I.W.**—Mr. Vivian Webber has recently placed the inhabitants of this town under additional obligations by presenting the corporation with a large painting, by a skilful local artist, Mr. A. W. Fowles, representing the Naval Review at Spithead last year in honour of the visit of the Shah of Persia. The Town-hall holds another of Mr. Webber's liberal gifts, a picture, also by Mr. Fowles, commemorating the recovery of the Prince of Wales from his severe illness. He has, moreover, given a commission for a portrait of the late Bishop of Winchester, to be placed in the same building. The town-hall of Ryde is also adorned with some of Mr. Webber's presentation-pictures to the corporation.

**WORCESTER.**—The Earl of Dudley has offered the liberal sum of £1,000 towards the purchase of a building for the School of Art.

## CORRESPONDENCE.

To the Editor of the ART-JOURNAL.

## THE NUDE IN SCULPTURE.

**SIR,**—In the article on this interesting subject, in a recent number, some explanation is offered for our national obstacle to the progress of a purer and more refined taste in Art, so far as the nude subject is involved. One point, however, seems, to my mind, to have escaped your contributor towards explaining this want of taste, and it is to be found in the complete divergence between the character of modern sculpture itself and the immortal works of antiquity.

The aim of the great sculptors of Greece and Rome was to impress upon their works mind, dignity, and perfect anatomy; and the nude subject was secondary to the mental fascination and dignified repose of the figure. It was not so much owing to the character of the people as to the almost divine power of eminent sculptors that this, the highest branch of Art, flourished in so remarkable a manner in the nude condition. In the present day, anyone possessed of taste or feeling may perceive a similar influence in contemplating the works of the Rhodian and other ancient sculptors, as they now exist in various parts of Italy. But how is it practicable that the English nation can get rid of the prejudice in question against this power and refining influence of sculp-

ture, when they only see imperfect casts, which, in many instances, convey neither mind, dignified repose, nor even correct anatomy? Even in some of our government Schools of Art casts are employed that are of little service to the student towards a definite, refined comprehension of the great charm of ancient sculpture. If this branch of the Fine Arts, then, is intended by our government to be taught in all practical earnestness, it must be by means of a more perfect class of models and casts than those now in use.

If sculpture is to flourish again, a different method would require to be pursued than that which makes trinkets and dress, pants and vest, more interesting to posterity than mind or mental expression; and such a revolution can take place only when we approach the ancient power of impressing mental expression, dignified repose, and correct anatomy. Whenever this point is reached, should it ever be reached, we may be enabled to perceive the fascination of thought in an undraped figure, and thus educate the nation towards a better and purer knowledge of the divine Art.

W. M.

## ART NOTES AND MINOR TOPICS.

**THE ROYAL ACADEMY** proposes to hold in the coming winter another exhibition of the works of the old masters and of deceased British artists. Of the latter, special attention will be given to paintings by Sir A. W. Callcott, W. Etty, and D. Maclise.

**THE NATIONAL GALLERY.**—In answer to a question put by Mr. Wait in the House of Commons, Lord Lennox said that the strange-looking dome rising up behind the National Gallery, of which we spoke recently, is intended for the roof of the central octagon hall, from which all the rooms of the new National Gallery, when complete, would radiate. It is not easy to comprehend this, inasmuch as the dome does not appear sufficiently central to admit of any such enlargement of the building, looking at the ground which could be devoted to the purpose, as would allow of its becoming a focus: it is quite at the eastern end. Of the tower, to which also we alluded, no mention appears to have

been made. On a subsequent evening, Mr. Disraeli said, in reply to Mr. Wait, that Government at present had no intention of raising a new *façade* to the gallery.

**THE INTERNATIONAL EXHIBITION.**—It is announced that there will be no exhibition during the year 1875. The project of successive exhibitions will therefore be abandoned: hitherto they have been failures, costing much and achieving little good to either artists or manufacturers, or, indeed, producers of any kind; while it is quite certain the "management" has been, to say the least, very defective. The arrangements consequent upon the retirement of Mr. Henry Cole have not yet been made; probably they will be postponed until the question of a special Minister of Public Instruction is settled. In fact, affairs at South Kensington are just now in a "muddle," none of the officials appearing to know what they are about, or what they may expect.

THE CRYSTAL PALACE PICTURE GALLERY.—The medals offered by the directors to artists, contributors to the gallery of paintings and drawings, were awarded, on April 29, by Messrs. Louis Haghe, Joseph Durham, and S. C. Hall. The gold medals were obtained by Messrs. T. Brooks and J. Peel—none being awarded for a water-colour drawing. The foreign artists who received that distinction were MM. Caslan and Malechi. The gold medal "for the best picture without regard to school or subject," was awarded to the Belgian artist, J. Stevens. Eleven silver and nine bronze medals were adjudged to British, eight silver and six bronze medals to Foreign artists—those of Belgium coming in for the largest share. Visitors who scrutinise the awards should bear in mind that such awards were compulsory on the arbitrators—except in the case of water-colour drawings, and in that case the gold medal and one silver medal were withheld. Possibly, if the right to refuse honours had been larger, the awards would have been less numerous; for the pictures from which selections were made are not of a high class—certainly not so high as to justify more than honourable mention. Yet the exhibition is, on the whole, a good one. The difficulty of obtaining first-class English works by popular artists is very great. We know that the Curator, Mr. C. W. Wass, was indefatigable in his efforts to obtain them; and we know also many painters of eminence would have contributed if they could. But the Royal Academy, the other exhibitions, and especially the dealers, absorb so large a proportion of the productions of the year as to leave very few indeed for the Crystal Palace in April. Yet there are few exhibitions in which so many sales are made; and it would be safe to affirm that very rarely a really good picture passes through the gallery unsold.

A PICTURE-GALLERY, called "the Regent Hall," with some remarkable attractions, has been opened at No. 20, Piccadilly. These attractions are, chiefly, Maclise's great picture of the marriage of the Earl of Pembroke ("Strongbow") and the Princess Eva, A.D. 1160; and Frith's picture of the marriage of the Prince of Wales with the fair daughter of Denmark, A.D. 1863—the one in the sacred Abbey at Westminster; the other on the battle-field, under the walls of Waterford, surrounded by the dying and the dead. The contrast gives force to both pictures; and perhaps, of their class, no better works have been produced in any country. Maclise's grand production will be well remembered by those who visited the Royal Academy in 1854; it is his largest and his best, and, beyond question, will be accepted as one of the Art-marvels of the age. It contains a hundred pictures in one, and they are not all painful; for the lovely daughter of Erin is by no means the unwilling bride of the heroic knight and earl who subdued Ireland at the head of a small band of brave Welshmen. A touching contrast is that presented by the auspicious marriage of the Prince and Princess of Wales, from which only good was anticipated, and only good has come. In this gallery there are many other pictures of interest and value, mixed, undoubtedly, with some of an opposite character. Here will be found 'The Scotch Statute Fair,' by John Faed, R.S.A., and works by John Linnell and his sons, by P. R. Morris, T. S. Cooper, Ansdell, Pettie, F. W. Hulme, Birket Foster (a large sea-piece), and many other artists of note.

A POTTER'S OVEN.—The greatest cost in the production of pottery and porcelain, after that for Art-workmanship, is for the coal consumed in the several firings which most pieces have to go through; indeed, we believe we may put down two-fifths for each of these branches of expenditure; the remaining fifth covers the material, the actual production, and all other expenses. An invention which largely reduces the consumption of fuel is, therefore, of great importance, not only as saving that valuable material for other purposes, but from its cheapening the beautiful objects of the potter's art, and so extending their civilising influences. Messrs. Minton, of Stoke-on-Trent, have just patented an oven on a new principle, which so far surpasses all others in use, that, although they had previously adopted the latest improvements, they calculate their new arrangement will save *one-third* of the coal used in their Biscuit Ovens, and *two-fifths* of that required for their Glost Ovens; and that if adopted in all the Potteries in the kingdom, the saving of coal might reach 80,000 tons annually, equal to about £40,000. This is the social aspect

of the matter, and by no means the least important. But there is another and an important end insured by the Patent Oven, namely, an almost perfect uniformity of results. No one knows so well as the potter the full value of this quality, for he has to trust his most beautiful and perfect works to the not very tender mercies of the fire, perfectly ignorant of their fate; they may come through the ordeal not only without injury, but perhaps glowing with unexpected beauties, but they may come out as "wasters," and that means loss, vexation, and discouragement. The *Art-Journal* is hardly the vehicle for technical details of the construction of a potter's furnace; its function is rather to proclaim the results when deserving; but we feel we could not properly withhold so good a piece of news from our readers as a lessening the expense of production in the absolutely material part of the manufacture, and an immense relief to the manufacturer from the discouragement that deters him from many experiments which, if persisted in, might lead to improvements innumerable.

SIR MOSES MONTEFIORE.—Few philanthropists have achieved so much practical good as the estimable gentleman to whom "the Fishmongers" have done themselves honour, while honouring him by conferring on him the freedom of their company. There are few parts of the world that can give no evidence of his benevolence and beneficence. We have only to do, however, with the casket which contained "the freedom;" that is a very beautiful work of Art, highly creditable to Mr. Ellis Reynolds, the jeweller who has produced it. It is of pure gold, richly ornamented with fine pierced work, showing blue enamel through; supported on feet formed by mermaids, and surmounted by the well-known arms of the company, artistically modelled and enamelled. In the front centre are the arms of Sir Moses Montefiore, at the sides those of the City of London, while at the back is recorded the name of the recipient of the honour. Altogether, we have rarely examined a work of the class more excellent in design or more admirable in execution.

LANDSEER'S PORTRAIT OF SIR WALTER SCOTT, purchased by Messrs. Agnew for the sum of £820, and from them by Mr. Albert Grant, has been presented by that liberal gentleman to the National Portrait Gallery. The generous act has been referred to in the House of Commons, and has been commented upon in all the newspapers. The picture is small and unfinished, the sum paid for it is, it seems to us, quite up to its value; but there are some things, and this may be one of them, not to be estimated by worth in money. The portrait is a most desirable acquisition to the collection of which the nation is now justly proud, and public thanks are due to the liberality of the gentleman who gave it to us, and so in a measure removed from us the reproach of permitting so interesting a work from falling into private hands.

LIVINGSTONE.—The people of the world have combined to honour the memory of the great pioneer of civilization in Africa. Scotland, that has given to mankind so many men of mark, who have been, or are, benefactors to earth, is justly proud that the heroic traveller is one of her sons. It is but right, therefore, that Scotland should be foremost in perpetuating a record of his great services to mankind. A statue of Livingstone is to be placed in some prominent position at Edinburgh: it has already been wrought in marble by Mrs. D. O. Hill, and it will be remembered in the Royal Academy before the true hero went to his rest, and all of him that was of earth was laid in Westminster Abbey. The statue is a fine work of Art; and, certainly, a striking likeness of the man. Messrs. Minton have since made a reduced and very accurate copy of it in Parian. Mrs. D. O. Hill is the daughter of an artist of great merit, and the sister of two distinguished painters—Sir Noel Paton, R.S.A., and Mr. Waller Paton, R.S.A.

THE ROLL CALL.—We hear that Messrs. J. Dickinson & Co., of 31, Ely Place, have bought for a very large sum the copyright of Miss Thompson's picture of the 'Roll Call.' It is rumoured that they intend to engrave it on a large scale as soon as the Royal Academy closes, and that Mr. Stacpoole is to be the engraver. Should he undertake the work, there is no doubt that the sentiment and execution so strikingly displayed in this beautiful picture will be fully and satisfactorily reproduced.

## REVIEWS.

GEMS OF ART. By BIRKET FOSTER. Published by G. P. McQUEEN, Great Marlborough Street.

WE have very rarely examined a work so worthy of its title—"Gems of Art." They are small, but of exquisite character in design, and very beautifully printed as chromolithographs; the artist who has placed them on the stones is Thomas Kell, but, no doubt, Birket Foster has worked upon them, for they have all the charm of his touch, and may easily be taken for the original drawings, even by critics well acquainted with the happy results of the efforts of the master. "Efforts" is hardly the right word to use; for it would seem as if the accomplished artist had as much facility in putting his thoughts on paper, as the author has when he writes what he thinks. No doubt there is labour, but it is not apparent. In all the productions of the artist there are the ease and grace supplied by the great teacher, Nature; his models are such as we have all seen, in the dells and lanes, and by the river-banks, in rural England, and we do not wonder at the avidity with which his drawings are sought after by all who can appreciate truth and loveliness in Art. He selects, indeed, the best, the purest, and the most attractive of its models; but they seem to come at all times in his way—unconscious sitters, but such as may be proud and happy that the artist has seen them.

No artist has so agreeably aided the chromolithographer; nearly all his peculiar advantages are thus brought within the reach of ordinary buyers of good Art-works. They may be the acquisitions of persons of very limited means, and those who possess them need not envy the wealthy owners of the originals: for, as teachers, as sources of continual pleasure, as refreshments in secluded homes, there is but little difference in value between the one and the other; the difference is in reality only in the different monetary worth.

Although these gems are small, they are sufficiently large to convey all that is intended in the design. There are twelve of them (in a portfolio and mounted), and the subjects are very varied; all, however, are of rustic character. It is needless to describe each; a description of two or three will suffice: 'The Blackbird' shows a young girl holding up her little sister to listen to the caged blackbird singing its vesper hymn: 'The Pet Calf,' 'The Ride on the Donkey,' 'Feeding Pigeons,' 'Shrimping,' and others, tell their own tales by their titles. So, indeed, do 'Blowing Bubbles,' 'Catching Butterflies,' and others. 'Going to the Spring' shows us a young peasant-maid, pitcher in hand, accompanied by a pet goat; in another picture she is drawing water from a well.

We repeat, a more charming collection of Art-gems has very rarely been issued: it is refreshing and invigorating to city-dwellers to look upon them. Mr. Birket Foster has never given us more true enjoyment by his pencil than he has by this small, varied, and carefully executed assemblage of his delicious works.

BRICK AND MARBLE IN THE MIDDLE AGES: Notes of Tours in the North of Italy. By G. E. STREET, R.A., Member of the Imperial and Royal Academy of the Fine Arts, Vienna, &c., &c. Second Edition. With numerous Illustrations. Published by J. MURRAY.

A friend, who had just returned to England after about seventeen years' absence, remarked to us the other day, "Nothing has surprised me more than the change London has undergone since I have been away: it is transformed into a city of palaces." And one has but to make a circuit of that portion of the city proper, where merchants and men of business most do congregate—say a radius of half a mile from the Royal Exchange as the centre—to note the truth of the observation; while in every direction beyond these limits the architect is busy in the work of improvement and beautifying the streets of the metropolis. Very much of all this is undoubtedly the result of such professional travellers as Mr. Street and others, whose pen and pencil have been employed in elucidating the ancient architecture of foreign countries, which, in very many instances, forms the basis of what we now see around us.

Nearly twenty years ago Mr. Street sent out the first edition of the book now before us, which was then noticed at some length in our columns; but it has so long been out of print, and subsequent visits to the places to which reference is made have suggested necessarily so many alterations and additions, that a new edition seemed to be imperatively called for; not, however, as the author alleges, with any idea of controverting the principles laid down in his original work, for "age and greater knowledge of the subject have," he says, "generally confirmed my old ideas," but rather for the purpose of supplying omissions and revising

where needed; in these processes a very considerable portion of the volume has had to be re-written.

The tendency of the present age, in the matter of architecture at least, is to go back to old principles and old works as the foundation whereon to build for ourselves; the student could not have a more intelligent, agreeable, and sensible introduction to the Italian-Gothic architecture north of the Apennines than that he will find in Mr. Street's book, with its many illustrative examples.

"YES OR NO?" Painted by J. E. MILLAIS, R.A. Engraved by SAMUEL COUSINS, R.A. Published by AGNEW AND SONS.

A painting by Millais engraved by Cousins is no ordinary boon to Art-lovers; and this is a very charming and effective example of the genius of both artists—the one worthy to copy the other. The story is gracefully and happily told. A newly opened letter lies on a table; it tells much in a little. A fair girl, in early womanhood, ponders over the answer that must be sent. It is hard for those who look on the picture to say which the word will be—"Yes!" or "No!" That is obviously the impression the painter desired to convey, and he has succeeded in leaving the observer as well as the maiden in perplexity. The work is of the class in which Millais most excels—portraiture, wherein fancy takes a leading part; and such is always a high purpose in Art. The engraving, beautifully executed as it is, cannot fail to be one of the prime favourites of the year: perhaps no production so entirely meritorious will be issued for a long time to come.

THE FAVOURITES, after J. J. HILL. Chromolithograph, by T. M. MAGUIRE.

THE HARVEST FLOWER, after C. BAXTER. Chromolithograph by M. & N. HANHART.

Published by G. P. McQUEEN.

Two very pleasant prints of large size. 'The Favourites' are a young girl and her pet dog; 'The Harvest Flower' is another lovely maiden, crowned with poppies. Both are in the well-known styles of the popular artists—effective as compositions, and charming as transcripts of happy life.

OBJETS D'ART ET DE CURIOSITÉ TIRÉS DES GRANDES COLLECTIONS HOLLANDAISES. Par HENRI HAVARD. Published by J. M. SCHALEKAMP, Amsterdam; J. W. KOLCKMANN, London.

Last year there was opened at Amsterdam an Exhibition of Ancient Industrial Art, and the collection then brought together showed how rich, in point of quality if not of quantity, Holland is in jewellery, gold and silver works, enamels, ivories, sculptures in wood, faïences, porcelain, &c., &c. The King of Holland contributed numerous objects to the Exhibition, and the remainder were lent by the principal collectors in the country.

As a kind of memorial of the exposition, M. Havard has written a critical and descriptive essay on its contents generally, and on some of the principal works specifically, classifying them under six appropriate heads, and occasionally introducing well-executed etchings, by MM. Greive and Taanman, of some of the more notable examples in each department. To the essay is appended an annotated catalogue of the whole of the exhibited works, numbering considerably more than one thousand. We may add that the book is got up in a way most creditable to the press of Amsterdam, the typography and paper being of the very best kind.

PRACTICAL INSTRUCTIONS FOR PAINTING ON CHINA, EARTHENWARE, GLASS, &c. Translated from the French of "Des Couleurs Vitifiables," of A. LACROIX. With Additions by AURAL. Published by LECHERTIER, BARBE & CO.

Though one half of this small book is occupied with the trade announcements of the publishers as artists' colourmen, these are preceded by a concise yet comprehensive treatise on painting on china, &c., by M. Lacroix, who holds an important position in the Sèvres manufactory. To those who are practising, or desire to learn, this very beautiful art, now making rapid progress among us as an accomplishment, the instructions here given will be found very valuable; they are expressed in simple and intelligible terms.



## LIFE ON THE UPPER THAMES.

BY H. R. ROBERTSON.

### XXV.—CARRYING OVER AT A WEIR.



OCASIONALLY some of the up-country weirs are not to be passed through without considerable difficulty. It is often wiser, and saves time, to drag the boat over (if you can), rather than pass through; but this must be a matter for consideration at the time. In ascending the stream, the chief difficulty at these weirs arises from the fact of only a few of the paddles and rimers being removed for the passage of small boats. The consequence is such a rush or fall of water that it is impossible to make headway. The best way to get up is to fasten the tow-line to the head of the boat, and gradually pull her through. The weir-keeper generally stands

on the bridge, and, with a boathook or long pole, guides the boat and helps to get it up. As a rule, unless all the weir-paddles are removed, you will not get through by any other method. Going down is different, and much easier, though, to inexperienced persons, somewhat dangerous. The main point is to row very steadily, keeping the boat's head straight to the centre of the opening, just before reaching which the oars must be shipped; the oars should, however, be kept ready to be used the moment you are past, as the stream rushing through causes a strong back current.

Carrying over is frequently necessary when locks are undergoing repair. In this case the workmen usually drag the boat over for the rowers, and the toll has to be paid the same as if the boat had passed through the lock. We may add that the toll is due when



Drawn by H. R. Robertson.]

*Carrying Over at a Weir.*

[Engraved by W. J. Palmer.

a lock is passed under any circumstances; so that avoiding the lock itself by carrying over, or by passing down a side-stream, is an evasion of a legal charge.

When carrying over is decided upon, it is advisable to lighten the boat as much as possible by taking everything movable out of it. It is then hauled up by the painter and the bows, and a roller

placed under the keel: as more of the boat is got on to the land, another roller is placed under the keel at the bows as before. These rollers facilitate the passage of the boat over land very much, and if proper ones are not at hand, almost any piece of wood will do as a substitute: the great thing is to make the boat slide on an even keel, and not on its side.

JULY, 1874.

For the purpose of travelling, a boat built of pine is preferable to one of oak, on account of its great lightness; when much carrying over has to be done, it will be found that the difference in the exertion required is considerable. Travelling on this and other rivers is becoming yearly more and more fashionable. We would refer any of our readers who may contemplate a first cruise to Taunt's Map and Guide of the Thames, not only for the information implied in its title, but for a variety of hints that will be found useful to a travelling crew anywhere. With reference to the weirs, we have availed ourselves of some of its pages, which we found both practical and concise. Mr. Taunt's plan, in preference to camping out on the bank, has been to fit his boat out for sleeping occupation, and he seems to have found it answer admirably. His method is as follows:—

"When arranging for the night, the awning is raised and fastened, then a side covering of good plain duck, secured with strings all

round to the iron which holds the awning, and fixed below the seats of the boat with loops, to buttons, thus completely enclosing the middle part of the boat. Between the side seats we place boards fitted on purpose (these go on the side seats, under the cushions, in the daytime), and the cushions on the top, with our carpet-bags at the head, form the mattress, which is made complete by a rug thrown over, and blankets or rugs make up the interior of our sleeping-room. On the outside a line is stretched from mast to mast, and on this is threaded the rings of a waterproof, each end ring being stretched to its mast, and eyelet-holes in each corner fastened to buttons on the boat. Thus we have a watertight, dry sleeping-place, and anything but an uncomfortable one.

"We found it a very great advantage to have two short iron ripecks, with cords attached to the head and stern of the boat; these moored us to any place, and were convenient at all times.



Drawn by H. R. Robertson.]

Camping Out.

[Engraved by W. J. Palmer.

We need hardly say, do not moor on the towpath bank, or you may chance to find yourself in a mess from the towing-line of some passing barge catching in your upper works."

#### XXVI.—CAMPING OUT.

For ourselves, we must confess that the idea of camping out by the side of the river has never possessed sufficient attraction to counterbalance its many obvious disadvantages. The risk of rheumatism and concomitant evils is, in our opinion, too serious to be encountered for a whim. During the travelling we have done on different rivers, we have always felt the cheerful light of an inn to be a pleasant change from the gathering gloom of evening out of doors. An *al fresco* lunch is, of course, quite proper, and nowhere more enjoyable than under "well shading trees;" but if a man is really doing his work, rowing, or anything

else, he should at all events (when he can) dine well. We have no wish to disparage the many ingenious contrivances for cooking, the tinned and potted delicacies, &c., that our camping friends go in for; but, after all, they are but makeshifts, tolerable only when better are not to be had. At Henley, for instance, during the Regatta-time, when every inn for miles up and down the river is full to overflowing, then we allow that a tent is a very valuable addition to the *impedimenta* of a travelling-crew. It removes the uneasy feeling that shelter for the night may not be obtainable, and gives the comforting assurance that, as a last resource, there is a house at hand that can be crept into. However, like Charles Lamb, we give the preference to "the sweet security of streets."

After sundown all rivers have a weird, mysterious appearance, not indeed without a peculiar beauty, but of a kind we should hardly characterise as cheerful. A river, when one is on it after dark, looks like a lake from which no outlet is discernible, and



the water might be ink from its appearance. The hoarse roar of a weir is particularly unpleasant at night, when its distance and exact position have to be guessed at—*omne ignotum pro terribili*.

On the other hand, when the days are at their longest, and the moon is full, then indeed, if the weather should be perfectly fine, we will grant that the river is most beautiful after sunset. Those happy people who live on the banks of the Thames can then go out for a row, and will perhaps own they have witnessed few scenes in nature more exquisite. It is, however, a very different thing to plan a cruise in our uncertain climate, with the detail of spending the night under canvas whatever the weather may be. Damp and cold are the chief dangers to be guarded against in the case of camping out, as witness the following remarks contributed by the captain of the *Rovers* to Taunt's Map and Guide of the Thames:—

"Especial attention should be directed to the selection of a

suitable piece of land (that on a very slight incline is preferable), but, above all, the exclusion of damp, the forerunner of acute rheumatism, should be carefully studied; a most terrible result may arise if this be not carefully attended to, and although the land at the time of pitching the tent may be comparatively baked by a burning sun, yet ere morning a damp mist peculiar to the river will rise, that on many occasions has proved nearly fatal to incautious campers. The mere covering the earth by a rug is quite insufficient, and the most effective material recommended is Croggon's Roofing Asphalte; this, although rather large in bulk, is very light, and forms, when laid down, a most comfortable substitute for a mattress, and is thoroughly waterproof. It has been found that the ordinary Mackintosh, though smaller in bulk, is not so well suited for the purpose.

"In conclusion, we wish to recommend to the attention of our readers the necessity of a plentiful supply of travelling-rugs for covering, as, although the heat in the interior of a tent is inva-



Drawn by H. K. Robertson.]

Boys Bathing.

[Engraved by W. J. Palmer.

riably oppressive during the day and evening, yet the atmosphere changes greatly in the early morning, and without plentiful covering the occupants would possibly receive a chill that might be productive of evil results."

#### XXVII.—BOYS BATHING.

Swimming being a necessary part of the knowledge of self-protection, should also be included in every child's education. It is clearly the duty of parents to see that their children are reared to make themselves at home in the water; if they neglect this, they do their children wrong. Great credit is due to the authorities at Eton for the system which almost ensures competency in this art to every boy in the school; the result being that, out of a number averaging eight hundred, not one case of drowning has occurred for many years; and this, at a place where everybody seeks the river as his natural out-of-doors home, makes Eton probably the first gymnasium for swimmers in the world.

The manner of swimming properly is as follows:—Supposing the bather to be in the water, he throws himself forward on his stomach, his whole body being only just covered by the water, and no more; his hands are brought up under the chin, knuckles upwards, and with the first fingers touching each other; the whole palm is slightly contracted so as to form a concave surface, and the fingers are pressed closely together to prevent the water escaping between them. Man's hands are his paddles, and they must become, as nearly as possible, watertight. The legs are drawn up as short and as near the body as possible; the breath is fully inhaled; then the stroke is made: the hands and feet are both darted forth to their fullest stretch at the same moment; the former are still kept close to each other, and the balls of the toes are made to touch, in which position they remain unmoved till the

\* The only really good treatise on swimming with which we are acquainted is a set of six papers that appeared in *Bell's Life* in the winter of the years 1860-61. Our remarks are mainly extracted from this source; and we tender our best thanks to the able writer, who chose to remain anonymous.

whole stroke is finished. The hands, fully extended, are then separated, and move round, each describing part of a circle till they are opposite the shoulders, and then the stroke is finished. But observe that which is of most consequence: the exhalation of the breath begins with the stroke, and is slowly continued as long as the striking lasts; indeed, the quantity of breath determines how long the stroke will be, for it is taken only once at every stroke. It is very measuredly given out by a good swimmer, and all the time he is breathing forth he brings his hands round, making the lungs and the hands work and cease together. The legs all the while, after the first rapid kick, remain stretched out rigidly, with the heels quite close to the water-surface; thus a flat position is secured, which greatly conduces to speed.

The hands are only slightly propulsive; their chief use is to act as a cutwater, cleaving the way for the body, but, much more, to prolong the impetus given by the legs, and to eke it out to the utmost. The breath acts as a float to the whole, and cannot be too carefully husbanded and proportioned to the long sweep of the arms. A swimming-stroke resembles that of an oar in its perfection; for it is quick forward, evenly pulled out, and the recovery for a new stroke is rapid; and on these two things, namely, lying truly horizontal just under the surface of the water, and proper treatment of the breath, the art of swimming depends.

In entering the water head foremost, or "taking a header," as it is called, the water should be struck by the forehead-bone, just below the hair—the hands having first cloven the water, as shown in our drawing. The angle which the body should form with the water should be less than half a right angle, or from thirty-five to forty degrees. Then recovery upwards is rapid, and the appearance of the whole graceful. Adepts have brought this branch of the art to such perfection, that they can jump into less than two feet of

water without touching the bottom. Bishop Selwyn, a great name among all Etonians, was a perfect master of this accomplishment, and became quite a model to aspirants in that way. Here are two of his feats when a private tutor at Eton. There was a thornbush overhanging the river above Windsor, of such dimensions that no one could clear it by jumping feet foremost; he therefore went at it with his head, throwing himself in a long curve clean over, and alighting, from a height of at least ten feet, in the perfectly composed and graceful attitude always preserved in his headers. It is related of him, when going down in a sinking boat, that he would not allow his feet to be first wetted, but, standing on his seat, took a dexterous header before the boat disappeared. Like Ulysses from his raft, he disdained to be swept off, but anticipated his ducking by avoluntary plunge, when, as Homer has it—

"Headlong he smote the sea  
with outstretched hands,  
Eager to swim."

In fresh water a strong swimmer will move fully five feet and a half at every stroke without great exertion. How many strokes he will make in a minute must depend on his breathing capacity; twenty-five to twenty-six would probably be the average. This will give fifty-eight yards per minute, or just

two miles an hour; and we should think to accomplish that pace without distress would be a fair criterion of a good swimmer. At racing pace the strokes are much more rapid, exceeding fifty per minute; and the highest speed that seems attainable is thus eighty-eight yards, or exactly three miles an hour. As to man's power of swimming great distances, it is not easy to give correct statistics. It is easier to rectify false popular notions on the subject. Men have often remained many hours in the sea, swimming considerable distances for their lives; but the circumstances must prevent anything like measurement of the space traversed and time occupied. The truth is, that to a perfect swimmer the



*Water-Rails.*



*Coots.*



*Pigeons drinking.*

length of his swim is solely a question of temperature. Cold arrests the swimmer, not fatigue.

A child's breathing is much more affected by immersion in cold water than is the case with an adult. If the breath be caught up painfully and convulsively, there is an end of all swimming at that bathe, for such condition of the lungs involves a great prostration of power. It is of little use to attempt a lesson with one of tender years if the water be below sixty-five degrees.

As to the natural gifts requisite for making a good swimmer, they are symmetry and strength (especially of leg); but above all is needed a capacious chest. Only a frog can beat him in symmetry of motion; the frog is man's true model, excelling him, however, in one point of formation, viz. the knee-joint opening and shutting scissors-like and flat, not doubling up underneath, as the human limb.

The method of teaching swimming by the use of the belt is shown in our illustration. It is an excellent plan, as the man holding the pole from which the belt is suspended can slacken it at pleasure, and even unloose it, without the pupil's knowledge, who thus learns to swim "before he knows it." Confidence, which is such an essential part of the business, is thus suddenly acquired,

and progress is then generally certain and rapid. The use of corks or bladders is obviously without the special advantage of the belt to which we have called attention. Teaching by this means is common at the seaside resorts in France, where it has been pleasantly called, "fishing for sharks with a human bait."

To one of our brother-artists, Mr. J. P. Davis, who is quite an authority on all that concerns swimming, we naturally applied for some hints as to what to say on the subject of bathing in the Thames. From his letter in reply, we extract the following passage, both on account of its hearty eloquence, and the useful caution contained in it: "The best thing connected with swimming is a dive into the foaming water of a weir, taking care not to go too deep; for if you get into the dead water under the swirl, it is difficult to get up again to the surface. But just catch the crest of the wave that forms under the fall, and you seem to get into living water, that seems quite aerated, and grasps you, and whirls you away, like young Romilly, 'with a merciless force.' The recollection of the bright summer mornings, when a little thia mist lay white over the sparkling water! *Eheu fugaces!* The rushing of the waters is sounding in my ears now—that recollection, I say, like Aaron's rod, swallows all the rest."

## THE ROYAL ACADEMY.

### SECOND NOTICE.

THE Lecture Room contains this year some of the most remarkable works of the Exhibition. In it are gathered together the few examples wherein a noble ideal of art has been pursued, and where the painter has striven for something more than the startling realism or the obvious pathos and sentiment, to be found elsewhere. There is an impression abroad that painting cannot now return to its earlier ambitions, and that to seek only for beauty to the neglect of other aims is opposed to the spirit of an age which is busy about many things. We are moral and philanthropic and sentimental, and are only artistic "in a parenthesis," to use a phrase of Mrs. Browning's; and to assume the calm and dignity proper to great Art in an age concerned with so many pursuits that seem more immediately important, is regarded by many persons as a wilful affectation, in which there can be no possible sincerity. Thus we frequently hear critics denounce as unreal, and unsympathetic with the times, the work of an artist like Mr. ALBERT MOORE. They do not find that he paints incidents of the social world of the present day, or conceals mimetic history out of old costume, and his art being neither of these things, is boldly and decisively set down as an affectation. His picture of 'Sheils' (936), exhibited this year, gives intrinsically very little warrant for this assumption. It represents a single figure of a woman lightly draped and standing on the sand by the sea. A gentle breeze is blowing over the water, and parts of the drapery that are free flutter into definite form behind the head of the figure, which is slightly turned, and with one foot raised a little from the ground. The arms are disposed across the body to keep the drapery in its place, and on the face there is a delicate expression of enjoyment and delight in the harmless conflict with the gentle wind. The motive of Mr. Moore's art certainly differs widely from that of most of his contemporaries; it differs also from the spirit of much that is great in modern painting. His purpose does not include either sentiment or passion, and the form and colour of his work are suggested by the simplest incidents of physical movement. Thus on the one hand his figures miss the weight and mystery of feeling we find imaged in the figures of most of the supreme masters of Italy. The simplicity of his art in this respect comes nearest to the spirit of Raphael, upon whose fair virgin faces the world has wrongly sought to impose subtleties of meaning which they naturally reject. And as some critics find in Raphael's Madonnas the evidence of a passion and a meaning that was never sought to be given to them, so others, not recognising these very same qualities, are apt to find the master's work wanting in the necessary intensity of religious emotion. But it is better that painting should be judged according to its own aims, without being either praised or blamed for what it never sought to express. Through the machinery and material of religious art Raphael found means to reveal the simple untroubled beauties of human form. He did no violence to religious sentiment, for it could harm no creed to be associated with what is enduringly fair; but

at the same time he made no effort to interpret the mysteries of pain or rapture which other painters, differently gifted, transferred into the countenances of their virgins and saints. And in this attitude of Raphael to the controlling sentiments and aspirations of his own time, we note a resemblance to the artistic position occupied by Mr. Albert Moore. His work does not either directly or impliedly seek to condemn other and different ideals: it only claims to be judged by its own chosen standard. And what this standard really is may be understood from the fact that the artist declines to attempt the interpretation of any of the emotions which govern or influence his age. Other painters may fitly undertake to deal with passion or sentiment, and may find for it a true and genuinely artistic expression; but this painter recognises the truth that the thoughts and feelings of men and women do not destroy their forms, and that this physical attribute of humanity also deserves representation in art. The attitude of Mr. Moore may be therefore summed up in saying that he rejects all material which does not in some way lend itself to the perfecting of this single ideal. Rightly understood, therefore, Mr. Moore has as just a claim upon the attention of the age as any other painter who seeks to represent humanity in Art, and if we look to the condition of the sculpture-gallery from year to year it will not be difficult to acknowledge that his teaching is sadly needed. There is no source of beauty so persistently neglected by modern Art as the beauty of form, and it must be regarded as matter for congratulation rather than an occasion of discouragement when a painter, even though he work alone, undertakes to lead back the thought of the time to a forgotten ideal. Since the unfortunate Haydon made in the beginning of this century a noble effort to bring this side of Art once more into deserved prominence, the belief in its value has seized from time to time upon individual painters, and in certain respects Mr. Moore must be regarded as the most profound and earnest student of form in Art, England now possesses. For if we turn to this work we shall find that the artist is pursuing no unreal or intangible ideal: his art has as close a contact with nature as can be got, and the beauty he seeks to present to us, the grace that he contrives to secure, is genuinely derived from the actual and simple movements of living men and women. And thus it happens that his sympathy with the motive of classical Art is not more sure than is his profound observation of life as he sees it now. The attitude chosen in this picture is a simple and natural attitude, easily credible to us, and yet made graceful by the artist's skill in abstracting it from the range of common impressions. On the side of colour Mr. Moore's work is more limited, and governed more by rule. The scheme he sets forth here fulfils all the necessities of pure decorative Art in the harmonious balance and arrangement of different hues distributed carefully over the picture, and the influence of the light kept everywhere subdued, is recorded with great delicacy of perception and executive power. But there is a clear separation from a harmony secured in this way by the observance of definite laws of colour, and the

higher gifts of the colourist who chooses each tint with an instinctive knowledge of its special value to the particular subject. Employed in this way colour is capable of exercising a high imaginative influence, and helps as much to the expression of an idea as any other element in the work. So far as can yet be seen Mr. Moore does not affect this noble use of colour: he makes no blunder in his work because he has studiously considered the possibilities of agreement between various tints, but he scarcely strives to do more than complete a pattern made out upon the general and accepted principles of the craft.

Mr. BOUGHTON'S illustration of Chaucer (982) is another of the remarkable pictures of the year which have found their way into the Lecture Room. This painter does not attempt to present to us the different men and women who were pilgrims to Canterbury in the fourteenth century, and who have been accepted as types of humanity ever since. So much of portraiture as was possible has already been given to us in the large design of Stodard, and still more powerfully in the work of the poet-painter William Blake. The last interpreter of Chaucer's poetry approaches his task from a different point: he does not strive to do for us what Chaucer has already done, for no portraiture of the actors in the "Canterbury Tales" can by possibility equal those we have already,—but he seeks rather to record an impression of the beauty of Chaucer's poetry. This picture may be taken as an attempt to recall the old world as it is imaged for us in the poet's verse, and to interpret specially the particular aspects of landscape upon which Chaucer loved to dwell. We think Mr. Boughton has succeeded beyond expectation in the task undertaken, and it is not too much to say that the picture has in it less of the common artifice of composition and more of direct and genuine impression than almost any other in this year's Academy. In looking at it there comes the conviction that the painter has truly recorded an individual thought about the loveliness of Chaucer's verse, and that the subject has fascinated him of its own strength. This is a very welcome and a very rare quality in an age when pictures are too often laboriously manufactured out of stock materials, and when painters approach their task in a mechanical and quite perfunctory way. The mode in which Mr. Boughton has chosen to illustrate his text is by setting before us a company of pilgrims, not Chaucer's, who have just begun their journey to Canterbury. In the distance there is the little walled and turretted mediæval town from which they have but lately departed, and along the road that traverses the picture the main body of the pilgrims is wending. But between us and this dusty highway comes a space of pleasant landscape and a group of figures—pilgrims who have turned for a little while from their journeying, and peasant-girls around a fountain. To the right there is a little shrine, and on the grass before it a pilgrim kneels in prayer; in the centre a youth clad in pious garb craves a drink of water from a young girl, whose eyes have met his in tender encounter, and on the left the other maidens grouped together are looking curiously and wonderingly at the scene. And around these figures, holding them as it were in a gentle grasp, the painter has set the forms and colours of the spring. Over the space of grass, thorns and other trees are blossoming, and in the foreground little flowers are peeping up from the turf; while above the landscape the sky is draped with light fleecy clouds, into which is caught up something of the green colour of the earth beneath. In the painting of this landscape the painter has skilfully mingled exact truth with the appropriate spirit of Chaucer's descriptive poetry. We seem to recognise the stretch of common and the grass decked with daisies and blue flowers as belonging to our time, and yet in the mode in which these things are interpreted there is a suggestion of the particular attitude towards natural scenery which belonged to the poet of the "Canterbury Tales."

Next to Mr. Boughton's picture hangs the largest and, in some respects, the most important of Mr. LEIGHTON'S contributions. 'Clytemnestra from the battlements of Argos watches for the beacon-fires which are to announce the return of Agamemnon' (981), is a work well described in the title we have quoted. The figure of Clytemnestra stands erect, with hands folded across the body and supporting the drapery that clothes a majestic form. The shoulders are massive and firmly set, the breasts large and full, and the arms, bare from the shoulders, modelled after a powerful type. Mr. Leighton has striven in this picture to get clearly beyond the range of prettiness and mere elegance. There is a distinct effort after dignity and grandeur of form that would have had a better chance of success if the figure had been of the size of life. As it is, however, the picture takes high rank among the studious and earnest works of the Exhibition, and gives one more proof that the Academic ranks contain individual painters anxious for other aims besides popular success. Apart from its intrinsic excellence, Mr. Leighton's work is critically interesting by reason of the evidence it gives of a taste formed almost completely upon the great artistic achievements of the world. According to certain critics the genius which takes its inspiration directly from nature is termed masculine; while that which seeks nature through

intermediate examples of art is termed feminine, and if this classification has any value, Mr. Leighton's genius stands at the head of the latter division. The beauty he perceives and interprets seems always partly borrowed from Art and partly sought in nature.

'The End of the Journey' (1020), P. R. MORRIS, shows a steady and sure advance in a painter who has always given promise of good things. Mr. Morris will be remembered by his graceful landscape with figures of last year, and the brief season of twilight which then attracted his powers has once more found interpretation at his hands. An old man in the dress of a soldier waits by the side of a stream for the boat that has to ferry him over to a little village that stands out against the evening sky. By his side, and leaning on a gate, stands a young girl; her graceful figure, simply but beautifully posed, forms the most excellent feature of the picture. Across a river, whose waters are turned to gold in the gloaming, the boat is slowly paddled, and the boatman's form, standing out boldly against the sky, gives another opportunity to the painter of displaying his mastery over rustic grace. It recalls by the chosen attitude a figure in a classic design of Mr. Leighton's hung last year in this very room, and it reveals the contact which all classic beauty of form has with the commonest reality. Both here and in other elements of his art Mr. Morris confesses the teaching of the late Mr. Mason. In the works of that painter and in those of the few who follow him there is an attempt to do for English rustic life what has never been done before. We have had painters like Wilkie who have done much to record faithfully the manners of peasant-people, and there have been others whose endeavour it was to imitate the ways and costume of the country only in so far as it helped towards a kind of grace that was in its essence artificial. But Mr. Mason was the first to perceive that the way to the highest grace which rustic people could be made to yield lay through a profound study of the commonest physical movement. On the one hand he has told us more of the absolute truth about peasant-life than almost any other painter, and yet in his art the outer truth is so penetrated by a fine perception of hidden sources of grace that the forms with which he finally peoples his canvases are found in sympathy with the forms of classic Art. Mr. Morris follows the same ideal. He has taken the suggestion for the grace that is in this picture from a simple and earnest study of real life; and the effect he gains could only be got by close and long observation of figures and landscape seen together. Thus we have here no touch of the artificial pose and conscious elegance of the professed model. This young girl has a perfect fitness for the place in which we find her, and the sentiment with which the two figures are set in the scene is brought in perfect accord with the spirit of the scene itself. In the execution of the landscape we note what seems to us to be the most defective work in the picture. The treatment of twilight wants subtlety and depth; passages of colour here and there help to give a crude effect to the whole design. Nevertheless, few works of more delicate and tender sentiment are in the Exhibition.

Returning to the order of the catalogue, we find in the room Mr. PRINSEP'S most important contribution. 'Newmarket Heath: the Morning of the Race' (943), attempts a difficult effect of light by presenting a company of gipsies grouped together on the summit of the heath in definite outline against a background of firm blue sky. The picture has the interest which attaches to all experiment faithfully conducted, and is besides valuable by reason of much earnest labour bestowed in the execution. But we cannot think the experiment has led to any beauty of result. There is a sense of nakedness, a want of the solid clothing of warm atmosphere, in the way in which the figures are brought into sudden conflict with a hard blue sky, that has neither depth nor transparency. This want of transparency is a chief fault of Mr. Prinsep's painting—it shows itself always when he comes to deal with large surfaces of flesh colour, as in his portrait of this year. 'The Map of the War' (944), by Miss E. STONE, and 'Cinderella' (958), G. JARVIS, deserve a mention as we pass on to 'A Labour of Love' (961), C. E. PERUGINI, which presents us to a dainty lady daintily arranging roses. We have already noticed a picture by this artist in one of the earlier rooms, and we find here the same delight in warm colours and the same power of disposing them in harmonious relation. In his lectures on painting, Haydon deduces from Reynolds' art a law to guide young painters to the effect that warm colours should always preponderate, but Mr. Perugini, at any rate, stands in no need of this law. So completely, in his work, do the warm colours preponderate that there is scarcely a suggestion of cold colour in the whole design, and yet the chosen hues are managed with so much skill and delicacy that the final effect of the picture is reserved and quiet to the eye. Next to this hangs a pretty little work, 'My Doll's Picnic' (962), by Miss EPPS, and further on we meet 'A Vision of the Spring' (970), F. DICEY, and some excellent flower-painting of a camellia and azaleas (972), Miss MUTRIE. 'Winter' (978), H. S. MARKS, A., is one of a series of decorative designs to be executed for a billiard-room. Mr. Marks possesses the *naïvete* and simplicity of handling necessary for

decorative work, but he by no means exhausts the possibilities of beauty so far as regards form. These figures, apparently of strolling musicians receiving a mug of ale from a kindly hostess, are strongly and truthfully drawn—up to a certain point; but the outline shows very little subtlety, and the effect of the picture is rather humorous than beautiful. We do not make this a ground of accusation against Mr. Marks, who probably is quite aware of the limitations of his own work; but there is at the present time so strange a prejudice against all decorative Art that it is perhaps necessary to point out that the kind of effect sought and found by Mr. Marks, though perfectly legitimate of its kind, is not by any means the highest of which this branch of painting is capable. In 'In Wharcliffe Chase' (937), A. S. WORTLEY presents a more strongly naturalistic interpretation of the season of winter. The picture must be reckoned as one of the best landscapes of the year. It is forcibly and yet modestly painted, and combines in an unusual degree the excellence of literal fidelity with the higher quality of poetic truth. On the edge of a hill exposed to the storm and against a sky clad with drifted winter-clouds, the stunted forms of leafless trees stand out in barren outline. The foreground is rough with boulders of granite and dead ferns strewn over the ground, and both here and in the direction of the boughs of the trees we see plainly that the chosen spot is the constant home of bitter winds. The scheme of colour, which seems to be composed almost entirely of greys and the brown of the bracken, helps towards the emphasis of the dreary impression of the scene.

'Leadenhall Market' (992), W. FOSTER, is a clever and accurate picture of one phase of London life. The artist has made portraits of the beasts and birds that are there exposed for sale, and has crowded into his canvas a number of incidents which must have severely taxed his industry and perseverance. Above this, and hung in a position that is in strange contrast with its merits, there is a large and very beautiful landscape of 'The Shore of the Mediterranean, near Rome' (994), G. COSTA. This is one of the few landscapes in the Exhibition where a perfect harmony of colour has been secured without doing violence to the actual colours of nature. Numerous representations of Japanese subjects are in this room, but in none of them do we find the particular qualities of colour and design to be expected from this choice of material. The cleverest of these is Mrs. JOPLING'S 'Five o'clock Tea' (1047), where a number of Japanese ladies are seated in a pleasant room of oriental style. This is the largest and most important design we have seen from Mrs. Jopling's hand, and in the disposition of the various figures and in the management of colour it certainly exhibits very remarkable technical gifts. Specially do we notice in this lady's work a correct understanding of the laws of tone very rare to find in the works of English painters, giving the artist power to bring different tints, even if they are not harmonious, into right relation one with another. Mrs. Jopling proves herself this year to be in the very front rank of lady painters. But neither in this picture, with its admitted excellence, nor in 'A Japanese Cleopatra' (1001), A. THOMPSON, nor, to take a third and a higher example, in F. MOSCHELES' 'On the Banks of the Kanagawa' (1006), do we recognise the presence of the particular artistic ideas which would most naturally incline the several painters towards the treatment of oriental subjects. There are qualities in Japanese art itself that might fitly be imitated in treating Japanese themes. The delicate choice of tender hues, the precise outlines, and the rich decorative effect are elements of Japanese art that any painter might be pleased to reproduce; but they find no representation in any of the works we have noticed.

'Bude Sands at Sunset' (1012), J. BRETT, is another of this painter's extraordinary essays in a style of studious realism. Mr. Brett's attitude towards nature is altogether individual: it possesses little in common with the outlook of the ordinary landscape-painter, who seeks in nature for the expression of some phase of sentiment. With Mr. Brett the love of nature is a love of the solid forms and real surfaces of the outward world. He revels in the crisp smooth sand left level by the sea, in the colours of the sea itself, and in the actual texture of granite rocks embedded here and there along the shore. The skill with which he interprets these facts of nature is always extraordinary, and specially in the realisation of sea-sand we recognise a power not to be met elsewhere. The atmospheric effects of sunset require a different mastery, and here Mr. Brett's success is less distinct. All efforts which do no more than strive simply to reproduce the colour of sunset must necessarily appear rather audacious than successful, and unless a painter has the power to perceive some imaginative significance in the influence of the waning light and to add some touch of human feeling, the result must needs be as it is here—only moderately successful. Mr. Brett can give us well enough the full sunlight steadfastly poured down on sea and shore and rocks, but to trace the last few paces of the sun's journey is a more arduous task for which no amount of mere literal fidelity gives a painter any fitness.

'La Leçon de Géographie' (1015), A. LEGROS, representing a number of children gathered round a lady who is seeking to impart to them a

knowledge of the use of the globes, is an ingenious device for securing portraits of little girls. The picture contains much of the strength of execution belonging to this painter, but is little attractive as a composition. Mr. Legros, in his desire to forbear from mere prettiness, is always apt to be unduly severe and to lose his hold on beauty, giving us instead a rather crude and forcible reality.

'May it Please Your Majesty' (1022), C. GREEN, shows a great advance on previous efforts of this artist: indeed we find it hard to know why greater attention has not been attracted to this picture. It is, however, a remarkable fact that the Lecture Room, although it contains this year the most brilliant achievements, is always less crowded than the other galleries. Many people seem to be unaware of its existence, and others still believe that the room is devoted to architectural drawings.

In 'A Dream of Fair Women' (1029), E. ARMITAGE, R.A., has striven to treat a series of female figures with some regard to decorative effect. He has set them in a frieze-shaped design, and has put them together with about equal spaces of division between one figure and another. But to do no more than this is to show a somewhat imperfect sense of the requirements of the particular style. When figures are brought together in this way they must yield to some definite design. There must be a general harmony overpowering the different movement and the varied attitudes of the figures linked into a difficult and complex pattern. Mr. Armitage has certainly not done this for us. Individual figures are drawn with sufficient skill and knowledge, but they do not hold together for the purposes of one design. Mr. Armitage has made himself prominent this year by other means than those of art. In a letter to the *Times* he undertook the defence of the Hanging Committee of the year, and if he had been content in this labour with claiming for himself and his fellows the merit of good and honest intention, there would have been nothing left to say either on one side or the other. But as the advocate of Academic authority Mr. Armitage exhibited an unfortunate controversial tone that must of necessity have given offence to very many painters both within and without the Academic ranks. As a public body the Academy must submit itself to public criticism, and there is, therefore, no excuse for the independent and overbearing tone adopted by Mr. Armitage. The discussion to which this painter's intervention lent so unfortunate a colour concerned the representation of landscape within the walls of Burlington House. Rightly or wrongly, a very large number of landscape-artists believe themselves aggrieved; they contend that their particular aims are not duly appreciated by professors of other styles of painting, and in support of this contention they appeal to certain notorious facts, which do plainly speak of the need of some improvement. It is well known that there is not a perfect cordiality between many landscape-painters and the Academic body, and when we examine into the grounds of this feeling it may easily be accounted for—first by the number of rejected landscapes, and second by the lack of judgment displayed in disposing of those accepted. The former class cannot of course be considered here. As Burns says somewhere in regard to faults not precisely artistic—

"What's done we partly may compute,  
We know not what's resisted;"

and it is enough if we judge the Academy in this matter of landscape-art by what has been done with the accepted works. Here, at any rate, Mr. Armitage's defiant attitude of over-conscious virtue finds very little support. That there are some pictures of this class on the line is doubtless true enough, but there are very many of great excellence in their kind to which an inferior place has been assigned. We have already commented upon the work of Mr. Costa shamefully hung in this room, and among other artists badly used in this respect may be noticed the names of A. W. Hunt, H. Moore, and Mme. Cazin. By the opponent whom Mr. Armitage immediately sought to answer, it was urged that painters wholly devoted to figure-subjects could not easily appreciate the peculiar motive of modern landscape with its complex and subtle aerial perspective, and we are inclined to believe there is some force in this argument. It is quite true that a certain kind of landscape is the proper accompaniment of figures, and in all the great Italian painters we find a beautiful understanding of the precise outlines of trees and flowers, and of the introduction of scenery in a large and partly symbolical way. But in another sense landscape is a thing of quite modern birth, and, whether rightly or wrongly, its professors have clearly separated themselves from the figure-painters.

Of pure landscape we have in this room, besides the picture of Mr. Brett already noticed, an important study of 'Rough Weather on the Coast, Cumberland' (1033), H. MOORE, a very fine and bold study of the sea, painted with power to seize the larger aspects of nature and yet faithful to realise the smaller truths of wave-forms and crests of foam. Further on (1036) we come to W. FIELD'S picture, to which he has appended the lines from Wordsworth—

"Thine is the tranquil hour, purpled eye,  
But long as God-like wish, or hope divine,  
Informs my spirit, ne'er can I believe  
That this magnificence is wholly thine."

The last work we shall notice in this room is the fine decorative picture by T. ARMSTRONG, called 'A Girl watching a Tortoise' (1034). A critic writing about this design, has thought fit to make the remark that such kind of decorative work is not so difficult as is generally believed. As if the value of work executed in the service of beauty were to be measured by its difficulty in execution, and not by its result. For our own part we care very little whether such a picture as this by Mr. Armstrong is or is not produced with greater labour than the public knows of: it is enough for our purpose that the artist here gives us a work with very beautiful qualities of decoration. The drawing of the figure is not perfect, but the arrangement of the different materials, both as regards design and colour, leaves an impression of a distinct and individual artistic power. In quitting this gallery we may notice the excellent portrait of 'Miss Helen C.' (1049), G. R. CHAPMAN, hung too high to be properly seen, but possessing very beautiful qualities of colour.

In Gallery No. IV. there is scarcely a single work of mark or distinction. As we examine closely into its contents much of industrious and laborious result may be discovered, but there is no one instance in which the labour and industry have combined for a grand or even a beautiful result: indeed, there is scarcely a picture here that tells of a direct inspiration demanding the painter's interpretation. Near the doorway ERSKINE NICOL'S, A., 'When there's nothing else to do' (351), renews for us the clever qualities of work that has already made its mark. Mr. Nicol has a power over expression that is genuinely surprising; there is no other painter of the day who tries after the same union of rustic truth and rustic humour. In this picture an old man leans against the white wall of his cottage knitting, for want of other occupation. Here is the same model as we find in other of Mr. Nicol's pictures, but the sameness of the type of face only serves to bring out the artist's powerful grasp of minute changes of countenance. This commonplace model has been studied with the closeness of observation other men would reserve for heroes. Each change of feature and varying mood has been noted down, so that out of an unvarying material Mr. Nicol has succeeded in producing a number of distinct and individual pictures. J. F. LEWIS, R.A., may claim the one point of kinship with Mr. Nicol. He also is satisfied with a narrow range of subject, and is content to reproduce each time with fresh care and more studious labour, as it would seem, the brilliant pattern wrought by sunlight in an Eastern interior. Figures are introduced, but they have no more significance than is afforded by the colour of the garments they wear, and whatever may be the title of the particular picture, we are always sure to meet the well-known effects of bright tints scattered profusely, and yet precisely, over the composition. There are three pictures by Mr. Lewis in this room: one (354) represents a lady of Cairo receiving visitors in a gorgeous apartment where the light let through painted windows falls upon richly-furnished couches and marble floors, and upon a pool of motionless water that, while the fountain is at rest, reflects the brilliant scene in which it is set. The other two contributions from this painter give an Eastern version of the art of gossiping by showing in one (352) some occupants of the Harem engaged in this feminine pursuit; and in the other (353) a scene of out-door loitering with men as well as women, standing in the full sunlight streaming through an open doorway.

A 'Milkmaid' (358), T. GRAHAM, is an excellent piece of painting in a rough style, and with no particular purpose or subject, and 'A Lonely Life' (359), H. CAMERON, with its single aged figure of a woman unlocking the door of a lonely hut to which she has returned after gathering wood, recalls somewhat the French painters of the present day who habitually impose an element of melancholy upon all rustic themes. A clever landscape that might easily be missed is 'The Valley of Thorsmark, Iceland' (360), by S. E. WALLER; 'Goatherds, Bay of Gibraltar' (367), R. ANSDALL, R.A., exhibits greater clearness and brilliancy of colouring than is usual with this painter.

'Odd Fish' (368), is the title of J. E. HODGSON'S, A., cleverest contribution. It is superior to the larger picture in the preceding room, because it makes no effort to raise a foolish laugh, and because there is in it the strongest evidence of pictorial power. The scene is an Eastern fish market, and in front of a stall covered with various kinds of fish, buyers are gesticulating with the salesman, who still, it would seem, holds to his price. The merits of the picture lie in its composition and colour. There are a number of figures skilfully disposed, and the movement and pressure of a crowd is given with large and excellent effect. To the right a space of blue sky serves as a background for the characteristic heads of these Eastern marketers, strongly drawn and coloured. We do not remember to have seen any picture by Mr. Hodgson which gave better promise of what his powers could effect if directed with a high aim; he has certainly

done nothing so good as regards colour and design. J. ARCHER'S portrait of 'Mrs. Fernley' (369), with light and dark blue in the costume is clever but not pleasing. The flush tones are hard and white, and the painting altogether is less careful than in the artist's last year's work. There is nothing new to note in the 'Jetsam and flotsam' (375), by J. C. HOOK, R.A.; but old gifts are found in all their old strength, and that is saying much. It is fortunate that, as Mr. Hook has no follower, he does not forget to renew for us each year the peculiar flavour and delight of his sunny transcripts of sea and shore. Professional landscape-painters who attack the strongholds of nature by fixed and determined laws, and make out a plan of a picture to which all reality is bound rigorously to conform, have much to learn from an artist of Mr. Hook's genius. It cannot be said that he is without a strong mannerism, but his mannerism has more vitality than the trick and dull routine of other painters. He paints again and again the same phases of clear bright sunlight, and yet never loses the freshness and freedom of the first perception. This is not, unfortunately, the case with W. Q. ORCHARDSON, A.R.A., who seems to be settling down contentedly into a very narrow compass. His picture of 'Ophelia' (380), does not at all suggest that a new study of the poet's portrait has given birth to this image of one of the sweetest of heroines. The impression the work yields is rather that Mr. Orchardson has forced the dramatist into his own service and borrowed a noble tide for a very commonplace study. There is a measure of grace and refinement in all that Mr. Orchardson does, but his art never gives proof of the pains and trouble from which great genius, whether in painting or poetry, never shrinks. It is shallow and slight, never profoundly thought out or enriched with a careful presentment of whatever might help to realise the first rough idea. This picture, for instance, is in reality only a sketch: if it has any relation at all to the chosen subject the merest suggestion is deemed sufficient. Its worth as an illustration might be understood if the title had been 'A Thought for an Attitude of Ophelia, being a study from life.' That is what it looks, and indeed it cannot rightly claim to be more.

'With Wind and Tide' (385), C. HUNTER, is one of the many studies of nature hung too high for its merits. 'Waiting' (387), J. TISSOT, affects to do by slight means what can only properly be done by sustained labour, following on close observation; the idea is pretty enough, but the workmanship displayed in the autumn leaves overhanging the figure of a young lady waiting in a boat is not of the highest order. 'A page of Rabelais' (388), H. S. MARKS, A., is a very clever and wholly artistic study, delightful in expression and workmanship. Mr. Marks has seldom done anything so subtle or complete. The reader of Rabelais, the only figure in the picture, is pausing in the quiet sunlight, the book open in his hand, and with a look of keen enjoyment upon his face. Browning, in one of his 'Garden Fancies,' relates how, after destroying some pedant volume, he returned with eagerness to this same author—

"I went indoors, brought out a loaf,  
Half a cheese, and a bottle of chablis;  
Lay on the grass and forgot the oaf,  
Over a jolly chapter of Rabelais."

It is evidently "a jolly chapter of Rabelais" that this soberly-garmented student has now before him. The lines round the lips are deepened with unmistakable relish, and the quiet scene threatens no interruption.

The 'Crown Princess of Germany' has received full justice at the hands of HEINRICH VON ANGELI (395),\* and 'Mrs. Charles G. Barclay' (402) affords Miss RIBBING a good opportunity for a clever essay in the art of portraiture. 'A Venetian Girl' (408), Miss BACKHOUSE, must also be reckoned a portrait, and a very good one. 'Chequered Shade' (411), H. R. ROBERTSON, is a pleasant picture with sentiment not over expressed, and with a view of nature that shows the painter's familiarity with rustic scenery. Mr. Robertson quotes a verse from which he makes out his own story—

"Jog on, jog on the footpath way,  
And merrily hent the stile:  
A merry heart goes all the day,  
Your sad tires in a mile."

Here we have the stile that shuts in a pleasant cornfield, and some who go merrily over it, but beneath the hedge sits the sad heart that has tired too soon—a young girl with a child in her arms looking sad and weary. Not too much is made of this suggestion of sentiment, and apart from the figures drawn with sufficient grace, we have a landscape of very delicate beauty. It may specially be observed with what skill Mr. Robertson interprets the tangled growth of briars in the foreground, slurring nothing and yet bringing nothing into too great prominence. Near this hangs the 'Hunger' (414) of F. D. HARDY, a dramatic composition, showing the

\* A correspondent in Berlin informs us that this picture, and its companion, 'The Crown Prince of Germany' (401), in the same room, are copies, painted at Vienna, "by the students under the master's care:" the originals are in the Imperial Palace, Berlin. We are asked to state this for the interest of Heinrich von Angeli.

pursuit of a young thief by a policeman and a baker. The sense of movement is cleverly seized, and the city landscape of thick snow covering the narrow street is well realised. Calling attention to 'Monastic Recreation' (427), A. WARD; and 'Eavesdropping' (437), F. DILLON; we come to 'The Defence of Latham House' (445), Mrs. E. M. WARD. The artist has quoted a passage to explain her picture—

"The Countess of Derby and her two daughters, Mary and Catherine, watched over everything. . . . On one occasion, a shell burst into the dining-room during dinner, broke the glass and furniture but injured no one. The children were beside their mother at the time, but did not move and scarcely changed colour."—*The Lady of Latham, Guisot de Witz.*

That Mrs. Ward is possessed of the ability necessary to give a very effective presentment of a scene there can be no doubt; she has the skill to choose the moment of excitement, and to arrange the materials of her composition in such a way as to create the fullest impression proper to the subject. The art she has always at command may not interpret the highest kind of pictorial beauty, but it appeals to a larger class of spectators than a nobler achievement can always command; and very many who have no special understanding of the profounder principles of artistic composition, will find pleasure in a picture so excellent as this. There is a story to make out, and incidents to note, and the pleasure involved in this task is highly valued by many persons.

Gallery No. V. is made remarkable by the presence of S. L. FILDES' picture of the Casual Ward (504). This is the most notable piece of realism we have met with for a very long time. The painter has shirked nothing, he has set down the facts as he found them, and has, as a result, produced the startling impression of all wayward and unlovely reality. These deformed and wretched creatures who wait for admission to a wretched resting-place, are only admissible into art that is indifferent to beauty. These lines describe fairly enough the mode in which the painter has approached his subject—

"Dumb, wet, silent horrors! Sphinxes set up against that dead wall, and none likely to be at the pains of solving them until the general overthrow."—*Charles Dickens. Extract from a letter in the third vol. of "Forster's Life of Dickens."*

—and they also give some idea of the effect of the picture. We think Mr. Fildes has taken the only sincere course possible with a subject of this kind. He has made no attempt to make his picture pretty; he has, in truth, deliberately left it horrible and weird, but so much of artistic taste as there was room for he has bestowed upon the work. The arrangement of the different figures is as artistic as the subject permitted, the colour is quiet and in harmony. But although it may be conceded that Mr. Fildes has done all that an artist could be expected to do with such a subject, that admission leaves unsettled the larger question of the subject's fitness for art at all. We have no doubt that if these phases of human misery are to be perpetuated on canvas, Mr. Fildes has chosen the highest and most straightforward method of interpretation. Their use, if they have a use, is moral rather than artistic, and for the purposes of morality no

picture can be too truthful or exact. But looking now, as we are bound to do, only to considerations purely artistic, there is little in a theme of such grovelling misery to recommend it to a painter whose purpose is beauty. These accidents of civilisation, regrettable enough in themselves, are not, therefore, of very profound significance for the artist whose works are meant to endure, and whose thoughts should be of a kind that we can bear to have with us always. A picture cannot be shut up and put away like a book, and therefore a subject in painting which cannot always make an impression of satisfying beauty is so far unfitted for the purposes of artistic expression. To this extent we think Mr. Fildes' choice is indefensible. The state of things he represents to us ought rather to be removed than to be perpetuated, and its introduction into art which should be permanent is rather matter for regret.

'The Hon. Mrs. Vesey' (468), J. R. SWINTON, is a tasteful portrait, painted in a delicate harmony of colour, the background of blue being brought into accord with the flesh tones of a face that has much beauty of expression. Near this hangs a large landscape (472), G. COLE, representing a sweet scene of Sarrey, chosen in the neighbourhood of Haslemere; and, further on, J. B. BURGESS' clever picture of 'English ladies visiting a Moor's house' (475). When Mr. Burgess first gave us his Spanish scenes the talent that has ripened in the present accomplishment too often found only a rough and unconsidered expression. The necessary culture has now been added, and in the painting of these forms and faces we recognise the skill that has patiently laboured at its task. 'Still for a moment' (484), J. E. MILLAIS, R.A., is a bright child-portrait admirably painted. 'The Morning before Flodden' (509), J. FAED, is one of the few large efforts. Its subject professes to have been taken from history, and is explained in the catalogue:—

'As the King (James IV.) was at his devotions in the church of Linlithgow, a figure, dressed in an azure-coloured robe, girt with a girdle or sash of linen, with long yellow hair, and a grave commanding countenance, suddenly appeared before him. This singular-looking person paid little or no respect to the royal presence, but pressing up to the desk at which the King was seated, leaned down on it with his arms, and addressed him with little reverence. He declared that 'his mother, the Virgin Mary, laid her commands on James to forbear the journey which he proposed, seeing that neither he nor any who went with him would thrive in the undertaking'. . . . There is no doubt that this person had been intended to represent St. John, the adopted son of the Virgin Mary."—*Vide History of Scotland.*

'Grandmama's Christmas Visitors' (521), G. A. STOREY, is a pretty enlargement of a drawing first made for the *Graphic* newspaper. Mr. Storey understands the sources of sentiment that is genuinely English, and in this coach full of eager children anxious to receive the expected presents of the season, he has given us a picture that will be understood by all, while at the same time it preserves certain qualities that are genuinely and decidedly artistic. We may notice near this picture the splendid Lion (527) by BRITON RIVIERE, one of the finest pieces of animal-painting that has been exhibited in the Academy. As the great beast lies drowsily on its side, the tremendous tension of the limbs is relaxed, and we feel only the capacity of force without its actual display.\*

## THE MARINE PICTURE-GALLERY,

142, NEW BOND STREET.

CLOSELY connected with the excellent and deservedly popular project, now duly recognised and firmly established among us for forming periodical exhibitions, each one of them consisting exclusively of the various works of a single artist, is the embodiment of the kindred happy idea for the formation of exhibitions of pictures by different artists, in each of which exhibitions all the pictures treat of the diversified aspects and conditions of one and the same class of subjects. In most cases such exhibitions would necessarily be composed of only a limited number of works; and consequently they might be carefully and exhaustively studied without either fatigue or bewilderment; and, at the same time, it might always be fairly assumed that a high standard of excellence would be an essential condition of their existence. The first permanent exhibition of this order in London (exclusive of the annually recurring "Architectural Exhibitions" in Conduit Street), with felicitously characteristic propriety, is devoted exclusively to pictures of Marine subjects; and the first collection to which public attention is invited, limited to thirty-five works by true masters in their art, triumphantly demonstrates the soundness of the judgment which determined its own peculiar and distinctive character. It might, indeed, have been naturally expected that a marine picture-gallery would have been one among the first, if not the first, to have suggested itself to English artists, and to have become specially popular here in sea-loving England; the fact, however, is, that the

marine-gallery now actually open in Bond Street owes its existence to a Dane settled in our country, who for the first time invites visitors to inspect a choice collection of pictures, all marine-subjects, and all of them painted by fellow-countrymen of the illustrious lady, our own Princess of Wales.

Sørensen, the veteran founder of the school of marine-painters, of which he himself is at once the head and the most worthy exponent, is represented in the present collection by five pictures. Of these the most important, 'The Old Steps at Margate,' painted fifteen years ago, exemplifies the style of the master in its meridian vigour, and also at an era in his career when, with his fame yet to be fully established, he painted with an earnest carefulness, combined with a boldness, firmness, and freedom, and with a mastery also of colour always his own. The cliffs, the houses, the beach, the sea, with a thoroughly English fisherman wading through the surf, and the bright summer sky, combine to render this picture one of those works upon which it is impossible for the eyes to rest without fresh sensations of ever increasing gratification. A very different work is the 'Stormy Sunset off the Coast of Norway,' with the cold waves, the transient lustre of the hour flitting over their deep blue, and the strong fishing-craft heaving and pitching on veritable Nor-

\* To be continued.

wegian seas—such seas as Sørensen knows so well, and amidst whose wild grandeur he can feel so truly at home. The other pictures by the same master are—'A Hay-barge on the Thames off Purfleet,'—the time a delightfully calm summer-evening; 'Early Morning—Merchant Ships passing the Skagen Lighthouse, in the entrance to the Cattegat,' a bold, sketchy work of small size, full of life, with the stiff breeze blowing cheerily; and a tiny gem, all sunshine, 'Soereto and Ischia,' in the Mediterranean.

Melbye, for several years honourably known in this country, has seven examples, each of them well qualified to enhance his eminent reputation. One, a small picture, represents the open sea on the day after a storm, with a wrecked ship and boats on waves that have ceased to be agitated and angry. Another picture, of larger size, is an animated representation of the 'Mouth of the Tagus,' with numerous shipping and boats, the whole delightfully painted, and throughout remarkable for the perfect knowledge of nautical matters quietly displayed by the artist. In his 'Edlystone Lighthouse' he represents the famous beacon, with the sea in its normal condition when a fresh breeze is blowing, the drawing of the waves and their varying colour being rendered with masterly skill. In two noble pictures, one of them considerably larger than the other, the artist has shown how the sea breaks grandly, and yet impotently, upon the rocks at the 'Land's End, Cornwall;' in the larger of these works, in which a gathering storm-cloud threatens "dirty" weather, a ship is shown under reefed topsails, at just such a distance from the rocky barrier of the waves as to appear out of actual danger, and yet close in upon a dangerous shore. Another picture, a 'Brig Reefing Topsails in a Gale,' exhibits the open sea, the waves wild and stormy in their forms and exquisitely transparent, and of true open-sea colour; the vessel too is finely drawn and admirably painted. But the finest picture in this group is the 'Entrance to the Mediterranean,' a work painted on a large canvas with a vigour and truthfulness that may fairly claim to have rarely been surpassed. It is morning, and the early sunshine of a day of glorious promise gleams laughingly over the sparkling waves as they heave grandly in transparent masses beneath a strong south-wester, their curved sides all creamy, and their crests both foam-crowned and flashing with glowing iridescence. The view is looking westwards from within the Straits, the line of the African shore, with Djebel Musa shown in the distance. Well in front is a Spanish felucca, bounding forward, every inch of her enormous sails drawing, three of her picturesque crew being still aloft and lying out on the mainyard, and her wet canvas *blooming* in the sunshine. In the middle distance is a ship under all sail, with a steamship further away, and other vessels in the offing; and in shore are two men-of-war under sail, with numerous craft of various kinds, some at anchor and some sailing. This picture has been secured by an English gentleman, well known as a lover and a patron of Art, who may be congratulated on the addition to his collection of a work that would dignify any picture-gallery in England.

Of the two pictures by Carl Neumann, one, which is painted on a canvas of ample size, occupied a place of honour in the Vienna Inter-

national Exhibition of last year; it is a grand storm-scene, with a coasting-ship wrecked on a lee shore, her crew seeking refuge in the rigging, while anxious efforts are being made by crowds on the shore to effect their rescue. In the companion work by this artist, a small picture, the open sea—it is the North Sea—is also stormy: in the offing a heavy ship looms hazily; somewhat nearer, a fishing-boat is running before the wind; and still more in front, another fishing-boat wisely shows only a small spread of canvas.

Like his *confères*, Sørensen, Melbye, and Neumann, Carl Bille is an artist who understands shipping, and has a genuine, loving feeling for the sea; he can both draw and paint the contours of waves in motion and the crests of waves, and he knows how to show the sub-undulations and the transparent massiveness of the sides of waves. He is a marine colourist also, in the true acceptance of that honourable title, who is able to render the subtle fluctuations in colour of the sea, and its changing tints under the varying influences of sunshine and of reflection from cloud and sky. This artist, who exhibits fourteen pictures, is specially distinguished for his moonlight scenes at sea, in which he shows, in a manner rarely equalled and impossible to be surpassed, what the sea and shipping are at night, when the darkness is lighted up, as far as it is lighted up, by the cold radiance of the moon, and the dark waves glitter with fitful gleams of her silvery light. The group of pictures by this accomplished artist, now in the Marine Gallery, happily exemplify his favourite subjects in their comprehensive variety, and demonstrate his ability to represent the sea and shipping with equal ability, whether shown by day or by night, in calm or when the wind blows freshly, whether off the shore or out in the broad expanse of the ocean.

Carl Baagøe, who has five excellent pictures, may be styled a portrait-painter of shipping, so remarkable are his pictures for the display of an accurate and exact practical knowledge of even the minutest details of a ship, of her spars, rigging, and sails. He also paints the sea well, and his compositions, both at the first glance and after mature study, give the most satisfactory assurance that the scenes they purport to represent are represented by them with earnest and truly graphic fidelity.

The solitary picture, a characteristic little work, by Carl Rasmussen, shows what the North Sea is like 'Off Greenland,' where the whaling ships sail on their adventurous course amidst icebergs.

Professor Simonsen, again, has only a single picture in the gallery. He, however, has painted, not from impressions produced by years spent in the high latitudes of the cold north, but under the influence of the warm, sunlit Mediterranean, when, close to the side of the green ripple of that glorious sea, he has placed two 'Moorish Piratical Feluccas,' run on shore in order to enable their unquestionably piratical crews to dispose of their plunder to comrades of the land, who no less certainly have a right to be styled pirates also.

These two capital pictures complete an exhibition the first of its kind formed in London, which we strongly advise our readers to visit, in consequence, indeed, of its unique character and its special interest, but, at the same time, far more decidedly because of the intrinsic excellence of the pictures as works of Art.

## THE ALPINE PICTURES IN THE CONDUIT STREET GALLERY.

IN one of the galleries at 9, Conduit Street (the other gallery being occupied by a fine collection of photographs) is an "Exhibition of Modern British and Foreign Pictures," of which the space at our disposal prevents us from taking now more than a very brief notice, though we may find occasion to refer to it again. Here are about one hundred works, pleasantly arranged, in a well-lighted and commodious gallery, the miscellaneous pictures comprehending a variety of subjects, while one group is devoted to the single subject of Alpine scenery, in the varying phases of its most sublime and magnificent aspect. The latter pictures, all of them painted with extraordinary power and rare artistic skill, by M. G. Loppé, are twenty-eight in number, four of them being of large dimensions, while the remaining twenty-four vary in size, some of them being very small. It is not at all too much to say of these pictures that, in their own department of Art, they know no rivals, and, at the same time, that they themselves leave nothing to be desired. Indeed, if the majesty of vast crevasse-cleft glacier, and of towering snow-crowned mountain, and the glowing glories of sunrise and sunset displayed from the summit of Mont Blanc; or the crest of *L'Aiguille du Gouté*, or the ascent of the same "monarch of mountains," can be at all realised without being actually seen, M. Loppé has nobly accomplished the achievement of such

realisation. His four great pictures represent, 'The Matterhorn,' as seen from the Gorner-Gratt; the 'Mer de Glace, Aiguille des Charnoz,' Valley of Chamounix; 'Traverse des Seracs du Glacier du Géant,' between Chamounix and Courmayeur; and 'Sunrise from the Summit of Mont Blanc.' Of these, 'The Matterhorn,' without detracting from the greatness of the other three, may be pronounced the greatest; as, on the whole, it may aspire to be regarded as the finest Alpine mountain-picture ever painted, and consequently, the most perfect translation upon canvas of Ruskin's noblest Alpine word-painting. The most interesting and remarkable of the other pictures by M. Loppé are the red sunset, represented in No. 29; another marvellous sunset, seen from the 'Grands Mulets,' No. 17; 'Crossing the Mer de Glace,' No. 25; 'Lake Moerjelen, in the Canton du Valais, Switzerland,' No. 76; and (quite a tiny gem) No. 78, 'Mont Blanc at Sunrise,' as seen from the Breithorn, in the Valley of Zermatt.

Of the best pictures by other artists and of other subjects, as a good typical specimen, we may select No. 73, 'The Armistice,' by Edwin Long. This picture, solidly painted, with a fine feeling for effective composition and well-balanced colour, tells a touching tale with the vivid truth and the deep pathos of a master of his art.



## DORÉ'S 'DREAM OF PILATE'S WIFE.'

WHILE thoroughly true to himself, in the picture which is his latest addition to the Gallery that bears his name in Bond Street, GUSTAVE DORÉ has surpassed himself altogether. It might, perhaps, be enough to say of a picture bearing the title of "The Dream of Pilate's Wife," that, as a poem upon canvas, it was well worthy of the poet-painter who could choose such a theme, and no less worthy also of the intensely poetic subject itself when so chosen by such an artist. But the picture that actually bears this very title,—the picture which Doré really has painted, and has sent to London, where we all may see it, and may visit it again and again, and may dwell with deep and still deeper thoughtfulness upon its sublime interpretation of the mysterious vision, recorded, but left to be its own interpreter, in imperishable association with the ineffable mystery of the Crucifixion,—this picture demands, not merely a recognition in general terms of its extraordinary character and its singular merit, but also, at any rate, some attempt at a description of the interpretation it assumes to give of the "many things" that troubled the wife of the Roman *procurator* in the "dream" that she dreamed, when her husband was about to take his seat for judgment upon "that just Man" who was indeed "King of the Jews," and also his own Lord and the Saviour of the world.

When Pilate "was set down on the judgment-seat, his wife sent unto him, saying,—'Have thou nothing to do with that just Man; for I have suffered many things this day in a dream because of Him!'" And the evangelist has added not a single word more. Nor have we any further authentic knowledge whatever either of her, whom legends have named Claudia Procula, or of her dream, or whether her words of anxious warning at any time or in any degree affected Pilate or reacted upon herself. She dreamed: and her dream was of "that just Man:" and in and through that dream of hers she "suffered many things." What "things" were they? Doré tells us, in his new painted poem, that they were revelations of the future Christianity, which by angelic interposition were made to float before the dreamer's mental vision. As Milton wrote of the Angel, whom he represented to have caused in primeval days a grand panorama of human history to pass in review before the eyes of the first parents of mankind, so Doré has shown an angel as in the act of portraying in vision to the sleeping wife of Pilate the triumphant glories of the Cross. This picture, therefore, interprets the "Dream of Pilate's Wife" as a vision of what then was, of what in part still is, the future. On the extreme left of his canvas the artist has placed a flight of stone steps leading downwards to the front of the picture. At the head of these steps is seen, the entrance open and glowing with rosy light, the interior of the sleeping-chamber of the powerful Roman governor's wife:

her couch is there, but without its occupant: she has risen in her sleep, and is standing, in profound sleep still, midway down the descent of the steps. Close by her side, nearer to the centre of the picture, radiant in pure light, an angel hovers lightly, his wings uplifted, his right hand extended towards the dreamer, and with his left hand pointing to the dream. Very angelic is the expression of that bright angel's countenance; and gentle, and as if suffused with heavenly beneficence, is the action of his beautiful figure,—he is whispering the dream that fills the rest of the picture, the dream that the rapt and stricken features of the dreamer declare, with an emphatic eloquence unknown to spoken words, to fill her soul with troubled perplexity and admiring wonder. And the "Dream" is such as this:—"That just Man" Himself stands there in royal array, as He stood before Pilate's tribunal—He wears a robe of scarlet, but His crown is a crown of thorns. From His Person there shines forth a light; and that light reveals men with such a cross as Roman cruelty used in criminal executions, in front of the King; other men are prostrate at His feet; and one, leaning on a golden cross-bitted sword—it is St. Paul—is standing between his Lord and the cross. Behind the figure of Christ appear the four Evangelists, St. Peter close to them; and, crowding behind and around him, up to the side and the base of the picture, are the fathers and saints, the typical representatives of the noble army of the militant Church, prominent among them being Helena, wearing an imperial crown, and holding up the cross in triumph. More in the centre of the composition appear the chiefs of the Crusades, with Charlemagne, and a mighty host of Christian warriors. These figures, with those on the right, gradually melt away, until the upper part of the picture shines forth as a countless choir of angels and glorified believers; in the midst of them is a cross in celestial glory, the centre of the unearthly light that illuminates the entire vision with a heavenly radiance more or less fully manifested.

This remarkable conception is distinguished above all the other pictures of the artist by the care with which it has been set forth upon the canvas. The drawing of the figures, together with the aggroupment throughout, and the colouring also, are all that could be desired. Nothing can be finer than the realised ideas of infinite space and of unnumbered multitudes. Not without some suggestive reminiscence of what Ristori was in her great scene as Lady Macbeth, this impersonation of Pilate's wife is faultless, except, perhaps, that her figure is slightly too tall: she palpably is dreaming in deepest sleep; and the entire picture declares itself to be a dream—that very dream, may we believe, which caused the dreamer to "suffer many things?" Like the majority of M. Doré's compositions, it is full of poetic imaginings; and these rarely fail of being attractive.

## SOUTH KENSINGTON MUSEUM.

## SPECIAL EXHIBITION OF ENAMELS.

IT was a happy idea to select enamels on metal as the special subject for continuing the series of Loan Exhibitions which have formed such instructive and valuable features in the moving attractions of the South Kensington Museum, and which seemed likely to be superseded in the future by the introduction of ancient examples into the programme of the International Exhibitions, as in the case of antique drinking-vessels, &c., last year, and old lace in the present year.

There is an unfortunate tendency in the public mind to mix up the permanent Museum at South Kensington, as administered by the Government, with the International Exhibitions, as managed by, or in the name of the Commissioners for the Exhibition of 1851, which cannot be too much deprecated; and the distinct character of the loan exhibition at South Kensington Museum for 1873, will, we trust, help to separate the two institutions. Both may be aiming at the same end, but the method and responsibilities of each are totally different. In the one we have the control of parliament through the Government, in the other the Commissioners are only responsible to public opinion. When they choose to report their proceedings to the Queen, they do so, and there the business and responsibility end.

In seeking to produce a parallelism between the South Kensington Museum and the International Exhibition of 1872, by getting up loan

exhibitions of antique jewellery and musical instruments in the Museum, modern jewellery and musical instruments forming part of the programme of the Exhibition, the late director of the former, and *de facto* manager of the latter, succeeded in so far giving a oneness to the two institutions, which we have no hesitation in pronouncing most undesirable in every way. In 1873 the needlework exhibition at the Museum had a factitious parallelism with the silk and embroidery of the Exhibition; but this year the two are, as we have stated, thoroughly distinct from each other, and as the International Exhibitions cease after this year, this incongruous mixing up of two distinct institutions is not likely to occur in the future.

The special loan exhibition of enamels occupies one side of the South Court of the South Kensington Museum, and comprises considerably over one thousand examples of enamels on metal of the various ages and countries of the world. Some eras and styles are largely and fully represented, others are by no means so complete as we should desire to see them.

The arrangement is somewhat novel, from the fact that the more recent productions are taken as the starting-point; and the development is thus traced backward from works of the present day to those of the most ancient examples. The first specimens are illustrations of the process of *cloisonné* enamel, the examples having been presented to the Museum,

in 1869, by M. A. Falize, of Paris. The advantage of these specimens being placed first is, that when the visitor examines the objects decorated by the *cloisonné* method, he has a distinct idea of how the effects are produced. The illustration is thus much more valuable than if it came after the inspection of the objects.

A *coffret* of ebony with *plaques*, executed after the manner of the Limoges, lent by Mr. C. F. Præd, is a very charming example of modern French enamelling. Modern jewellery, and a series of objects belonging to the Museum, supplemented by loans, make up a most interesting illustration of the present state of the enameller's art. Of works executed at a comparatively recent period, and running back to the end of the last century, consisting chiefly of pictorial examples and portraits, the Plumley collection, bequeathed to the Museum in 1869, containing some of the late William Essex's best works, and a small series lent by her Majesty the Queen, in which are comprised portraits of the late Prince Consort, Lord Aberdeen, Lord Melbourne, and some of the royal children, give a very satisfactory representation, when taken in conjunction with those contributed by Mr. Samuel Redgrave, and the fine collection of miniature enamels by Pettit, lent by Mr. J. Jones. In addition to the specimens by the English enameller, H. Bone, R.A., included in the series lent by the Queen, and one or two in the Plumley collection, there are a few specimens contributed by his family.

Spanish, French, and Italian enamelled jewellery is represented by the Museum collection, with the addition of a few loans, the most important being a magnificent necklace with pendants, of the *cinque-cento* period, attributed to Benvenuto Cellini, and lent by the Countess of Mountcharles. The work is a fine example for the student designer of jewellery and for the enameller in the delicate application of enamel to gold surfaces. Venetian enamel is represented by a few pieces belonging to the Museum, one a very superb *plateau* of large size, recently purchased, and an admirable specimen of its class. The principal loan in this section is a pair of candlesticks, lent by Mr. F. Davis.

Watches, boxes, and trinkets, chiefly French and German, form an interesting collection, the loans supplementing the national collection very effectively. English enamels, under the head of Battersea and Bilston, is not so largely illustrated as it might have been; for although the style of Art is not high, yet, as a distinct national Art-industry of the last century, it is highly interesting. Some of the examples of Bilston are superior to those usually classed under that head, and but for the fact of their authenticity as products of this "hacker country" village being indisputable, they would be accredited as Battersea. In further illustration of English enamelling, chiefly of seventeenth century, the specimens lent by the Earl of Warwick and Earl Cowley are very valuable.

As may be supposed, the great Art-feature of the exhibition is comprised under the head of Limoges. Happily the nation possesses at South Kensington a very fine and interesting permanent collection. This has been liberally supplemented by loans from the Earl of Warwick's collection at Warwick Castle, the Duke of Marlborough's collection at Blenheim Palace; Sir Richard Wallace has also lent some fine examples, as also Mr. Magniac, Mr. F. Davis, Rev. Montague Taylor, Mr. R. Fisher, Mr. Salting, and others. The beauty and exquisite finish of some of these examples render them admirable as studies of colour and decorative design. The works of the Penicauds, Pierce Raymond, Jean Courtois, Susanne de Court, and others of the Limoges school, are all represented, and nothing but a special critique on the whole series could possibly do them justice; but as our space will not permit us to particularise, we simply advise those lovers of Art interested in the works of this period to see and carefully study for themselves.

Oriental enamels follow the Limoges, after a few but very interesting examples of antique work, Roman, Anglo-Roman, Celtic, Byzantine, &c.

Indian enamelled work is not so largely represented as might have been expected. The objects shown are chiefly weapons, some of them of high class in decoration and extreme skill in design and execution; but the leading groups of the Oriental section are those comprising the Chinese and Japanese. Of the Chinese there is a very varied collection for its extent. Some of the old *cloisonné* is remarkable for its harmony and brilliancy of tone and colour. Japanese Art in this direction is chiefly illustrated by one contributor, Mr. James L. Bowes, of Liverpool, and he has practically covered the whole ground, so far as could be expected in an exhibition of this class. In the case solely devoted to Mr. Bowes's collection are to be found some of the most exquisite specimens of Japanese enamel ever brought to Europe, or probably ever seen in Japan. The various classes of enamel, too, are fairly represented, and the perfection to which the metallic *cloison* work, and the exquisite skill in the vitreous filling up is shown, must convince the most sceptical that the Japanese stand first in the production of these decorative works. Taste as to colour, and the peculiar combinations of tints tending to a given result, harmonious to some eyes, and by no means harmonious to others, may largely differ, and lead to controversy, but about perfect mastery over materials, and means to a given end, there can be no dispute whatever.

We commend this special loan exhibition of the enamels of all ages and people to the attention of our readers, as an artistic lesson they will not be likely to have again for a very long period. It will be kept open until September.

## THE SEVEN AGES OF MAN.

FROM THE PICTURE IN THE SHEEPHANKS COLLECTION.

W. MULREADY, R.A., Painter.

H. BOURNE, Engraver.

THIS, we believe, is the largest picture Mulready ever painted, the canvas measuring nearly four feet by three feet. The original design was made for the frontispiece to a series of illustrations of the same subject, published by Mr. Van Voorst very many years ago, but the picture itself was painted for Mr. Sheepshanks, and exhibited at the Royal Academy, in 1838, under the title of 'All the World's a Stage.' Mr. Ruskin, in his tract, "Pre-Raphaelitism," refers to it as a subject which "cannot be painted. In the written passage the thoughts are progressive and connected, in the picture they must be coexistent, and yet separate; nor can all the characters of the ages be rendered in painting at all. One may represent the soldier at the cannon's mouth, but one cannot paint the 'humble reputation' which he seeks." Mulready's composition, however, is less a proposition to illustrate the life of man from the cradle to old age, than the various states of existence through which he may be called upon to pass: and this is in itself quite sufficient to sustain Mr. Ruskin's proposition, inasmuch as it would be impossible to preserve anything approaching to unity of idea where the subject-matter is necessarily broken up into several distinct narratives. The result of this in the picture is the crowding together of various incidents to an extent which makes the whole somewhat confused and defective in general effect.

The catalogue of the pictures at South Kensington, where this work is, thus describes the subject:—"In the middle ground, on the right, the child is seen just born into a world of restless change and labour. A peasant, removing, carries the household goods upon his back; the mother is burdened not only with her young babe, but with some chattels also. Beside them the labour of intellect is indicated by the pale, worn

student with his book, who looks with some envy on the lover, a youth of his own age, whose lighter labour is bounded by a sonnet on 'his mistress's eyebrow.' The hurly justice contrasts with his schoolboy son in the middle ground. Behind them is a gatehouse prison; from their prison over the arch the captives endeavour to obtain alms by dropping a shoe to the passers-by. Beneath, the rich and free go forth to enjoy the sports of the field. On a hill to the right stands a feudal castle, showing all the incidents of feudal rule; the gibbet and the axe, the traitors' heads surrounding the keep, are dimly seen. In the front a soldier is chastising a youth; the lad has made sport of him who, in the last stage of all, is dragged forth," in an invalid's chair, "to inhale once more the springtide air. 'Sans eyes, sans teeth, sans everything,' his attendant endeavours to awaken the imbecile man to the salutation of one only less ancient than himself. On the ground, an old hound, weak as his master, is tormented by a playful puppy; while the giant that draws forth the aged dotard stops to drink."

This description does little more than point out the leading features of the composition; the minor incidents are very numerous. The picture, it may be remarked, was never quite finished; and even if it had been, it would not have ranked among the painter's best works: he evidently attempted too much in introducing on his canvas such a number and variety of figures, while the subject is one in which he could not possibly feel himself at home: it was foreign to his artistic instincts, and therefore comparative failure was sure to be the natural result: still, it presents passages of unquestionable interest, if it adds nothing to Mulready's high reputation, and certainly is a novelty from his hand.





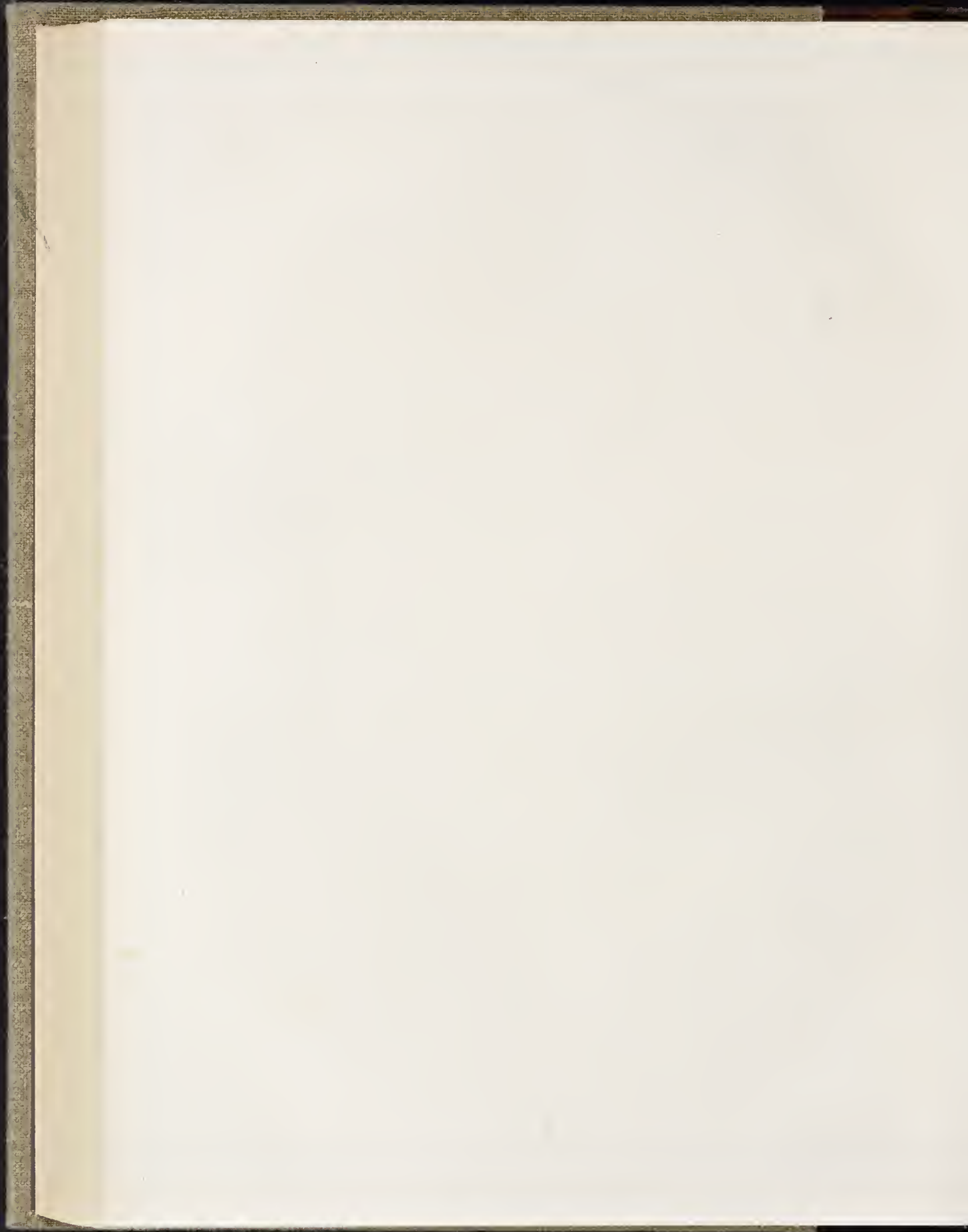


W. MURRELL, R. A. PINX

H. BOURNE, S. 1833

THE SEVEN AGES OF MAN.

FROM THE PICTURE IN THE SHEPHERD'S COLLECTION.



## ANCIENT STONE CROSSES OF ENGLAND.\*

BY ALFRED RIMMER.



As before has been said, crosses would appear to defy any attempt at systematic classification; and therefore these papers will assume more the nature of a series of essays, somewhat, it may seem, disjointed; but one style and purpose of a cross runs so completely into another, that this is inevitable. Perhaps there may be, to

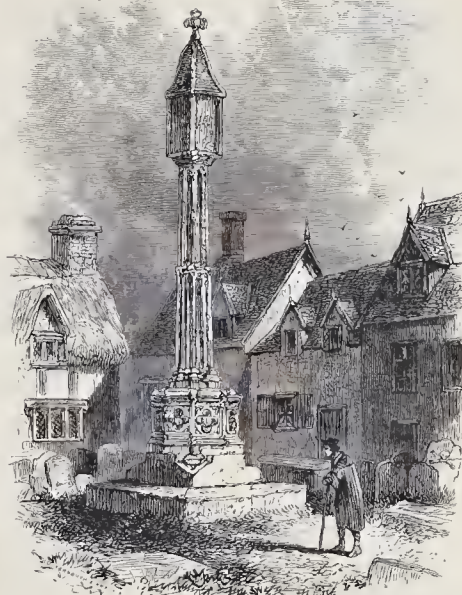
some extent, an advantage in such mode of treatment, for we can take hold of any incident without being particularly tied to a single branch of the subject, and so, possibly, be brought more vividly, as it were, face to face with ancient times.

The Cross of Newark, which forms the subject of the first illustration, has often been called an Eleanor Cross, but it is not; and any one might see at a glance that it belongs to a much later style of architecture. It was built by the Duchess of Norfolk. She was married to John, Viscount Beaumont, who was slain at the Battle of Towton-Moor, in Yorkshire.

That England should have been the scene of the most fearful battle-fields, seems now almost incredible; but we are so familiar with the vivid pictures Shakespeare has given of the wars of the

and Saxton, in Yorkshire. And the same act of this play gives us an astonishing insight into the history of the times. There is a son who had killed his father without knowing him:—

"From London by the King was I pressed forth.  
My father, being the Earl of Warwick's man,  
Came on the part of York, pressed by his master."



Headington Cross, Oxford.

And then there follows the scene of a son killed in like way by his father, who says—

"What stratagems how fell, how butcherly,  
This deadly quarrel daily doth beget."

But Clifford sums up the national troubles more fully than either of these—

"Here burns my candle out, ay, here it dies,  
Which while it lasted gave King Henry light.  
O, Lancaster, I fear thy overthrow  
More than my body's parting with my soul."

"And, Henry, hadst thou swayed as kings should do,  
Or as thy father and his father did;  
I and ten thousand in this luckless realm  
Had left no mourning widows for our death."

Unhappily, this estimate is not quite a third of the entire number slain. Newark, by the old roads, would be about seventy-three miles from Towton, and here the body of Beaumont was taken for interment, and the cross of which we are speaking was erected by his widow to his memory. It is a valuable specimen, as the date is so completely fixed; and, singularly enough, at Wakefield there is a most beautiful chapel, built on the bridge over the Calder, to commemorate those who fell on the other side of the combatants. The canopy of this cross has been restored in



Newark Cross.

Roses, that they appear, as we read him, more real than even the comparatively recent struggles of the Commonwealth.

When Clifford, unseen, was heard, after the Battle of Towton, to breathe his last—

"Whose soul is that that takes her heavy leave?"

he had been carried aside on the battle-field between Towton

\* Continued from page 107.

recent times ; it was tabernacle-work originally, in all probability. The date of an old engraving illustrating it, which is now before me, has been cut off ; it evidently is about ninety years old, and in it the canopy which at present exists is not given.

This is a very excellent example of a memorial-cross ; when it was enclosed with a railing, and this again was utilised for two lamps some years ago, it is satisfactory to be able to state that a lamp was not placed upon the top of the cross, as is the case in another that will be referred to hereafter, and which is mentioned chiefly to show how a most picturesque scene can be spoiled by a very small corporation in a village that boasts—by ancient charter—of a mayor and council. The inhabitants are only, perhaps, three hundred ; and an old shaft was removed some dozen years ago and placed by the side of the ancient steps of the cross. This occurred in the village of Holt, on the opposite side of the River Dee to Farndon, and it has been defaced in this astonishing way within the last twelve years.

The Cross of Headington, in Oxfordshire, is a fine old specimen of fourteenth-century work, and must at one time have very closely resembled the mutilated one at Holt. To some extent it bears an appearance to Newark ; but it has the advantage of a fine base, composed of quarter-foils, which enclose a kind of open book in the middle.

King Edward the Confessor was born at Islip, near here, and for some time he lived at Headington. The palace of his father Ethelred was in the neighbourhood ; and its site is sufficiently well known to be in the grounds of a house called the Rookery, in the vicinity. The date of Headington Cross is uncertain ; but it is indisputable that in the fifteenth century the kings of England had a chapel in the royal manor of Headington—and equally sure that the cross was standing then. The head of the cross is modern, and simply a kind of rude tabernacle-work. It belongs to the same class of heads as that of Henley, in Warwickshire, and another at Delamere, which has only recently been exhumed.

The head of Henley Cross is here given, and is very curious. There is a most singular image of the crucifixion overshadowed entirely, as it would seem, by the Supreme Being in the act of benediction. Perhaps there is nothing like this in England, nor can we recollect any similar ancient device in any other country. This head is borne up by four angels at the angle, which seem never to have been surmounted by pinnacles.

There is a very remarkable cross at Leighton, near Bedford, commonly called Leighton Buzzard. It is not a little singular, that even among the best-informed, this affix of Buzzard has long been considered an abbreviation of "Beauesart." Such is not the case, however. In old documents it is spelt Bosard and Bozard ; as it happens, there was an old family of that name in the reign of Edward I., and they appear again in Edward III.'s time, as knights of the shire.

This cross would seem to date back to the reign of Henry VI., so far as its mouldings and general character may be taken as an indication. It is pentagonal in plan. There is a strong central column ; and it must in fairness be admitted that, notwithstanding

all we can say in praise of the unerring skill of mediæval designers, any form of uneven sides is not satisfactory ; it must of necessity throw one side out of the centre in nearly any position from which it may be seen ; and this is very much more noticeable in the otherwise exquisite cross of Geddington, one of the Eleanor ones previously alluded to.

Leighton Buzzard Cross was originally designed for three stories, though it is not at present in our power to say if it ever was carried out according to the original plan. But any one can see at once that the short, sudden termination is recent, and not in accordance with the lower parts ; for as it is, the cross seems stumpy and ungraceful, and very unsatisfactory to those who have made a pilgrimage to see it. Let any one, however, add another stage, similar to the next illustration of Abingdon Cross, and the difference will be very apparent. It can easily be done with a pencil.

Some few miles from Leighton Buzzard was the once celebrated Cross of Abingdon, in Oxfordshire. It is mentioned here as having several incidents in common with the last cross we have been considering, though, unhappily, it met with a disastrous end. It was built by the brethren of Holyrood Cross, who were a fraternity belonging to the Abbey of Abingdon. Among the governing body were Sir John Golafre and Thomas Chaucer the son of the poet ; and it is generally said that he was concerned in designing Abingdon Cross. It has been described by Leland as "a right goodly cross of stone, with faire degrees and imagerie," in the market-place. This cross was repaired in the year 1605 by the gentry of the neighbourhood, and a slight incident like this illustrates well that, notwithstanding the sudden reception of a foreign



*Henley Cross.*



*Leighton Buzzard, Bedfordshire.*

style, a real admiration of genuine English architecture was not by any means extinct. One gentleman subscribed the respectable sum of £30, a large amount indeed in those days for any such purpose. It is a singular circumstance, that on the assembling of the Scots in 1641, a gathering of two thousand choristers sang the one hundred and sixth Psalm. It was a curious anachronism



for them to select the high cross for this particular ceremony. Already many grand old landmarks had been senselessly swept away, and all crosses were proclaimed as vanity by their preachers. Abingdon Abbey was destroyed a century before, as were nearly all its fellows; and glorious relics of architecture were heaps of stones, which from that day even to this have served to build



Abingdon Cross.

barns and garners. But these things did not move them. Time has healed in its own way many a wound, and transformed a demolished building into a pleasing ruin; then, however, the gaps were fresh, and the mortar not moss-grown. But in the words of the Psalm they were singing, "Lust came upon them in the wilderness," and the destruction of the cross was decreed, for it was "sawn" down by Waller's army. Richard Symonds, an officer in the Cromwellian army, even pays a tribute to its beauty.

Abingdon Cross was built, it is said, on the same design as Coventry Cross; and though that also is destroyed, we happen to be in possession of abundant documents and drawings that show what the latter was like. It is later in style than Waltham, and much more florid. Perhaps, indeed, it cannot fairly, considering its date, be brought into competition with that incomparable work of Art; but it must have been very grand when complete; and Britton, in the "Antiquities of English Cities," gives a most interesting account of it. It was so richly gilded, that we are assured when country people came from their homes to Coventry, they could "hardly bear to look upon it when the sun was shining." And, indeed, it seems scarcely credible that even so lately as last century it was destroyed. The history of this cross is really curious. It was built in consequence of a bequest made by Sir William Holiis, who himself laid the first stone; and this was done on the site of a much more ancient one, of which we have been unable, so far, to find any record or description. The town-

let were in their day and generation quite alive to its value, for they passed some laws to prevent its defacement. Among these was a fine of three shillings and fourpence for any one who should sweep dust in the enclosure—the cross-cheeping as it is called—unless they had previously sprinkled the dust with water to prevent its rising upon the gilded work of the cross.

The regilding of this magnificent structure, in the year 1668, used up 15,403 books of gold, we are informed. It is quite an unsettled question how far this mode of decoration in the open air is consistent with High Art. It is true the Greeks used it to a very great extent, and the Acropolis was at one time a vast mass of coloured marble buildings. Great allowance must be made for the climate and the skies, for it is well known that any steamer that plies between the Mediterranean ports and England finds the difference very soon in the polish of the brass fittings, for there they remain bright for many days, and in Liverpool or London they become dim, if polished ever so carefully, after being for a few hours in either harbour.

The cost of repairing and regilding the cross in 1668 was the respectable sum of £276 2s. 1d., and the articles are yet in existence that confirm the agreement.

The Mayor of Coventry, in his official capacity, seems to have made the bargain with one John Sweyne, who resided at Brereton, in Cheshire, for the restoration, and his avocation seems to have been "stone-cutting." But all the grandeur of this cross did not preserve it from very deliberate destruction even so lately as the close of the last century. It was considered by the public-spirited inhabitants to be behind the age, and rather in the way, and it was doomed. Some features of this cross are very curious, for, fortunately, it is preserved in an excellent print, by T. Deago, of High Street, St. Giles's, who before its final destruction had perpetuated it in an excellent copper-plate engraving, now not procurable. There were a vast number of figures on it, and at the summit was a statue of Justice with scales, and on the opposite side one of Justice with a sword. Slightly above these was a figure of Mercy with an extended arm. The total height of the cross was nearly sixty feet.

The last we shall allude to in this somewhat promiscuous chapter is Somersby, in Lincolnshire, which is widely different from any we have as yet considered in its appearance, and, indeed, is quite unique in England. This cross, which is fifteen feet in height, is surmounted by a triangle, embattled, and the top of the shaft has an embattled head. In other respects it is just a tall, graceful column, octagonal, and springing from brooches which rest on a square pedestal.

On one side is a figure of the Virgin and Child, and on the other is the Crucifixion. This cross is pleasantly situated in the wolds near Horncastle, in the churchyard of Somersby, on the south side of the church; but whether it is a memorial or a weeping cross, there is nothing to determine. Nor, indeed, can we discover the date of its erection, though this must have been about the year 1420, judging, at least, from the architectural features. The church, which is contiguous, presents few points of interest architecturally: the living has long been in the gift of the Burton family, who are the lords of the manor.



Somersby Cross.

## THE MANNERS OF THE LATIN AND ANGLO-SAXON RACES CONSIDERED AS A FINE ART.\*



MANNERS, like most else, go by contrasts. Hence, if bullying, as indicated in my previous article, is a prevalent British trait, its opposite, a civility of speech, if inelegant at times, characterises the masses. This is the wholesome and attractive side of vulgarity, which in principle, however vitiated in custom, is the soul's recognition of and craving for a higher phase of being—a veritable ideal it holds constantly in view as its model of life. However much it may be degraded by individual foolishness and meanness of conceptions of existence, the finer instincts of humanity may be detected beneath all, needing only that the individual should see himself for awhile as the cool eye of reason or the pitying orb of sympathy does, to awaken better sentiments and arouse a more courteous deportment towards fellow-beings at large. It is not agreeable to descend from general truths to particular illustrations of personal contemptibility, but a few must be cited to define my meaning from time to time, leaving my readers to supplement them as far as may be necessary from their own experiences of the world.

An English nobleman visiting a foreign town where I happened to be recently, on entering a bookseller's with whom he dealt, was asked by the too obsequious tradesman, "How is Lady —— to-day?" "What did you say, sir?" was the reply, in a tone of Olympian rebuke, with a look indicating that the question was heard and had better *not* be repeated. On its being so, my lord rejoined, "Sir, repeat that again and I will knock you down." An English lady of high birth, discussing the event with me, thoroughly approved of it. The social pretension of the tradesman was an offence against noble blood, and if not instantly repelled, the heavens might fall.

From what I have learned of the home-training of aristocratic families in England, I opine that the affections are apt to be held secondary to the interests and instincts of caste. Its main purpose is to uphold its special theory of social exclusiveness, and to exact implicit obedience to its requirements from all interested or connected with it. One of my fair informers, whose ancestral protoplasm date back to the Conquest, a member of a widespread, haughty family, now split into Catholic and Protestant branches, assures me that the family discipline was wholly of this character. Nothing was permitted to the natural instincts of the tastes or affections which in the slightest degree conflicted with the artificial barriers of caste. If inadvertently there had been any breach of the family code of deportment as regards inferiors in rank, it was atoned for at once by conduct intended to effectively snub in the outset the slightest misleadings of the heart. In time, what at first shocks a youthful soul in these matters, acquires a pleasurable zest as a fling at an inferior, reminding him or her of the immeasurable gulf between rank and no-rank. Indeed, in one sense, the movable scale, or code, of English snubbing and snobbery combined, is the patent glue which sticks together, in a somewhat loose fashion, the different parts of the social and political fabric. If this bar was let down, most women of all positions would be found too radically alike to permit it ever to be set up again. But, in another sense, it is the dry-rot of British civilisation, poisoning domestic happiness, isolating sets and individuals from their natural sources of enjoyment and instruction, misplacing and mismating people in general, and turning them into Ishmaelites, at enmity with everyone outside of a restricted circle. One would suppose that the chief sufferers would be inspired with the desire of a sounder social constitution. But the malign influence of snobbery intensifies as it descends in society's ordering. I knew an elderly person afflicted with the notion that in some remote period royal blood had been injected

into the family veins, but which had not prevented her from becoming dependent on the charity of strangers—republicans too—for a home. Wishing one evening to go out a short distance, one of the servants, an aged, respectable Italian woman, whose arm her mistress often took herself, volunteered to be her escort, saying, as the crowd was great, "Perhaps you had better take my arm." The English lady, as she haughtily considered herself to be in virtue of birth, did not propose, "my lord" fashion, to knock her down, but she did what was more offensive, for not daring to risk being separated, she daintily took hold of the upper part of her sleeve with her two fingers, holding it away from her as if touching carrion. These two instances are sufficient to characterise the baser types of manners which a mean idea of caste begets. They are not so uncommon in diversified forms as a broader view of humanity could desire. Can we marvel at the distaste in which many foreigners hold those of the Anglo-Saxon races whose hearts are kept in unworthy bondage to a system which engenders false ideas, taints manners, and obscures many excellent traits of national and individual character, greatly diminishing the vital force of their possessors in the world? And it is not easy to find many persons of English origin wholly free from its narrowing spirit. So long as each caste strives for exclusive privileges, is seclusive in habits, and jealous of or contemning everything not within its own manor born, just so long will the ideal man of English high life be imperfect in his manners; a hot-house, half-fledged being, exercising a dubious influence on those around him. As it descends in the social scale, this type of humanity, being gradually stripped of whatever gilding or refinement comes of aristocratic associations and training, grows more intolerable and derogatory to human nature. Could this element be eliminated from the social atmosphere of England, and replaced by the personal independence and courteous self-respect which distinguish Latin races, we should possess finer examples of the ideal man than the world now knows; for there are sound, fundamental principles in British character which need only this pruning and grafting to become altogether beautiful.

How is it with Americans? British colonists carry with them wherever they go their home-traits, good and bad. In America these have been modified by new conditions of climate and exigencies of life, as well as by being interblended with the habits and manners of other European immigrants. Out of these varied combinations there is rapidly crystallising a fresh type of man, still incomplete, but whose ideal effigy is beginning to manifest itself on the social horizon; how far he is likely to be better or worse than his mixed progenitors remains to be seen.

Wherever intellectual traits are strongly marked, manners are in consequence correspondingly emphasized; and this intensify to local and individual convictions is a powerful stimulant of progress and power. On the other hand, if self-esteem be unbalanced by sound judgment, it begets envy, hatred, and uncharitableness; especially if it be joined to a narrowness of vision which perceives all knowledge and prosperity as the culmination of its own virtues and the reward of a partial and appreciating Providence in the pursuit of its own special interests. As conspicuous instances of pride and greatness after this manner, it is only necessary to cite the Athens of Pericles, and the Italian republics or despotisms of the middle ages. Every man in them, not a citizen born, was a slave, foreigner, or enemy. But the intense pride concentrated in a distinct ruling caste was a reservoir of strength, which perpetually nourished the growth of the city, for which the dominating party zealously wrought. This was genuine patriotism, although narrower and more one-sided than that which came into vogue after rival communities were consolidated into broader nationalities. We see its remains in the pride of families and ties of caste, no longer a political power swayed for the growth of the state with whose interests the ruling families identified their own, but a

\* Continued from page 131.

social tyranny, founded on petty sentiments and aims, seclusive and exclusive in feeling and principle, and dictated by individuals whose horizon of aspirations is bounded by their immediate roofs and step-stones. What is now called aristocratic society, as an outgrowth of the older and broader civic ambitions, bases itself in the multiform castes founded on those merely selfish instincts, and personal ideas which have survived the more generous idealisms of olden epochs of civilisation, gradually deteriorating from the city to the family, and finally centring in the individual. Family pride and power are the keystones of the English forms as caste. Each individual member cherishes himself as part of a force that is necessary to preserve the society he represents. Thus there is a certain unity of manners which fittingly represents a homogeneity of aims and interests, and any pressure brought to bear on one part of the social fabric is felt and resisted by all.

This species of sturdy family egotism took firm root in America, and, intensified by religious convictions in New England, has especially there been a powerful stimulant as regards the manners of the entire country, becoming an example or a rock of offence according to local feeling and circumstances. Nowhere in the New Continent have British traits been more thoroughly adopted than in Boston. Society-manners here are particularly English in tone. Englishmen find themselves at once in a congenial social atmosphere in the aristocratic homes of the old Puritan city. So marked is the Boston type of man and manners, that until quite recently the people of the United States at large have been divided both by the Indians of the north-west coast of America, and by Europeans, into two sorts, Bostonians and Americans, the less numerous variety obtaining the lion-share of consideration. This fact alone substantiates the marked differences between the two types, confirming the fundamental British characteristics of the former, modified as they may be by native emendations. It has been, and is still, a vital force felt pleasurable or otherwise, according as it charges its psychological battery, by all who come in contact with it. But the rapidly unfolding more genuine American character is fast extinguishing the imported English variety, by absorption into its own stronger organic form. It would, however, be unjust to the Boston ideal man not to credit him with certain favourable modifications wrought by the New World. The *à la* of British humanity is like the paste of their strong crockery, made for both beauty and hard use; while the Boston variety has more of the delicate qualities of the *bleu tendre* of Sèvres—a fragile, pretty porcelain, whose fitting service is ornamentation for those select coteries which may aspire to so precious a luxury. Too frail to bear rude contact with things in general, it must be carefully guarded from whatever might harm it; and to do the Boston ideal man justice, he does surround himself with a social atmosphere impenetrable by the barbarous outside world. The average upper ten Bostonian still clings to his ancestral habits of snubbing, after the thorough manner of Britons, and is familiar with the entire code of snobbery. But the ideal man of Boston high life is, after all, a mild copy of its foreign prototype, with so slight a remove in origin from the common outsider, curious though the former may be in discovering traces of noble lineages in Old World heraldry, that the latter readily accepts him as his own social model and probable comrade as the wheel of Mammon makes its rapid revolution, and the shop or counting-house passing into other thrifty hands fades away from the sight and memory of the "old" families, though the habits which made their fortunes will linger affectionately on in the new-made blue blood for many a lustrum.

A praiseworthy, disinterested scrupulousness is a special trait of the Boston comprehension of *noblesse oblige*. Each aristocratic aspirant, heedless of his own beginnings, has a zealous regard for the whiteness of his neighbour's genealogical roll. As is commonly said in social intercourse, "the line must be drawn somewhere," and it is drawn, as sharp and fine as the surgeon's knife in amputating a limb, unmindful of spilt blood, so that the offending member is cut off for ever. In continental Europe great families are held firmly together by consanguinity and loyalty to their chiefs. The cementing idea is, indeed, class superiority. But each member, while firmly believing in this inherent supremacy of his race to humanity at large, considers that a win-

some beauty of deportment, knowing how far to go, and when gracefully to stop, is both a duty and a characteristic of his social rank. Thus beautiful manners are raised by him to the dignity of a fine art, and serve to lessen, if not almost entirely remove, those invidious distinctions which necessarily more or less cluster around great extremes of fortune or intellectual acquirements. In Boston the reverse is more the rule. There is no caste, or censorship of aristocratic interests, led by acknowledged chiefs with a uniform tone of manners, operating as a standard of high life. The individual alone is the social motor. Consequently, so-called fine manners vary as much as the temperaments of their possessors. There is no unity of action or aims, not even a family tone, unless as a rare exception, but intense individual belief in the value of self, and in whatever appertains directly to elevating this self-hood, according to its ideal of existence. Thus it happens that fine manners are capricious, changeable and lawless, incoherent and inconstant, operating quite as much to disturb fine society as to give it elegance and consistency of deportment, or any thoroughness of principle and purpose. The same individual is seldom evenly poised on himself, still less are groups of individuals poised on themselves. Whilst the dividing lines between the genuine and fictitious, the rare and common, the noble and base, the refined and unrefined, are uncertain, shifting and conventional, each person or coterie being on the defensive or offensive, mingling to separate as individual conceits or tastes diverge, and every one ambitious to be topmost, there can be no uniform, universally acknowledged, clearly-marked upper class, although there may be more aspirants to this distinction than can be found elsewhere among the same numbers. But with all these drawbacks to a high-toned, æsthetic deportment as a whole, and a courteous recognition of the social rights and fellow-humanity of the humblest, there is much individual culture and frankness, if not hearty openness of manners, which is an agreeable contrast to the frivolities of merely fashionable manners elsewhere. Rudeness among those who claim to be well-bred in Boston is not so uncommon as it ought to be, but it is distinguished from British rudeness in being in the main unintentional. The Englishman is rude from policy, as the porcupine raises its quills when irritated. He means to be offensive. A Bostonian seldom assumes this attitude to purposely wound, but from simple inattention to the minor social virtues and heedlessness of the graces of life. His aristocratic vision is too introspective for him to study how best to vex or please his neighbour, or permit himself to be guided by strictest rules of etiquette. The peculiar forms it takes in individuals spring from an over-sensitive egoism, a somewhat timid belief in its own exclusive claims to super-social excellence, and a perverted sense of what is really beautiful and good, with too much fear and jealousy of others. It presupposes absolute superiority in itself, without sufficiently scrutinizing its own claims, while nothing loth to that enterprise as regards a rival. Rarely, if ever, does it recall to mind that a conscious superiority of position should carry with it an equal superiority of manners, and all that goes to make the claimant the veritable gentleman he thinks himself to be.

Distinguished civic virtues and the manners which are generated by an exaggerated self-hood combined, have caused Boston to be the best abused city in America, and the Bostonian the best disliked man, although, perhaps, the most respected as a whole. For this, as with the old Athenian or mediæval Florentine, it takes a rare amount of *character* of some sort or other. As a rule the locality or individual who is heavily freighted in this respect invariably excites the ill-will of those less heavily weighted with the elements of progress. Boston is a perpetual intellectual irritant to the rest of America. Its weakest side is its unæsthetic temperament. Like old Athens, it produces men and women who speculate profoundly on all matters of religion and science, and continually agitate the abstract, as well as the homely and practical, problems of being. But the impression she makes as a whole is one of intense muscular and mental activity, in which the jarring elements of life get the better of the more soothing and enjoyable; and all this because she fails to embellish her solid acquisitions and soften her manners with those graces which flow from a genuine knowledge and appreciation of the Beautiful in all its forms.

*Florence.*

J. JACKSON JARVES.

## ON THE PROGRESS OF OUR ART-INDUSTRIES.

BY PROFESSOR ARCHER,

PRESIDENT OF THE ROYAL SCOTTISH SOCIETY OF ARTS, F.R.S.E., F.S.A.S., DIRECTOR OF THE MUSEUM OF SCIENCE AND ART, EDINBURGH.

## THE ROYAL PORCELAIN WORKS, WORCESTER.

FROM the establishment of this manufactory by the scientific Dr. Wall in 1751 to the present time, the history of Worcester porcelain has been one of the most creditable. At no period of such great magnitude as that treated of in the last number, it has nevertheless from time to time produced remarkable results, and still continues to do so in a manner which shows no decrease of talent, taste, or enterprise in its management. On the contrary, every one who has watched the career of the present indefatigable manager, Mr. R. W. Binns, cannot but feel that this notable factory is not likely to lose in fame while in his hands. A master of his art from every point of view, that is to say, chemically, technically, and artistically, and a reliable authority in all that relates to the literature of the potter's art, Mr. Binns pursues his vocation with an earnestness and a judiciousness which insure success. Since the beginning of the decade (1852-1862) which witnessed his introduction to the proprietary of the firm, Mr. Binns has given us a constant succession of agreeable surprises; recognising fully the fact that exactly in proportion to its capability of receiving decoration, porcelain judiciously treated, even in the smaller pieces, becomes highly decorative; and that, without losing sight of its application to the wants of every-day life, it can be made to add a charm to the domestic arrangements of the table, and enrich either the costliest or humblest furniture. This firm has not as a rule aimed at producing very large works, although occasional ones have been made; but it has incessantly striven for great perfection in the material and decoration of such pieces as come within the means of moderate people. Their power to do otherwise has been notably proved by the magnificent dinner-service for Her Majesty completed in 1862, the superb *tête-à-tête* service made for the Countess of Dudley in 1867, and the still more important works, from an artistic point of view, the unrivalled pair of vases painted in the style of old Limoges enamels by the late Mr. Thomas Bott, which were first exhibited in 1871, and which must be regarded as among the greatest triumphs of the potter's art in this century.

As in the earliest period of the manufacture—that is, in the days of Dr. Wall—the first point aimed at was perfection in material, the second beauty of form, and thirdly artistic excellence in the decoration; so at the present time these three qualifications receive equal attention. The enormous prices now given for genuine specimens of old Worcester show how perfectly the aims of the makers were realised, and it is not too much to predict that the time will come when equal, if not greater, value will attach to the exquisite productions of the present day. Some of the best specimens of the Raffaellesque ware produced by the firm between 1862 and 1867, before the necessity for quantity destroyed the leisure required for quality, are now being looked up by collectors, and another generation will covet them as desirable cabinet-objects. The body, or paste, of Worcester porcelain has, like that of all other potteries, undergone many changes—so many indeed, that it seems hardly possible to introduce many more variations; nevertheless, although the introduction of bones, and the ease with which the materials can now be conveyed, have produced a greater similarity in the quality of chinaware made by the best houses, there is still a noteworthy difference seen by the skilled eye, but not easily described. The soft milky whiteness which our best potters have attained is the especial admiration of Continental connoisseurs, and is, in common with a few others, found in the modern Worcester; but in addition to this a modification of Parian has lately become one of the great features of the Royal Porcelain Works, and is among the most striking novelties of the day. It is a variety of Parian of most delicate softness, having, instead of the creamy yellow of ordinary English Parian, an equally soft pearly

grey, like ivory when freshly cut. Mr. Binns' appreciative genius saw the adaptability of this material for works in the Japanese style, and he also saw what we hope will soon be more generally perceived, that there is much true Art feeling in that style which, rightly appreciated, can be made to adapt itself admirably to many of our Art manufactures. Our old potters drew largely upon Chinese Art. Modern ones have the superior advantage of being able to see and appreciate Japanese Art, which in its purest forms is singularly well adapted to the decoration of china. When our museums and Art schools possess good illustrative collections of the productions of the potteries of Hitzen, Seto, Sampei, Banko-Yaki, Awata, and Nagasaki, as well as the now pretty-well-known Satsuma, Kioto, and Kaga wares, it will be seen that we have much to learn from the delicacy of touch, the masterly disposition of colours, and the cleverness of treatment that the Japanese artists display; besides which they have an infinite variety of methods of treatment as far as colour is concerned, giving the effect of various tints of gold and bronze the sparkling effect of aventurine, the nacreous softness of pearl, the brilliancy of various gems, &c. The showroom at the Royal Porcelain Works at present is abundantly stocked with proofs of the assiduity and success with which Mr. Binns has devoted himself to a study of this most attractive feature in the world's history of pottery, and visitors will be struck with the talent that has caught the spirit, the poetry it may be said, of the Japanese Art, and without adopting its details, has applied it to our own subjects in such a manner as to be equally pleasing to English or to Japanese tastes. The value of Japanese decorative Art was quickly appreciated by the French, it is only slowly working its way among us; but with such splendid illustrations of what can be done with it as those now issuing from the Royal Porcelain Works of Worcester, it is certain ere long to exercise a very important influence.

An allusion has been made to the Limoges style of painting practised at these works with such remarkable success by the late Mr. Bott, whose two vases decorated with subjects from the history of England, after the designs of D. Maclise, R.A., deserve a place in one of our national museums. They, unfortunately in one sense, were the artist's last work; in another sense it is not unfortunate, for upon them he laboured with all that intense love for his subject which every true artist feels when engaged on the work which he believes is to mark his career. They were only just finished in time, for he died almost immediately after their completion, and left us with a reasonable ground for fear that his especial taste had died with him. Fortunately we find his son is imbued with the same taste, and although wanting in the matured skill of his father, bids fair to become in time quite as distinguished. There is something peculiarly pleasing in these grisaille pictures on the deep rich blue ground for which Worcester is so famous, and it would be a pity if, after having attained to such perfection under the late Mr. Bott, no effort had been made to train up other artists to the same work.

The imitation of terra-cotta in a coloured porcelain has been carried to great perfection at these works as well as at those of Messrs. Minton: the statuettes draped in turquoise-blue are effective, and as novelties have had great success. The turquoise-blue enamel glaze of the Worcester works is especially fine and smooth, and its full depth and beauty have been well brought out by this new adaptation to the imitation terra-cotta subjects.

Another speciality in which the royal factory excels is the jewellery of porcelain. The most perfect illustration of this art ever produced was in all probability that before alluded to, the *tête-à-tête* service of the Countess of Dudley; many other beautiful but

less elaborate specimens are to be seen in the magnificent and spacious show-room at the works. Unlike the French method of affixing under the glaze artificially formed jewels on gold leaf, every separate jewel on the Worcester porcelain is raised up after the *pâte-sur-pâte* method, on the body of the piece; this tedious process has, however, the very superior property of being true honest work which will endure any amount of wear. The artistic staff at the Royal Porcelain Works is not large, but it is characterised by earnestness and a thorough reliance upon the directing genius. Mr. Binns finds in Mr. E. Bejot and Mr. James Callowhill thorough supporters in his Japanese tastes. Mr. Bott, jun., and Mr. Thomas Callowhill, especially the latter, carry out the Limoges enamel style, while Mr. Hadley as chief modeller, Mr. Ranford as glider,

Mr. J. Rushton as figure-painter, and Mr. E. Probert Evans as manager of the clay department, make up a staff not easily beaten for talent, as their success fully proves. The chief novelties in style at these works for some time past are, however, the results of Mr. Binns' own investigation; his perfect imitation of the aventurine porcelain of the Japanese is his latest triumph, and will in all likelihood lead the way to a discovery of the method by which the porcelain-painters of Yeddo produce that exquisite clouding of gold as if the finest powder of gold were most delicately sprinkled over the surface like the bloom on a ripe plum. Some of the beautiful examples of this work shown in the Vienna Exhibition last year, which were briefly alluded to in the *Art-Journal*, would be of the utmost value to our potters.

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## OBITUARY.\*

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### OWEN JONES.

IT would be impossible to mention the name of any one whose genius and taste combined have had greater influence on the decorative arts of this country than that of Mr. Owen Jones, whose death occurred on the 19th of April. Born in Wales in 1809, and educated for the architectural profession, he devoted his talents more to the ornamentation of buildings than to designing and erecting them; and thus he was the means of introducing among us a style of decoration such as had hitherto practically been almost, if not quite, unknown in England.

From the commencement of his career his thoughts appear to have been directed towards the works of past ages, as still existing in the ruined temples of Egypt and Greece, and the Saracenic architecture yet remaining in comparatively good preservation in Spain. These countries he traversed while yet a young man, and in the city of Granada he remained three years, a large portion of the time having for a companion a young French architect, M. Jules Goury, both of them ardently intent on the study of that magnificent relic of Arab art, the Alhambra, the ancient castle and palace of the Mahomedan sovereigns of that portion of Spain. On his return home he published, in parts, "Plans, Elevations, Sections, and Details of the Alhambra," which was completed in 1845. In the preparation of this work he had the able assistance of M. Goury, who did not live to see it placed in the hands of the public. It consists of two folio volumes, with 101 coloured plates, from Mr. Jones's drawings, and printed under his immediate superintendence; the accompanying letterpress, from the pen of M. Pascual de Guyongos, includes descriptions of the edifice, a history of it, and translations of the arabesque writings upon its walls. The work, it is generally understood, was a pecuniary loss to its author, the cost of production being very great while the interest in such a subject is limited to a few; but it at once brought Mr. Jones into most favourable notice, and opened up to him a channel of professional employment with which his whole after-life was closely identified.

In the great International Exhibition building of 1851, he had a brilliant opportunity of developing his principles of decorative art, which, as was understood at the time, did not meet with the approval of the Prince Consort, President of the Royal Commission: the novelty, as well as the boldness of the scheme, failed to impress his Royal Highness till it was carried out to some extent; but when the whole was completed, and the interior of the building, with its varied adornments, was revealed to the public eye on the opening day, the voice of approbation was too loud and general to be mistaken. It was universally felt that a new era in decorative art had commenced in England.

When the Hyde Park "palace of glass" was carried away to be rebuilt on the heights of Sydenham, the services of Mr. Owen

Jones were again called into requisition in the work of embellishing the edifice itself, and in the construction of the Egyptian, Greek, Roman, and Alhambra Courts, which were erected from his designs and under his superintendence. St. James's Hall, Piccadilly, is another of his beautiful works; and there are many modern churches and mansions in the country which bear testimony to his genius as the master-spirit that directed their ornamentation. Among the former may be pointed out the interior of Christ Church, Streatham Hill, which, as an antiquarian friend once remarked to the writer of this notice, "is worth undertaking a pilgrimage to see." As a designer for Art-manufacturers he also found ample employment.

Besides the book already mentioned, Mr. Owen Jones published numerous others, the principal being "A Grammar of Ornament," with one hundred polychromatic plates; "Examples of Chinese Ornament," also with one hundred coloured plates; "Polychromatic Ornament of Italy;" "Illuminated Books of the Middle Ages," a work in which he was assisted by Mr. Noel Humphreys, a kindred spirit; and thus, by pen and pencil ceaselessly and enthusiastically exercised during nearly half a century, Owen Jones has left a mark upon our age which will not be soon effaced.

### JOSEPH NEIL PATON.

"A picturesque figure," says a local paper, "has been lost to Dunfermline by the death of Mr. Paton, of Wooser's Alley there. The father of a remarkable family, in which genius courses through the veins with the blood, he was himself remarkable." The gentleman of whom this is said was born at Dunfermline in 1797, and died at his residence, near the town, on the 14th of April. Very early in life he turned his attention to drawing and designing, especially for the linen and damask manufactures of his native town, which owe not a little of their excellence and popularity to his taste and skill in the art of design. As an antiquarian and archaeologist Mr. Paton's knowledge and judgment were held in high estimation; and the collection of objects—ancient furniture, arms, pictures, &c., &c.—he had accumulated in the picturesque spot, near which are the venerable ruins of the Abbey and Palace of Dunfermline, and where half a century ago he erected the pretty little mansion that was so long his home, form a museum of no small interest and value: it is affirmed to be unequalled by any in Scotland in the hands of a private individual. His library, too, principally of theological and historical works, is stated to be the largest in the neighbourhood.

When, in 1826, a drawing-academy was established in Dunfermline, under the auspices of the Edinburgh Board of Trustees, Mr. Paton rendered it valuable aid for some time as one of the teachers; while there can scarcely be a doubt that his two gifted sons, Sir J. Noel Paton and Mr. Waller Paton, both members of the Royal Scottish Academy, will acknowledge that home influences and instruction laid the foundation of the high position they have attained as painters.

\* Owing to the demand on our pages lately made by the numerous picture-galleries open this season, our necrological reports have fallen into arrears. We are now able to find a place for some of them.—[Ed. A. J.]

Not only has "a picturesque figure been lost to Dunfermline," but a citizen who was ever ready to do any service to his fellows, whether rich or poor; a man whose uniform cheerfulness, good sense, and uprightness of character found recognition in all who enjoyed his acquaintance.

## JOHN LUCAS.

This artist, long and well known as a portrait-painter of reputation, died at his residence at St. John's Wood, on the 30th of April, in the 67th year of his age; his birth occurring in London, on the 4th of July, 1807. He was the son of Mr. William Lucas, who abandoned a naval career for the fortunes of literature, and was for some time sub-editor of the *Sun* newspaper. Mr. John Lucas began life as a mezzotint-engraver, under the late S. W. Reynolds, where he had for a fellow-pupil Mr. S. Cousins, R.A. Reynolds, having noticed in young Lucas decided talents for painting, allowed him to devote a portion of his time to the acquisition of the art; and on the expiration of his apprenticeship, in 1829, he commenced practice, yet continuing to study painting, at the Clipstone Street Academy, side by side with Etty and other artists who have since become eminent.

A list of the portraits from the easel of Mr. Lucas would include no inconsiderable number of the most distinguished personages of his time. The Prince Consort sat to him four times—the portraits respectively being at Versailles, the United Service Club, the Palace of Saxe-Coburg, and Dublin Castle. The late Duke of Wellington was very frequently under his pencil—for the county of Hampshire, the University of Oxford, the King of Hanover, for Prince Mettermich, for the Prussian Army, the Russian Army, the Oxford and Cambridge Club, &c., &c. For Her Majesty the Queen, Mr. Lucas painted a portrait of Count Mensdorf; and for the Duchess of Kent, one of the Crown Princess of Germany when Princess Royal. To the late Sir R. Peel's gallery, at Drayton Manor, he contributed portraits of Admiral the late Sir G. Cockburn, Rogers the poet, the late Lord Hardinge, the late Sir James Graham, and the Right Hon. W. E. Gladstone. The list could be extended considerably, were it necessary to do so. There is, however, one picture which must not be omitted, a group of portraits representing the consultation of R. Stephenson, Brunel, G. Bidder, Locke, and other eminent engineers of the day, prior to the floating of the last tube of the bridge over the Menai Straits. More than sixty of his portraits have been engraved at different times.

## GASTON MARCHANT.

M. Marchant, who recently died in Rome, was a young sculptor of great promise. In 1869 he gained the *Prix de Rome* of the Brussels Academy, and at the time of his death had very nearly completed a statue representing a fisherman casting his net, which, it is reported, would have brought him into much notice.

## N. F. OCTAVE TASSAERT.

Paris papers announced the death, towards the end of April, by his own hand, of this veteran painter, who was born in that city in the year 1800. M. Tassaert was a pupil of Guillon-Lethière, and gained a second-class medal at the *Salon* of 1838 for historical painting; and a first-class medal in 1849, for *genre*-history. In the Paris International Exposition of 1855 he exhibited, among other works, "The Temptation of St. Anthony," "The Son of Louis XVI. in the Temple Prison," "The Infant Jesus Sleeping," and "Sad News." In the Museum of Versailles are some of his pictures, the most notable being "The Funeral of Dagobert at St. Denis." Several works by him have been made popular in France by engraving; for instance—"The Slave Merchant," "The Death of Correggio," "The Old Musician," "Diana at the Bath," &c., &c. Destitution, it is said, led to his untimely death.

## GABRIEL CHARLES GLEYRE.

This French artist died suddenly in Paris, on May 5, while visiting the exhibition of the works of the old and deceased masters. He was born in the year 1806, and in his earlier years frequently contributed to the *Salon*; for example, in 1840, he sent "St. John inspired by the Apocalyptic Vision," "Evening," in 1843; "The Apostles going forth on their Mission," in 1846; and "A Bacchanalian Dance," in 1849. In the gallery of the Luxembourg is M. Gleyre's "Illusions destroyed," a work which appeared in our International Exhibition of 1862. For the last twenty years, or longer, he has not contributed to any of the public exhibitions, though he continued to paint; and on the morning of his death, it is stated, he was engaged on a picture of Adam and Eve in Paradise. But his principal occupation during these later years was that of giving instruction: many of the eminent living painters of his country were in his studio.

## BARON HENRI DE TRIQUETI.

The name of this French sculptor is one familiar to all among us who take any interest in contemporaneous Art. M. de Triqueti, who died in Paris, on May 11, was born at Conflans in 1804, and was educated for a painter, intending to make this art his profession. Several pictures he produced when a young man gave good promise; but having, in 1831, modelled a group of sculpture, representing "The Death of Charles le Téméraire," it attracted so much notice that henceforth he abandoned the easel to devote himself to sculpture, in which he found considerable patronage, though his works will never take high rank. He is best known in England from his having been entrusted by Her Majesty with the execution of the tomb of the Prince Consort, and the decoration of the mausoleum which contains the monument.

## TWILIGHT IN THE WOOD.

FROM THE PICTURE IN THE COLLECTION OF J. HAMILTON TRIST, ESQ., BRIGHTON.

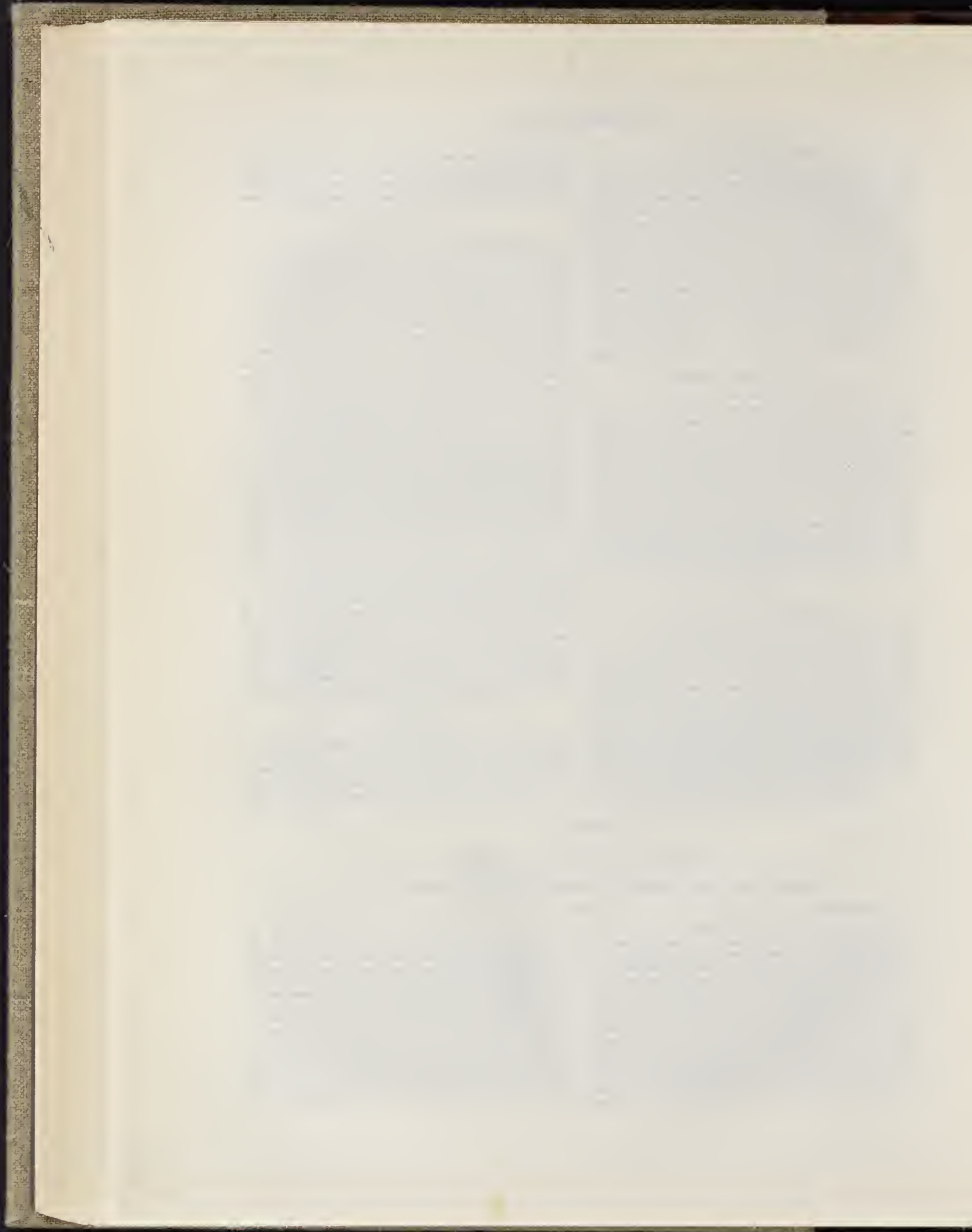
J. S. RAVEN, Painter.

C. COUSEN, Engraver.

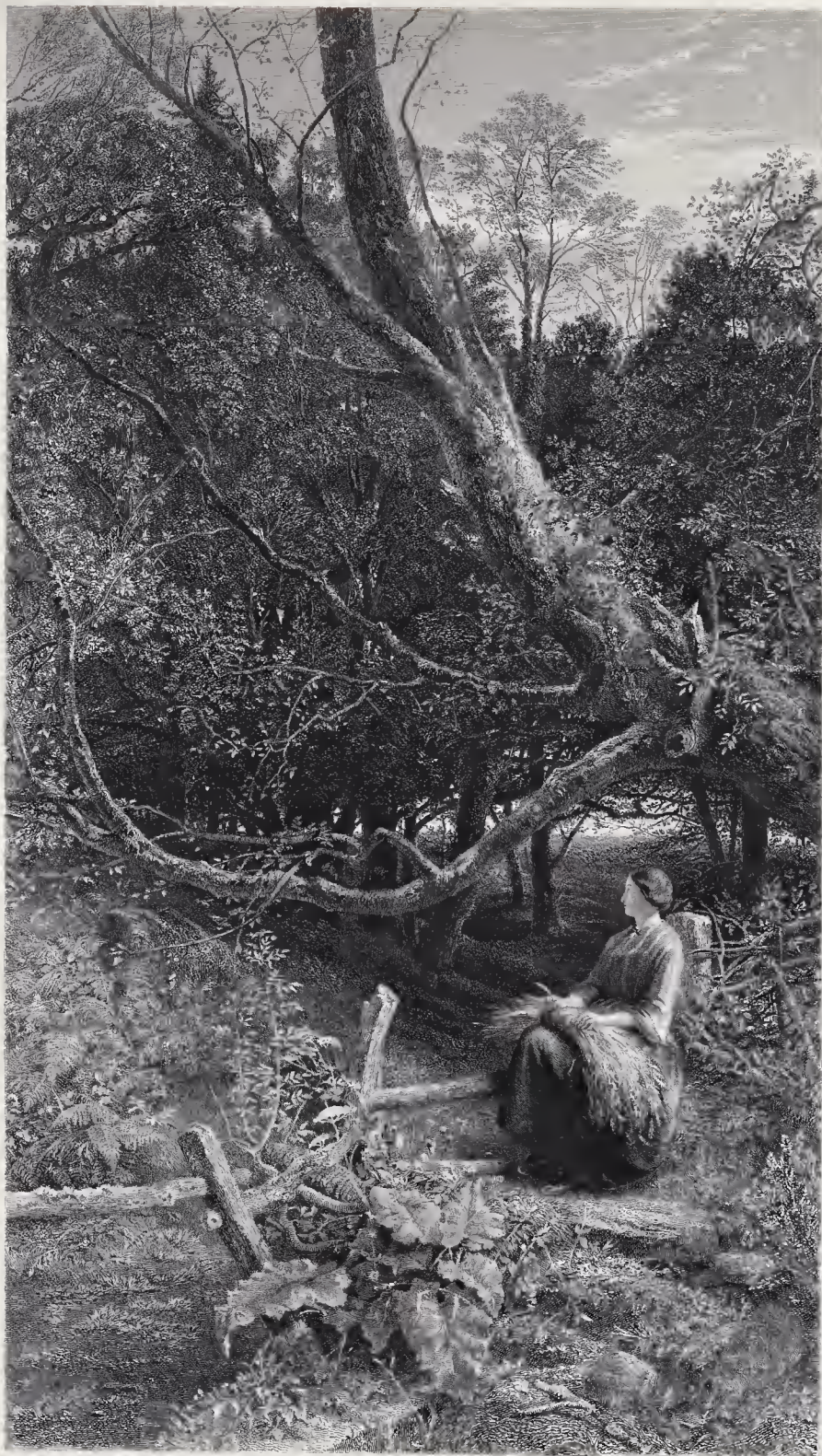
A QUARTER of a century has elapsed since the painter of this picture first contributed to the exhibitions of the Royal Academy, and during that time his name has rarely been absent from the yearly catalogue. His works show great variety of scenery; residing, in the early part of his career, in the picturesque county of Sussex, its pastures and farmhouses had then much of his attention; the neighbouring county of Kent also supplied him with some good subjects at that period; and he appears, too, to have occasionally visited Kenilworth and other parts of Warwickshire. A little later he took up his residence in that Paradise of landscape-painters, Bettwys-y-Coed, and the result was several excellent pictures of Welsh scenery. Now and then we have seen from Mr. Raven's hand a bit of Scotch landscape, and occasionally a foreign view, as, for example, "The Forest of Fontainebleau," exhibited in 1853; "Lago Maggiore, from Stressa," and "Fresh-fallen Snow on the Matterhorn," both exhibited in 1871.

The fanciful titles sometimes given by this artist to his pictures lead to the assumption that, in such instances, they are compositions in part, if not altogether: thus we find among them, "A Voice of Joy and Gladness," "The Monk's Walk," "The Lesser Light to rule the Night;" and, in the Academy this year, "Let the hills be joyful together." But Mr. Raven is a poet-painter, and treats all his subjects, whatever they may be, with a feeling which partakes of the imaginative, and yet without losing sight of what nature reveals. This "Twilight in the Wood," exhibited in the Academy in 1860, is a very attractive combination of sylvan materials: the different objects are brought together with great skill to form a beautiful whole; all are admirably realised, and show the artist to be a close student of nature in some of her most inviting aspects. Mr. Trist may congratulate himself on possessing in it a very beautiful example of landscape-painting, and a picture worthy of a place in his small, but well-selected, gallery.









WOMAN IN THE WOOD

THE WOODS. BY J. H. WOOD. 1880.



## THE GREEN VAULTS OF DRESDEN: THEIR VALUE AS ART-TEACHERS.

BY PROFESSOR LOUIS GRUNER.

## PART III.—THE THIRD ROOM.



Now enter the third room, which is rich in collections of a variety of productions of a very perfect Art-industry: there is, before all, a series of enamels; mosaics ancient and modern, Roman and Florentine; many objects worked in that mysterious production of the deep, amber; Saxon, or fresh-water pearls, and of mother-of-pearl; a large collection of "nautili" worked into drinking-cups; and, finally, ostrich eggs tastefully mounted for use and ornament. This room receives its name from a splendid chimney-piece, by J. C. Neuber, which occupies the centre of the room; but it will be when speaking of mosaics that we shall give a short description of it, to assist the understanding of the woodcut in the next page. Not only because the objects in enamel present themselves to the spectator on entering this room, but it is far more on account of the artistic merit that the description of this room begins with them.

Following, however, our custom, we first give a short historical sketch of the art of enamelling, and of the various processes by which enamels are produced.

The most recent researches have led to the conviction that enamelling was practised by the Egyptians and the Greeks, and that it was not only on earthenware and bricks that they used the *émail*, but that they were also acquainted with enamelling metal; although they cultivated at the same time another process, by which they filled with a coloured mastic, or with gems and glass pastes, the ornaments which they had cut in their metallic utensils and ornaments.

It was not, however, before the beginning of the third century of our era that a classical writer, the Greek philosopher Philostratus, living at the court of the Emperor Severus, mentioned the art of enamelling for the first time as "practised by the barbarians near the ocean;" this was the encrusted enamel, called *émail cloisonné*, in use by the Celtic nations in the conquered Roman provinces.

When an easily melting glass, coloured by means of certain metallic oxides, is by heat vitrified on the surface, or in the cavities of gold, silver, or copper, it is called enamelling, and the coloured glass itself *émail*.

In the earliest manner, called *châmp cloisonné*, the outlines of a design were formed by placing wire, or thin plates of gold, edgewise to the object that was to be enamelled, and soldering them to the base, thereby forming cells, which were filled with the powdered enamel, a paste of which had been previously prepared by mixing it with pure water. So prepared, the work was exposed to a high degree of heat, that melted the glass. This *technique* was practised from the seventh to the tenth century in various parts of the Continent, when a second improved method was invented, whereby the outlines were no longer soldered to the main body, but in which they remained in the solid of the vessel, and those parts that had to receive the enamel were cut out, and then filled with the glassy substance. Gold was no longer used, but red copper, of which the outlines were gilt. This manner is known by the French term *châmp levé*; it flourished most at Byzantium about the tenth century, and was thence transplanted to Italy by Byzantine goldsmiths, apparently by their transferring the celebrated *pala d'Oro* to Venice, which had been acquired for the Doge Faliero at Byzantium, in 1105.

The school of Cologne was far famed at about the same time; but in the twelfth century sprang up, in the south of France, at Limoges, a school which soon became the successful rival of that of Cologne.

1874.

One of the most important works of the latter place is the portable altar still existing in the treasury of Hanover, and which bears the inscription, "Eilbertus Coloniensis me fecit;" while from the same time dates the memorial of Geoffroy Plantagenet, who died 1151, which monument of the Limoges school is preserved at the Museum at Mans.

On the Rhine, as well as at Limoges, the art of enamelling during the fourteenth century declined, but at that period the Tuscan goldsmiths, who were all consummate artists, introduced a new process called the *émail translucant sur relief*, of which the shrine for the cathedral of Arezzo, by Giovanni Pisano, passes for the earliest production; it dates from 1286. The *technique* of this kind of *émail* is totally different from the former; instead of copper, silver was used, and the drawing was engraved as a bas-relief, and afterwards covered with transparent enamel, by which a kind of *chiaroscuro* was produced, that had been hitherto wanting. In the beginning the faces and naked portions of the figures were left in silver, but later these also were covered with coloured glass; the reliquary at the cathedral of Orvieto, the work of Ugolino da Siena, 1338, is considered the finest specimen



Saltcellar by Jean Limosin.

of this style of art. This art, excellent as it was, was not yet painting in *émail*, which was first practised at Limoges in the fifteenth century. A countless number of objects left within a short time the manufactories of that seat of industry. Every article was painted on a dark background, the figures in a white opaque pigment, which, by being laid on more or less thickly, produced the necessary effect; while to the human bodies, and to the much-used masks, flesh colour was given.

During the fifteenth, and on to the seventeenth centuries, the following methods were in use: the first upon the dark ground, with ornaments, and sometimes the outlines, in gilding, and the so-called *paillots*, small elevations in the metal, which, covered with transparent enamel, looked like precious stones. Nardon (Leonard) and Jean Penicoud were, in the beginning of the sixteenth century, the best enamellers of Limoges.

The celebrated school of Fontainebleau was established about this time, in consequence of Francis I. having called so many of the best Italian artists into France, who went there charged with all the fine prints which Marc Antonio and his followers

had engraved from Raphael's designs. This fact had a great and favourable influence upon the artists at Limoges and Blois, thereby forming the second, or "beautiful" manner, in which Pierre Rexmon (Raymond) and Jean Court, called Vigier, were the most prominent artists; the first marked his works P. R., and the other I. C. D. V. Also the family of Courtois and Leonard Limousin belong to the best artists of this second style.

The Limoges enamel did not long retain this perfection; the school degenerated through excessive finish and elaboration of detail. Good artists worked nevertheless in this manner, and one member of the Court family, Susanne Court, surpassed her com-



Chimney-piece by J. C. Neuber. 1732.

pettors in brilliancy of colour, although sometimes at the expense of harmony. Noël, Nouillher, the Laudin family, and Prier, who all did creditable works, could not prevent the decadence of the art, which was complete at the close of the sixteenth century.

Now, with the seventeenth century, begins enamel painting proper, such as is practised in our day. It was Henry Toutin, a watchmaker of Blois, who, in 1632, produced for the first time a complete *scala* of enamel colours; and from that time date the gold plates and the white background with miniature-like painting; but it was reserved to Jean Petitot to bring this art to the greatest possible perfection.

Jean Petitot, born in 1607, was a native of Geneva; his father, a clever artist, sent him to Blois, there to acquire from Toutin the art of enamelling. After his apprenticeship he travelled with another goldsmith, Jacques Bordier, also of Geneva, to England, where the Swedish painter, Carl Boit, enjoyed the highest fame through his enamels. By his advice, and with the assistance of Theodor Mayer, the physician of King Charles I., who taught him the secrets of chemistry, he succeeded in reaching a depth and richness of colour unknown to any artist before him. There lived a German artist in London at the same time; Ch. Frid-Zink (called also Zincke), who also enjoyed a high reputation for his enamels; while George Strauch, in Nürnberg, the brothers Dinglinger, in Dresden, and the indefatigable Chodowiecki, in Berlin, were proficient in this art. The two Mengs, the father Ismail, and his son, the celebrated Raphael Mengs, worked also in enamel; while in our time Henry Bone has shown to what a degree of perfection this art may be pushed; and some very superior work has gone forth from the manufacture of Sèvres, but more in the way of ornament than pictures.

We will now examine some of the choicest works of enamel, of which the Green Vaults possess a large number, and first mention two flat vessels, that probably belong to Byzantine workmanship. Both are executed in the *champ levé* manner, and measure about nine inches in diameter. The first is the earlier, and of a common class. In the centre stands the half-figure of an angel, surrounded by six similar figures; all are encompassed in circles, and the enamels employed are opaque white and black, without any gilding. More important is the second basin: it probably served as a baptismal vessel, as there is on one side a projecting head of a fabulous animal as a spout, to which corresponds on the inside a kind of sieve; at the bottom St. George is represented fighting on foot with a dragon; and, like those of the former vessel, this centre is surrounded by circles, with half-figures of cherubs, which are not without grace. The background of all these figures is of a light opaque blue colour, but the arabesques which fill the interstices, and which are deeply cut in the ground, have flowers in colour. The drawing of St. George and the angels is also cut in the metal: the *nimbi* of the latter are alternately green and blue, surrounded by a gold rim. In a similar manner the colours of the little hills, or clouds, from which the angels arise, are alternately blue and green; thus where the *nimbus* is blue, the hill is green, and so on. The arabesques between the circles have some coloured flowers, white, green, red, and yellow. St. George and the angels were formerly gilt, the outlines being formed by the deep cuts, and black. This vessel was also gilt from without, and some geometrical forms are cut into it.

Of the first style of the school of Limoges we have nothing worth mentioning, but we are all the richer in works of the second, so-called beautiful, style—works by nearly all the first-rate painters of that epoch. Before enumerating some of these paintings, we must direct attention to a specimen of the Italian *translucent sur relief* work. We would fain attribute it to the best time of the Florentine artists, since it bears a strong resemblance to the style of Verocchio, but for a strange element of which we shall speak by-and-by.

This enamel measures 3 in. 11 l. English in diameter, and, divided by a large tree in two equal halves, represents on the right side the blessed Virgin sitting with the young Saviour on her lap; before her stands St. John the Baptist, as an upgrown man, turned as in act of speech towards the principal group; more to the right are other figures without attributes, but they are not the kings. On the other, or left, half, the baptism of our Lord is chiselled, with an angel and the emblem of the Holy Ghost. John the Baptist as a man before the child Jesus is certainly a great anachronism; this, however, is not rare in Italian art: but the greatest perplexity is caused by a man dressed as was the custom in the seventeenth century, who is standing near the tree on the side of the Virgin. The drawing of the small heads and of the extremities is of great perfection; besides, they show the chiselling in silver as it was practised only by the early Florentine artists; the hair and some parts are gold colour, the drapery and the landscape are all in transparent glass. The fact, however, which remains unaccountable is, that when the Spanish

dress was used, they enamelled nowhere with such art or in this style.

As there are so many valuable works of Art contained in this room, we can only name a few of the principal enamels, executed in the second style of Limoges. The tazzas, plates, dishes, and beakers, in *grisailles*, with partly flesh-coloured heads, hands, and feet, are all works of great merit; they are on dark backgrounds, painted in white, heightened and enriched with gold. A beaker, 9½ inches in height, by P. R., showing the triumph over Amalek, proves it a masterpiece of Pierre Rexmon; of the same merit is the large basin belonging to it, and representing the destruction of Pharaoh in the Red Sea: the diameter of this dish is 21½ inches; all the ornaments in the border and the outside are painted grey, picked out with gold, and in the centre of the inside is a raised portion with a female head.

By the hand of Jean de Court, called Vigier, and signed J. C., are two exquisite drinking-cups, standing on high feet, and with lids; inside one of them is the creation of Eve, in full colouring upon gold ground; in the inside of the other the first sin is represented. The outsides are painted grey upon dark bluish ground, the ornaments being more in the style of Henry II. than that of Francis I.

Of the time when Raphael's compositions were used by the Limoges painters, dates a plaque in *grisaille*, Æneas saving his father from the burning Troy: the original was an engraving by the master with the dye (*au do*). This painting is attributed to Pierre Penicoud.

To the largest dishes belongs that with the woman of Babylon sitting on a rose-coloured dragon with seven heads: this dish measures 16½ inches, and is the work of Jean de Court. The painting is executed with great care, but the effect is not successful, which will always be the case where the solid painting is mixed with parts in transparent colours. The lewd woman is riding towards the left, lifting with her right hand the cup of seduction; on the left side are all the Great offering her homage upon their knees; there is foremost the emperor, and on his side and behind him the king, the pope, the cardinal, the abbot of Val de Grace, and a bishop, with two other personages without attributes. Below the dragon, Apocal. xvii. is written. The large margin is painted with figures and masks.

To the finest pieces of this class belongs a saltcellar by Jean Limosin; the form is not good; it resembles too much a stand or postament; but drawing and painting are exquisite. On six partitions, which form the body of the cellar, as many mythological figures are represented. The woodcut accompanying this paper (*vide* p. 213) shows Venus in the front; the others are Juno, Mercury, Minerva, Diana, and Mars: Jupiter is wanting; it may be that the head resembling Francis I. is meant for him. This head, however, is not visible in the woodcut, as it is at the bottom of the cavity for the salt. The ground for the painting is deep black, the figures are in finished painting, and the egg moulding is of the colour of lapis lazuli. The small flowers covering the background, and the dots in the cavity, are gold; but those elegant tulips which mark the joints being green on golden stalks, have a beautiful effect. This piece is marked J. L.

The dish with the triumph of Ceres, the work of Pierre Courtois, measures 17 inches; the rim is covered with dolphins and sea-monsters: it bears the name of the artist. Another smaller dish, painted by Noël Laudin, with a battle-piece between Greeks and Persians, is still to be mentioned; it dates from a later period, but is full of merit: the centre of this dish is adorned with an antique medal, the head of Minerva. The artist's name is at the back of the tazza.

We cannot omit five small plates of the diameter of 9½ inches: they are in full colour, and painted with scenes of the childhood and youth of the Virgin; on the border there are charming chil-

dren on a dark background. The armorial bearings on each of the plates have not yet been deciphered, as they are not very distinct.

Some very superior specimens of the enamels on white ground, that is, of the method of Toutin, are in our collection. As belonging to Dresden art, the half-length figure of the Magdalen must be mentioned; it is the work of Frederick Dinglinger, who had learned his art at Paris: it measures 34 inches by 18 inches, and is supposed to be the largest enamel-painting existing. By the



*Nautilus with Etchings.*

same artist is the portrait of the youthful Augustus II., and some others. By Ismael Mengs and his celebrated son Raphael some small paintings are to be seen, and worth notice. They are mostly to be found upon the masterpieces of Melchior Dinglinger, such as the 'Court of Delhi on the Emperor's Birthday,' the 'Egyptian Trophy,' and the 'Bath of Diana.' They are all in the fifth and seventh rooms, where we shall take the opportunity of referring to them in future papers.

## THE JUDGMENT OF PARIS.

AN ATTIC VASE-PAINING IN THE MUSEUM OF ANTIQUITIES AT COPENHAGEN.

ABOUT a year ago most European, and probably also American, newspapers startled the world by announcing the discovery of King Priam's treasury. A German named Schlieman, whose love for Homer was so enthusiastic that he would not marry his betrothed till she could recite by heart the "Iliad" and "Odyssey," determined to follow the poet's footsteps and dig up his heroes out of the earth in which they had rested nearly three thousand years.

Ithaca was too poor for any result worth speaking of, but rich Troy crowned his endeavours with success. Beneath the walls of the new Iliion he found the ancient ruins of Priam's royal city. He identified the Scaean gate, through which Hector drew to defend his Fatherland. His pick disinterred numbers of earthen vessels, some of which bore paintings of Pallas Athene, the patron deity of the town, roughly outlined, but still, it is said, clearly showing that



she is not here as in Hellas, the beautiful blue-eyed goddess. Glaucopis, she certainly was; but here this epithet was seen to signify—the owl-headed goddess. At last Schlieman found the treasury itself, full of metals, precious and base, large copper vessels, goblets and cups of gold, silver, and electrum (a mixture of silver and gold), golden ornaments, &c.; in fact, immense riches, which the finder and his wife in all secrecy conveyed on

board his craft before the Turkish workpeople got to hear of it. The hoard is now in Athens, where Mr. Schlieman resides. Many scholars have seen these relics of a culture long dead, and we anxiously await the work with photographs of the finds, promised by the owner. It would seem to be really an interesting historical discovery; but whether the lovers and admirers of Homer's matchless songs will gain anything by these rough

realities, jostling the bard's grand ideal conceptions, is questionable. I can imagine an artist like Gérôme painting *Andromache* with the quaint, half-Egyptian head-dress dug up at Troy; but I should be sorry to see the Trojan women, when they bring their gifts and place their costly garments on the knees of their goddess, praying to a guardian with an owl's head. At all events, I should wish this feature to be fully confirmed, and even then—I should shrug my shoulders at it. What we love in Homer is not the Cyclopean walls and the simple pottery of the actual Trojans, but the poet's pictures hundreds of years after Ilion's fall; and that poet, we may feel sure, never dreamt of Athene with an owl's head.

Many old classical Art-works give us scenes from Homer, whose chants were early taught the Hellenic child, were the chief food of his thought and inspiration, and therefore a common subject for what we should call the pencil; but a satisfactory illustration of the poet—as Gustave Doré might give it—is exceptional. Things stamped with genius are rare indeed; we have only more or less elegant and skilful shopwork, and this differs greatly from time to time. In the oldest age, when the hand is still inexperienced and execution is less thought of, the tale is told in a lively and amusing manner, often with so much humour and boldness that these images, with all their uncoutness, are far dearer to us than the spiritless reproductions of good artists which come later by people who fancied they knew something because their forefathers did. These earlier pictures are chiefly found on burnt clay jars, the so-called painted vases. This earthenware answered in olden times to our delf and porcelain. Ours is white set off with flowers of one or many colours; theirs was black or reddish-brown, and embellished with tracery or figures in vogue at the time. Now the taste of classic times is once more making itself felt in our manufactures: its forms, colours, and decorations are constantly used; but the multitudinous figures we have passed over, either from want of interest or from the very different system carried on in our factories. These figures are the chief adornments of the clay-vessels. First, their place is carefully selected, for thereon depends their size, number, and arrangement; but each separate figure is then drawn with animation and freedom. Whether we are in the crude childhood of the craft, or in the days when the example of the great masters had taught even the potter to see beauty, and to give his designs delicacy and grace, still we always find a true and vigorous expression in the attitudes and movements. But there is little individuality in the faces, whether the subject is taken from daily life or from the agitated scenes of ancient poems.

One of the legends we oftenest meet on the Grecian vases from the earliest ages, is the "Judgment of Paris." And it is ingenious and pretty enough, this tale of the Trojan atheling, who was to choose between the three great goddesses, and who gave up kingship and battle-glory for the pleasures of love, and thus brought about the destruction of his country. As later authors have shaped the story it sounds thus:—At the marriage of Peleus and Thetis, to which all the gods were bidden except Eris (*Discordia*), she came, nevertheless, and threw among the guests a golden apple inscribed "To the fairest." Here (*Juno*), *Athena* (*Minerva*), and *Aphrodite* (*Venus*), each claimed it. *Zeus* (*Jupiter*) would not himself settle the dispute, but ordered *Hermes* (*Mercury*) to escort the heaven-beauties to Paris that he might decide. All were anxious to gain over the judge. Here promised him wide realms, *Athena* bravery and wisdom, but *Aphrodite* earth's loveliest woman, and she was the winner.

The golden apple and its connection with the wedding of *Peleus* and *Thetis*, do not from the beginning belong to the subject. It is properly an arbitrary addition. But in the tale itself lies the germ of a rich and amusing development. Who can help being entertained by the rivalry of the goddesses, like vain earthly women, for the prize of beauty? And then the umpire is not a deity, but the handsome, thoughtless Paris. There is about the figures a tinge of humour even from the first. On the oldest vases we see *Hermes* with long strides, as with seven-leagued boots, rushing in front of the three celestials, who follow as hurriedly, each bearing a sceptre. Or they have reached *Mount Ida*; have stopped, and anxiously expect their fate. *Hermes* explains his

difficult mission to Paris, who tries to refuse, even to escape; but there is no getting out of it: he must occupy the judgment-seat. The older terra-cottas represent Paris with a lyre in his hand, music and dancing being his greatest delight. The world remains the same. During the Middle Ages the troubadour was taken as the umpire in the contentions of the ladies. Gradually the picture becomes fuller. Paris, at first in full manhood with a large beard, is now a down-chinned youth; the Grecian dress is changed for the motley Asiatic costume, the helmet-shaped cap, the figured blouse, and the long striped trousers: it reminds one of a harlequin's garb. His herd, sheep and goats, graze by his side, and the honest sheep-dog awaits his bidding. The goddesses also are characterised more fully. Here is recognised by her royal diadem, *Athena* by her weapons, *Aphrodite* by the flower. Later still, *Aphrodite* is accompanied by *Eris* or by several cupids, and *Eris* is the go-between in her messages to the judge. It is his representations that carry the day. On one famous jar we see the goddesses at their toilet before showing themselves to the arbitrator. Here looks in her mirror, *Athena* washes at a fountain—she has perhaps just left the battle-field,—*Aphrodite* drapes herself most charmingly, playing with a hare and chatting to her winged son. Far later, as on the Pompeian paintings, *Aphrodite* is nude before Paris, and later still the other goddesses also throw off their garments. It is from the last and weakest school of olden times that this has passed over into Italian and Dutch Art.

The vase design given here, a third of the original size, belongs to the best period of Attic industry, and is a capital sample of it. Paris and *Hermes* are treated cursorily, as on most of the pottery; but on the personification of the three goddesses the painter, whether the same or another, has bestowed great care, and treatment so charming and excellent is seldom seen in this kind of work. Unfortunately it is no complete or uninjured antique our Museum has obtained. It is merely the lid of a little round cup or casket, with a bronze ring in the middle to raise it by; it has also been broken and mended, and a few small bits are missing.

Paris, in his usual variegated garments, sits on a heap of stones. He holds his shepherd's horn in his left hand; the herd is indicated by a ram. His observant dog turns eagerly towards the approaching strangers. Paris himself has become attentive; his astonishment is expressed by the uplifted right hand. *Hermes* advances, leading on the goddesses, and is easily known by his winged petasus and herald's staff. With this he points towards Paris, showing the ladies who is to settle the dispute. Then come the celestials themselves in all their glory, but, as befits such mighty personages, car-borne—a peculiarity found for the first time on this vase. Their vehicles are the small two-wheeled chariots always used in processions and races; and as each has her characteristic dress, so has she also her own distinct team. Here is first—a handsome, imposing woman, richly appared in a long kirtle, falling in heavy folds, surmounted by a tunic; on her hair a broad golden band with upright leaves. In her left hand she holds her staff of rank, with her right she guides the four fiery steeds harnessed to her chariot. Next comes *Athena*—a tall virgin form with spear and helmet. She is drawn by two large serpents, over whose arched necks the reins lie. The heads stretched forward, the large eyes and the long beards express impetuosity, while the heavy bodies curving above the wheels seem to be gliding onwards. We find the same incident in the representations of *Triptolemus*; but I have never before seen it carried out with so much artistic feeling. We are not used to *Athena* in such an equipage; it must, however, be acknowledged to suit her character. The terrible goddess elsewhere overawes with the snake-circled *Medusa* head on her breast-plate; this she does not wear now. Paris is not to be frightened and petrified, but won and persuaded: the chariot which she leaves when she steps forward to the doomsman may keep all its attributes of horror. It must not be less protected than her old temple in Athens, where it was said a "laidly worm" lived as its guard. Some asserted that this creature was *Athena's* foster-son, the earth-born *Erichthonios*; but whether this be original or a later addition, sure it is that the snake was the temple warden; therefore, when a team was wanted for *Athena's* car, it was as easy to multiply the

serpents as to double the griffin or stag for Apollo and Artemis, the leopards or centaurs of Dionysos, or, as we shall see directly, the cupids of Aphrodite. For Venus meets us here as quite a young girl, captivating with a perfect simplicity, and her flying cupids speed her onward. Here also the painter has shown that he could master the subject, and has happily given the floating sweep of the figures. The cupids hospitably bring what should give the meeting its festive stamp. They have wreaths round their heads, and in their hands pitchers and drinking cups; delicious wine opens the heart and disposes the mind for the joys of love. Should the judge doubt, here are powers he cannot resist.

Truly this is a beautiful illustration of the Homeric legend. It is centuries younger than the poet, and as handled here is a

picture his eye never saw; so it took shape in the fantasy of the thousands who in the golden age of Athens heard his songs and learnt them by heart. What the vase limner has added is in the same spirit and taste as the songs themselves. This original and fanciful treatment shows us the old myth and the old art in all its kindness. I could wish our collection had many antiques as valuable as this.

J. L. USSING.

[This article is translated from the *Illustrated News (Illustreret Tidende)* of Copenhagen by an accomplished lady, who has transmitted it to us; and for the wood-engraving we are indebted to the liberal courtesy of the editor of that journal—a work of great interest and merit, with reference to both its literature and its art.]

## THE PARIS "SALON."

IT would be impossible in a short review to give a complete estimate of the mass of work both in painting and sculpture gathered together in the Paris *Salon*. Of upwards of two thousand paintings and drawings and five hundred specimens of sculpture we can mention only a very few, and even such names as we shall pick out from the mass will be used rather as illustrating certain tendencies and particular aims which at present control French Art. This is a more practicable and instructive method than to wade laboriously through the catalogue, giving here and there a word of comment, without really conveying any adequate idea of the general character of the exhibition. It is after all of little service to describe pictures at a distance, and for those who wish to judge of the actual achievement in a foreign exhibition it is more useful to record the impressions of the place than to dwell imperfectly upon details.

There are several tendencies noticeable in this year's *Salon* which place it in striking contrast with our own Academy. We are not accustomed here to the bold experiments French painters fearlessly undertake. Our artists, especially when they have gained a measure of popular regard, grow wondrously timid, and once having secured an acceptable style and choice of subject, they hesitate to depart from their narrow standard of excellence. This is not so in France. Mannerism is sufficiently obtrusive there as here, and, perhaps, mere trick and fashion hold a more prominent place in their art than in ours. But notwithstanding this display of mannerism, there is an equal display of new thought and audacious experiment. The rooms are full of wild efforts hither and thither, made often without consideration, nearly always without success, and yet possessing in the face of their failure astonishing signs of sound teaching and technical power. It must be confessed, as we have said, that the audacity of method seldom reaches the desired goal. There is a mass of work in the *Salon* executed by clever hands, in which the sense of failure is ludicrously strong—classic themes treated in a spirit of the wildest romance; romantic themes inspired by a species of artistic frenzy incoherent and chaotic in its result. This is the first characteristic of the present exhibition to which we shall draw attention, and it is the more worth consideration because our own Art supplies no parallel to it; nothing, in short, which either in spirit or performance can be fitly compared with it.

Style, in the old sense of the word, is becoming discredited in France; its former professors are now forgotten, or are condemned as teachers, but the subjects of style are still retained to be made the material on which the daring artists of the younger school may exercise their talents. The old reserve and calm that have entered into all great art from the days of Phidias to the time of Michael Angelo is now finally abandoned in order to give the younger and more vivacious spirit of France free play. Movement, action, contortion, these are the valued qualities of French contemporary art that deal with the material of classic grace. No figure must be still and quiet, for then the painter would have no chance of discovering his wonderful mastery of anatomy. The beauty of Venus is distorted to satisfy this desire of restlessness; the enduring and motionless fairness of sculpture is gone for ever, the dignity of perfect silence is dead. In this voluble and very clever age, even classic forms must have something of the *chic* that belongs to a city which supports M. Villemessant and his *Figaro*, something also of the sickly sentiment fit for a public which feeds upon the novels of Ernest Feydeau. And with these novel requirements in Art there has arisen a new race of painters fit in every way to satisfy the prevalent taste, having no reverence for the higher Art to which their latest development does violence, and believing firmly in the virtue of the

modern Art-gospel. We find the *Salon* well supplied with works of this class. The painters who contribute them have forgotten David, and have forgotten even Ingres, and are content to burlesque their chosen master Delacroix. English readers who have not visited the *Salon* may perhaps remember the 'Death of Sardanapalus,' by Delacroix, exhibited a year ago in M. Durand-Ruel's Gallery in Bond Street. There is much in the *Salon* which travesties the already exaggerated spirit of that work. Gods and goddesses, and characters either from biblical story or ancient myth or history, are submitted to this trying ordeal of wild romanticism. Among the painters who support this ideal are Rixens, who sends this year the 'Death of Cleopatra,' Voillemot with his 'Femme aux Roses,' and, in less hurtful degree, Thirion and Carolus Duran. We quote names which are not of the most extreme class. In the works by these men there is a measure of beauty and attraction, something to atone for the salient defect; but beyond this circle are others in whose work the fault and offence seem to overpower all hope of merit, and where the exaggeration of sentiment is altogether ludicrous, and if we have not commented more closely upon individual works it is because nearly all the contributions which affect the gift of style seem to us to fail even in displaying fairly the characteristic talent of the artists whose names are attached to them. This is emphatically not the highest side of French Art at the present moment, although its examples occupy considerable space in the *Salon*.

Another large class of painters in the *Salon* this year is devoted to a style of realistic painting that may be said to be absolutely new to art within recent years. When the pictures of the Spanish painter Fortuny were first brought to England and exhibited a few years ago in Mr. Wallis's Gallery in Pall Mall, their realism and truth of a certain kind were regarded as altogether extraordinary. It was remarked that the spirit of the painter approached almost to cynicism, and that if there was a sentiment of any kind in those pictures it was of an expressed callousness towards the graceless forms and crude real colours that were presented. This spirit has been adopted into a certain school of contemporary French painters, and applied to the largest and most important themes as well as to the slight occurrences of actual life. 'Le Christ' (205) of M. Bonnat is one of the most astounding pieces of crude reality which we remember to have seen. Here is a painter who contends with Mr. Holman Hunt upon his own ground, and with a mastery and science which the English painter cannot claim. The figure of Christ is nailed to the cross, and the painter has chosen the moment expressly, as it would seem, to exhibit with scientific accuracy the physical results of suffering. At any rate a painter must be taken to have intended what he has actually done, and by this test we can find no motive in M. Bonnat's marvellous work except the desire to display and emphasize the signs of pain. The arms are stretched out in painful tension, the muscles look overstrained and swollen. In the legs the veins are protruding, the face wears a look of abject misery and suffering, distorting a countenance not of any natural beauty. This work claims to a kind of truth which Art has scarcely striven after before. It is scientific and perfectly cold in spirit; it develops the pain without pity, and observes each distorted vein with the perfect self-possession of a mind to which suffering is only curious and interesting, or at most distasteful. As a picture, the work is eminently repelling; as an illustration to a medical treatise, it might possibly be of the highest value. One of the satiric journals of Paris has joked M. Bonnat over his conscientious realism. It has represented him as binding up one of the veins in his picture, treating his work as the fit material for surgical skill. The



idea suggested is scarcely an exaggerated comment upon the final effect of the picture. It stands out as a wonder of scientific analysis, unredeemed by a glimpse of Art of the imaginative kind. But this spirit of contemptuous realism which seems to choose for interpretation the evil and deformed realities of the world, with no less relish than things most beautiful, is exercised with better effect upon themes of less pretension and natural nobility. We specially find this fearless adherence to fact, whether pleasant or unpleasant, exemplified in the illustrations of the late war. M. de Neuville's 'Combat sur une voie ferrée' (1390), and 'Une visite aux avant-postes' (653) by M. Doprzy, may be taken as prominent examples in this style.

Leaving these two prominent but not pleasant characteristics of the exhibition, we pass gladly to the representations of peasant life by such men as Millet and Jules Breton, and to the transcripts of simple scenery by Corot and Daubigny. In these two departments we find whatever of beauty modern French painting contains. Here there is room for the sentiment that elsewhere becomes sentimentalism, and for the quiet fidelity which degenerates in other departments into cynical emphasis of what is unlovely. Sentiment and truth combine for an artistic result, and

there is no more delicate style of Art at present prevailing than this of the few French painters who attempt the interpretation of rustic themes. There is a false belief in England that only an English painter can understand landscape or the life of the peasants who dwell amid landscape scenery. A visit to the *Salon* this year, or to M. Durand-Ruel's Gallery in Bond Street, would quickly serve to remove this conviction. Our painters are apt to look at rural life from a too remote standpoint. They emphasize its innocence and simplicity, and forget its toil and sad endurance. This is where French painters supply a superior truth. To them the life of the country is sad as well as beautiful, and the sad moods are taken as the most attractive to the painter. The Art of Millet or Pelouse, and more strongly that of Millet, seeks to interpret the hard dreary spirit of labour in the fields, the dullness of bitter weather, the loneliness of individual tasks, the isolation and silence of the labourer's humble and cheerless home. This also is a worthy aim for Art, seeing that it permits a just introduction of the sentiment of sadness into which French painters are apt to slip in the presence of nature. The paintings of this class, as also the representations of landscape pure and simple, are among the remarkable features of the *Salon*.

## ART IN CONTINENTAL STATES.

**CALCUTTA.**—The noble statue of Sir James Outram, by Mr. J. Foley, R.A., which for a short time last year was placed in the open space before the Duke of York's Column, Pall Mall, was unveiled in Calcutta, by Lord Napier, on the 22nd of May. One has a right to envy the metropolis of British India the possession of the most spirited equestrian statue of modern Art.

**BERLIN.**—It is stated that a committee has been formed in this city for the erection of a grand national monument to commemorate the late Germano-Franco war. Professor Schilling, of Dresden, is the sculptor designated to execute the work, which is intended to be a colossal statue of Germania: its proposed destination is the summit of the Neiderwald, a plateau on the Rhine between Asmannshausen and Rudersheim.

**THE HAGUE.**—Surely the annals of Art tell of few incidents of more pleasing import than that offered by the presentation of pictures, their own works, by the artists of Holland, to their king, at the recent fête of the twenty-fifth anniversary of his royal accession. His majesty appears to have been singularly fortunate in receiving manifestations of the affection of his subjects, but this was the most complete of all. Every artist of name of the Dutch school sent in his special contribution to this testimonial. It consisted of one hundred pictures. In addition, there were seven proof engravings, sixteen medals, a portfolio of water-colour drawings, others of architectural designs, photographs, and an album containing the names of the contributors. The king, when he visited the exhibition of this loyal tribute, was, it is said, equally surprised and charmed, and expressed his acknowledgments with much warmth.

**PARIS.**—The Art-embellishment of the Basilica of St. Geneviève.—Through the turmoil of French politics Monsieur la Marquis de Chennevières, *Directeur des Beaux Arts*, has steadily held on to the realisation of this great undertaking. His lofty purpose cannot but command our respect. Whatever may be the artistic merit with which it may hereafter be realised, the responsibility of plan would seem to be all his own. Having opened his vast scheme to his official superior, M. de Fourton, the Minister of Public Instruction, and received his prompt and sympathetic *approbation*, he next, with the concurrent agreement of the clergy of the sacred edifice, and that of the architect connected with its conservancy, proceeds to map out the whole of its interior surface into localities of various dimensions, for the pictured presentation of subjects illustrative of the lives of St. Geneviève and St. Denis, of the great prominent historic events connected with Christianity in France, and the names of Clovis, Charlemagne, St. Louis, and Joan d'Arc. In addition to this, a large array of statuary is to be developed. The themes for the pictures are all selected. The next great step for M. de Chennevières is to select the artists to whom the working out of the plan, voluminous and vast, is to be confided, and, with characteristic decision, he has done so. He has called up the spirits from the vasty deep, and lo! they have come. Amongst them we find no great epic name. Here we have Meissonier invited to spring from his miniature cabinet to the scaffolding of two vast canvases, on which the holy exploits of St. Geneviève are to be eloquently told. To M. Gérôme St. Clotilde is to be entrusted for pure and delicate depiction. The names of Cabanel, Baudry, Lehmann, Delaunay, Chevaillard, Millet, and Moreau, also figure in this pictorial roll. Here also is an array of sculptors of repute, whose task is to

imagine and create a series of statues of portrait significance. At the present moment some thirteen painters, and nearly the same number of sculptors, are enrolled to carry out the great enterprise. Nothing can surpass the zeal with which the avowedly national project has been proposed and undertaken, and we wish it a crowning success; but we look in vain in its epoch for the inspiration, of all kinds, which bore along Raphael and Michael Angelo in St. Peter's and the Vatican, or whose spontaneous gush flung such glory over Munich, when Cornelius and Kaulbach, and their sincere Germanic fraternity, created a new era of Art in Europe. To return to Monsieur de Chennevières: having made his review of men and matters to the Minister, the Director of the *Beaux Arts* cheerily concludes to this effect:—"Such, M. le Ministre, is the agglomerate of works, which I would invite you to commend to the hands of artists whose names are all known to you. If you should be satisfied with the general arrangement and scope, in detail, of this vast enterprise, and concur in the distribution suggested for both painting and sculpture—the expenses for which will be equally distributed upon the four consecutive *Beaux Arts* budgets—I am firmly convinced, having reference to their already high honoured works, that the artists whom I have selected will redeem your confidence. You will have opened to them a wide competition, of perhaps memorable import, useful, at all events, in the emulative excitement of the present generation, and where, fervidly animated by the solemn elevation of the deed in hand and by its national object, they will assuredly neither spare their energies nor relax their courage."

*Decoration of the Palace of the Legion of Honour.*—Monsieur de Chennevières, under the same high impulse that prompted his *magnum opus* of undertaking the interior embellishment of the Basilica of St. Geneviève, further calls on French high Art genius to give pictorial completion to the Palace of the Legion of Honour, now being restored after all its Communist misadventures. He confides its grand cupola to M. Madlot; the lesser cupola is entrusted to M. Jules Laurens; the saloon of the Muses to M. Ehrmann; the aurora to M. Ranvier; the banquet hall to M. Bin. The ornamental accessories fall to the pencil of Madame Escallier.

*Medals of Honour.*—Apart from the ordinary distribution of honours at the great exhibition on Wednesday, May 27th, the interesting incident took place of awarding two gold medals, of specially honourable import, to a painter and a sculptor. Twelve select judges, with M. de Chennevières at their head, settled the transaction, which was only decided after six ballotings. There were two special favourites in the painting department, M. Gérôme and M. Corot. In the first trial, Gérôme had five voices in his favour, Corot three. In the second, the two ran neck and neck of four. The same result in number three. In four, Gérôme recovered his five against three. In five, the parties again ran even. The sixth decided the question at issue beyond doubt, by seven for Gérôme against three for the distinguished landscape painter. In sculpture, a very clever young sculptor, Mercie, who has distinguished himself by his noble group of 'Gloria Victis,' had no competitor.

*A Baffling Jury.*—One of the most remarkable novelties introduced into the Fine Arts dispensations of Paris by the present energetic *Directeur*, Monsieur de Chennevières, has been the establishment of a special Roman prize, for the most meritorious artist, under the age of thirty-two,

who held a place in the great exhibition of each year. This provided for a residence of three years in the "city of the soul." It stood wholly apart, of course, from prizes of the same kind for artists distinguished in their pupilage. The selection and award were to be made by the jury for the painting department. It appears that this measure, liberal and encouraging as it might seem to most people, encountered a wide and acrimonious hostility. This was shared, unfortunately, by the jury of this present year, when the initiation of the rule was to be observed. The consequence was, that a majority could not be found to make a selection. The project was rendered null and void. Unfortunately here is no dismissal of a jury and calling another to replace it.

**BERGAMO.**—*Fresco of Titian.*—A fresco attributed to Titian has just been discovered in the castle of Malpaga, near Bergamo. It represents a visit made by Christian I., king of Denmark, in 1454, to Bartolomeo Colleoni, in this castle, where that renowned leader of freebands had retired, after having successively served Venice against the Visconti, and the Visconti against Venice, Milan against the Duke of Savoy, and, finally, Florence against the Duke D'Urbino.

**MELBOURNE.**—The *Argus* says:—"Mr. S. H. Roberts has forwarded to us some designs for floral ornaments based upon the vegetation of Victoria. The designs, which are intended for use in the decorative trades, and also for copies in schools of design, have been drawn by Mr. Roberts himself, who has devoted much attention to the beautiful forms of the Australian plants. There is no doubt that while the principles of arrangement adopted in the various ancient and mediæval styles

are used, the details may at the same time still be filled in by ornaments based upon the plants of the colony. The use of the plant-form of Australia has hitherto been much neglected in decoration, and the details of an ancient civilisation, which details few if any of us can comprehend, are constantly reproduced in the ornamentation of our public buildings. The designs will shortly be published."

**ROME.**—*L'Illustrazione.*—Such is the title of a weekly periodical which has broken into daylight and liberty in Rome. It contains sixteen pages and eight embellishing engravings. May it deserve to be, and be successful, in its arduous career.

**TURIN.**—The Cavour Monumental Group, from the chisel of Giovanni Duprè, which has been erected in Turin, with such great pomp and circumstance, to Italy's liberator and master-statesman, is made the object of severe strictures among artists and *dilettanti*. Their most serious objection is, that defied Italy is represented kneeling, as it were cowering, to her son in order to prevail on him condescendingly to accept the honour of a civic crown. "A nation," says the *Gazetta de Venezia*, "does not bend prostrate before any man, however great he may be." Then, again, exception is taken to the propriety of the *madre Italia* being brought on the scene altogether devoid of vesture: while, on the other hand, the count is presented in a nondescript raiment, neither coat nor cloak, nor recognisable robe of state, but swathed in long indefinite drapery, strongly calculated to remind the spectator of the unreal mockery of habiliment wherein popular imaginings are wont to picture forth all manner of ghosts et *noctium phantasmata*.

## THE SCHILLER MONUMENT, BERLIN,

BY REINHOLD BEGAS.

SOME few years ago the sculptors of Germany were invited to send in designs for a public monument to be erected in Berlin in honour of Schiller. The competition was decided in favour of the drawing, or model, contributed by Reinhold Begas, a sculptor of very considerable repute in his own country, and brother of Carl Begas, a painter of some distinction, and one of the professors at the Berlin Academy of Arts. Whether any special conditions were attached to the competitive invitation, so far as to limit the character of the monument, we cannot say; but it is quite evident that the successful artist has not produced a work which shows any novelty in the treatment of such a subject, though it is equally evident that each figure composing the principal parts is beautiful in conception and most delicate in execution.

Standing on a pedestal, rather low in elevation—judiciously made so, to allow of the chief figure being properly seen—is a portrait-statue of the

great dramatist and philosopher of Germany, here presented in the prime of life; the lineaments of the face are small and regular, almost womanly: the expression is that of thought, amounting very nearly to severity. An ample academical gown, brought into graceful folds by the action of the right hand, conceals about one half of his body, and in his left hand he holds a scroll: the attitude throughout is dignified and commanding. Seated on the basin from which rises the pedestal, and at each of its angles, are figures, representing respectively, Lyric Poetry, Dramatic Poetry, History, and Philosophy. These objects, each with its attribute of identity, greatly enrich the whole composition, while they are made subordinate to its leading feature.

This fine example of sculptural art was erected, and inaugurated with due ceremony, in 1871. Among the numerous works of Art which adorn the city of Berlin this is one of the most imposing.

## ART IN THE PROVINCES.

**BEDFORD.**—The colossal statue of John Bunyan, the gift of the Duke of Bedford to the corporation of that town, was unveiled on the 10th of last month, in the presence of a very large number of persons, many of whom came from the neighbouring districts to witness the ceremony. Bunyan, as is tolerably well known, was born at Elstow, a short distance from Bedford, and when released from his long incarceration in the prison of that town as a Nonconformist preacher, he resumed his ministrations in a Baptist chapel in Bedford. The statue raised to his memory in the place with which he was in his lifetime so closely identified is of bronze, cast by Messrs. Young, of Pimlico, from the model by Mr. J. E. Boehm. Bunyan is represented in the act of preaching, with an open Bible in his hand; at his feet lie emblems of his captivity in the form of fetters. 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. On a tablet of bronze is inscribed Bunyan's name, in characters assumed to be an exact copy of his autograph. Among those present at the ceremony of the unveiling was the Dean of Westminster, who subsequently addressed a large audience at a banquet given by the mayor, on the character and works of him in whose honour they had met that day.

**LICHFIELD.**—An exhibition of works of Art and industry was opened in this city in the latter end of May, principally with the object of assisting the Art-classes formed in connection with the Department of Science and Art. The proposition met with ready response from those in Lichfield and its vicinity who were able to lend works: their contributions were, it is reported, both numerous and valuable.

**LIVERPOOL.**—Two important schemes have been projected here, and are being actively promoted: one is for a Crystal Palace, the other for an Aquarium; both, we believe, are quite within the compass of this wealthy community.

**NEWPORT, I. W.**—On the 25th and 26th of May a Working Men's Industrial Exhibition was held in the Guildhall in this town. It was the first attempt of the kind in Newport, and is reported to have been attended with so great success as to encourage the hope that it may be repeated another year. The contributions appear to have been very varied, to judge from the list of prizes awarded. Prior to the opening of the exhibition Mr. Vivian Webber made a formal presentation of the picture referred to in our last number, to the Mayor and Corporation, who were present in their official robes to receive it.







ENGRAVED BY W. ROFFE FROM THE MONUMENT AT BERLIN BY REINHOLD BEGAS



## PICTURE SALES.

AT the sale by Messrs. Christie, Manson, and Woods, on the 16th of May, of a large number of pictures of various kinds belonging to the late Mr. Richard Ellison, four water-colour drawings by P. Dewint merit special notice—namely, 'Lincoln, from the Brayford,' 550 gs.; 'Christchurch, Hampshire,' 920 gs.; 'Torksey Castle, Lincolnshire,' 650 gs.; and 'Gloucester, from St. Catherine's,' 610 gs.

The valuable collection, chiefly of English paintings, the property of the late Mr. John Farnworth, of Woolton, near Liverpool, was sold by Messrs. Christie on May 18th. The number of works in water-colours and in oils was one hundred, and the names of the artists included some of the most distinguished men in both departments. Among the water-colour pictures the following were the most important:—'Return Home,' F. Taylor, 100 gs.; 'Interior of Chartres Cathedral,' S. Prout, 100 gs.; 'A Sultry Day,' Birket Foster, 94 gs.; these drawings are very small; 'Grace Before Meat,' W. Hunt, 40 gs.; 'Snowdon, from Capel Curig,' Copley Fielding, 300 gs.; 'Benvorlich,' by the same, 400 gs.; 'Mosque of San Sophie,' 150 gs.; 'London Docks,' 165 gs.; 'Poole,' 410 gs.; 'Lulworth Castle,' 230 gs.; 'Richmond,' 780 gs.; 'Florence,' 300 gs.; 'Folkestone,' 600 gs.; 'Plymouth,' with rainbow effect, 560 gs.: these eight drawings, all by J. M. W. Turner, are, with the single exception of the Richmond view, only a few inches in size. 'The Bridge of Sigbs,' S. Prout, 300 gs.; 'On the Thames,' G. Barrett, 115 gs.; 'The Nile-Boat,' a drawing in black and white, J. G. Gérôme, 270 gs.; 'Milking-Time,' J. Linnell, 120 gs.; 'A Happy Trio,' L. Haghe, 200 gs.; 'Melon, Grapes, and Peach,' W. Hunt, 170 gs.; 'Spanish Life,' F. W. Topham, 135 gs.; 'The Sisters,' F. Walker, A.R.A., 245 gs.; 'Seaforth Cliffs,' Copley Fielding, 370 gs.; 'Wreckers off the Welch Coast,' E. Duncan, 240 gs.; 'Black Combe,' P. Dewint, 340 gs.; 'Going to Market,' D. Cox, 290 gs.; 'Preparing for Christmas,' F. Taylor, 260 gs.; 'Staffa, and the Isle of Iona,' Copley Fielding, 450 gs.; 'Sheep,' Rosa Bonheur, 160 gs.; 'An Eastern Pacha,' J. F. Lewis, R.A., 140 gs.; 'Gil Blas at the Levée of the Archbishop of Toledo,' Sir J. Gilbert, A.R.A., 180 gs.; 'Madrid,' D. Roberts, R.A., 110 gs.

Among the oil-paintings were—'Evening—Returning from Market,' F. Danby, A.R.A., 125 gs.; 'Lago Maggiore, with the Borromean Islands,' J. B. Pyne, 200 gs.; 'Two Women shall be Grinding at the Mill,' A. Elmore, R.A., 340 gs.; 'Cattle in the Auvergne,' Auguste Bonheur, 130 gs.; 'Chastity,' W. E. Frost, R.A., engraved in the *Art-Journal*, 165 gs.; 'Pembroke Castle,' C. Stanfield, R.A., 480 gs.; 'Grace Before Meat,' F. Goodall, R.A., 150 gs.; 'The Thread-Winders,' J. Linnell, 135 gs.; 'Having a Ride,' H. Le Jeune, A.R.A., 230 gs.; 'Scene in Cairo,' W. Muller, 200 gs.; 'Le Bon Cuié,' F. Goodall, R.A., 150 gs.; 'Katherine and Petruccio,' A. L. Egg, R.A., 200 gs.; 'The Temptation,' Ary Scheffer, 410 gs.; 'Peter the Great's First Interview with Catherine,' A. L. Egg, R.A., 300 gs.; 'The Mother's Hope,' C. R. Leslie, R.A., 250 gs.; 'On the Medway,' J. Linnell, 1,250 gs.; 'Berne,' J. B. Pyne, 210 gs.; 'Balaam and the Angel,' J. Linnell, 500 gs.; 'The Venture-some Robin,' W. Collins, R.A., 800 gs.; 'Bayswater in 1812,' painted by J. Linnell in 1859, the cattle by Rosa Bonheur, very small, 200 gs.; 'St. John Preaching in the Wilderness,' J. Linnell, 750 gs.; 'Opening the Gate,' J. Linnell, 1,000 gs.; 'Life in Algiers,' A. Elmore, R.A., 750 gs.; 'Are Chimney Sweepers Black?' J. C. Hook, R.A., 1,070 gs.; 'Off Calais,' C. Stanfield, R.A., 1,100 gs.; 'The Holy Family—the Carpenter's Shop,' J. R. Herbert, R.A., 720 gs.; 'Sancho Panza in the Apartments of the Duchess,' C. R. Leslie, R.A., 710 gs.; 'The Mouth of the Dart,' C. Stanfield, R.A., 1,420 gs.; 'Hide and Seek,' T. Webster, R.A., 900 gs.; 'St. Mark's Place, Venice,' D. Roberts, R.A., 780 gs.; 'Past and Present,' W. Holman Hunt, 500 gs.; 'Sunset: Harvest Home,' J. Linnell, 1,550 gs.; 'The Gambler's Wife,' J. E. Millais, R.A., 880 gs.; 'Hunt the Slipper,' F. Goodall, R.A., engraved in the *Art-Journal*, 600 gs.; 'A Highland Lassie Reading,' J. Phillip, R.A., 800 gs.; 'Mother and Child—the Weary Travellers,' T. Faed, R.A., 900 gs.; 'The Shepherd's Bible,' Sir E. Landseer, R.A., 1,400 gs.; 'The Garden of Gethsemane,' W. Dyce, R.A., very small, 550 gs. The whole collection was sold for the sum of £34,758.

[Mr. Farnworth was not only a liberal patron of artists and a true lover of Art, he was a benevolent and estimable gentleman, who did great good while he lived, and bequeathed no less a sum than £23,000 to as many as twenty-one charitable institutions of Liverpool, of which town he was once the mayor. His purchases of pictures were made at "a good time," the larger portion somewhere between the years 1850 and 1860, and no doubt they have realised a very much larger sum than he paid for them.

He had, therefore, the enviable advantage of helping artists when they needed help. Such is by no means the destiny of all Art-patrons; they too often wait until fame has been achieved, and then buy at enormous prices the works they might have secured on much more favourable terms a year or two, it may be, before they saw the way to "invest." We have often striven to impress this truth on the minds of wealthy picture-buyers, and do so once again.]

The collection of modern pictures, principally of the Continental schools, belonging to Mr. James S. Forbes, was sold by Messrs. Christie on the 23rd of May. The catalogue gives a list of about 170 works, of which the following may be considered the principal examples:—'Age and Childhood,' 250 gs., and 'Thinking,' 235 gs., both by B. Vautier; 'The Lake of the Four Cantons,' A. Calame, 315 gs.; 'The Sister,' L. Knaut, 1,250 gs.; 'Old Friends,' E. Frère, 250 gs.; 'La Dame au Bouquet,' A. Stevens, 245 gs.; 'Outward Bound,' P. J. Clays, 385 gs.; 'Morning,' 285 gs.; 'Evening,' 270 gs., a pair, by C. Daubigny; 'The Seamstress,' E. Frère, 240 gs.; 'The Foundling,' H. Salentin, 200 gs.; 'Bedouins,' A. Schreyer, 325 gs.; 'The First Sail,' J. Israels, 750 gs.; 'On the Y, near Amsterdam,' with cattle and figures, R. Burnier, 300 gs.; 'Prayer in the Market-place,' J. L. Gérôme, 730 gs.; 'Rocca di Papa, near Rome,' O. Achenbach, 225 gs.; 'The Introduction,' and 'The Grandparents' Visit,' F. Fayerlin, 300 gs. each; 'Breakfast-time,' 820 gs.; 'The Remedy,' 770 gs.; 'Out of Darkness into Light,' 710 gs.: these three are by J. Israels; 'When the Cat's away the Mice do play,' Jules Breton, 580 gs. There were a few English works in Mr. Forbes's collection; among them, 'Cromer Sands,' W. Collins, R.A., the sketch for the large and well-known picture, 250 gs.; and 'The Waiting-Maid,' W. P. Frith, R.A., 155 gs.

The sale of the above pictures was immediately followed by that of the collection belonging to the late Mr. James Eden, of Fairlaw, Lytham, for whom many of the pictures were expressly painted. The prices realised in Messrs. Christie's sale-room by a large number of the works testify to the value put upon them. Of ten examples of R. Ansdell, R.A., the following are to be noted,—'Disputed Prey,' 200 gs.; 'The Wounded Hound,' engraved, 1,050 gs.; 'Lytham Sand Hills,' with sheep, 310 gs.; 'Fallow Deer,' 240 gs.; 'The Drovers' Halt,' 580 gs.; 'The Gossips,' painted in conjunction with W. P. Frith, R.A., 700 gs.; 'A Scene in Dovedale,' 360 gs., and 'A Sunny Landscape,' 420 gs., both by T. S. Cooper, R.A.; 'On the Tees,' T. Creswick, R.A., 290 gs.; 'To Arms, to Arms, ye brave!' W. Etty, R.A., 180 gs.; 'Evening Prayer,' E. Frère, 310 gs.; three by W. P. Frith, R.A.: 'Dolly Varden,' 8 in. by 10 in. only, 200 gs.; 'Scene from *Woodstock*,' 250 gs.; 'Mary Avenel,' 160 gs.; 'Venus disarming Cupid,' W. E. Frost, R.A., 130 gs.; five paintings by F. D. Hardy: 'Early Risers,' 170 gs.; 'Reading a Will,' 500 gs.; 'The Afternoon Nap,' 290 gs.; 'The Sweep,' 610 gs.; 'The Broken Window,' 270 gs.; 'The Escape of the Duke of Carrara,' J. C. Hook, R.A., 160 gs.; 'The Pet of the Common,' engraved in the *Art-Journal*, J. C. Horsley, R.A., 440 gs. Nine of J. Linnell's finest works excited much attention; they were 'Road Scene,' with cattle at a pond, 900 gs.; 'Windsor Forest,' 500 gs.; 'Sheep,' 960 gs.; 'The Gleaner's Return—Sunset,' 810 gs.; 'Milking-time,' 1,105 gs.; 'The Woodlands,' 800 gs.; 'The Dairy Farm,' 600 gs.; 'The Last Gleam before the Storm,' spoken of in the sale catalogue as "the renowned *chef-d'œuvre*," 2,500 gs.; 'The Windmill,' 1,200 gs.; 'Prospero and Miranda,' D. Maclise, R.A., 140 gs.; 'A Spanish Countess,' J. Phillip, R.A., 375 gs.; 'The Scotch Baptism,' also by J. Phillip, 1,755 gs.; three by P. F. Poole, R.A.: 'Fisherman's Treasures,' 550 gs.; 'The Hawthorn-Gatherers,' 660 gs.; 'Foster-Brothers,' 520 gs.; five by T. Webster: 'A Letter from the Colonies,' 600 gs.; 'Spring,' 450 gs.; 'Summer,' 510 gs.; 'Autumn,' 290 gs.; 'Winter,' 330 gs.; 'The Fight for the Standard,' R. Ansdell, R.A., engraved: it is a large picture, 20 feet by 14 feet, and with it was sold the sword used at the battle of Waterloo by Serjeant Ewart of the Scots Greys, 900 gs. It was stated in the sale-room that Mr. Agnew had a commission to buy this picture on behalf of a gentleman who intended to present it to the National Gallery: it went, however, beyond the sum to which Mr. Agnew was restricted in his biddings, and was knocked down to some one else.

We have other notices in type, but are compelled to postpone their insertion.

## ART NOTES AND MINOR TOPICS.

**THE ALEXANDRA PALACE.**—Although the opening of this admirable place of public entertainment and instruction is for a time postponed, we have to notice signs of its well-doing—in advance. We have written so much and often concerning the great boon to the north-west of London—a densely populated district—and indeed to the whole of the Metropolis, that to go into the subject now is needless. We earnestly rejoice that the beautiful and health-giving “grounds” are to be preserved for the public, and that a structure, better probably than that so unfortunately destroyed, will be made to minister to the rational enjoyment of millions who are, for the most part, excluded from the blessings conferred by pure air, wholesome exercise, pleasant amusement, and the teachings that are always derivable from Art. As we long ago anticipated, an Art-Union forms a principal part of the scheme; that, indeed, was prominent in the original plan, and the Directors have done wisely in adopting it. “Every guinea season-ticket entitles the holder to participate in the annual distribution of a valuable collection of works of Art.” It is stated that 20 per cent. of the receipts will be thus expended; and although the sum this year is not large, it will no doubt greatly increase, and do much towards rendering the institution a very beneficial aid to the cause in which all who appreciate and love Art, and covet its treasures, are deeply interested. The prizes to be distributed for the season 1873-4 have been exhibited at the Hanover Square Rooms during the past month, and we presume are now to be seen at the Alexandra Palace. They consist of between fifty and sixty paintings and drawings, some framed engravings, and a large number of examples in bronze and of ceramic ware, the latter being principally productions of the excellent works at Belleek, to the valuable issues of which we have frequently drawn attention. If we may not describe the collection as “first-rate,” it is certainly creditable; few artists of eminence are named in the list, but many of the pictures any person might covet as desirable acquisitions; while the vases, statuettes, centre-pieces, and so forth, of the Irish factory, are of great excellence. There are so many reasons why the Alexandra Palace should be supported, that it is a pleasant duty to report well of its first step. We shall gladly aid it by any means in our power.

**ENGRAVINGS AFTER LANDSEER.**—Messrs. Graves, of Pall Mall, are preparing, by permission of the Queen, a series of engravings after pictures by Sir E. Landseer of pet dogs belonging to Her Majesty. The series will consist of twenty subjects, and will be engraved by Messrs. T. Landseer, C. G. Lewis, C. Mottram, and others eminent in this class of work. In size the prints will be uniform with those published, as a set, several years ago under the title of ‘Forest Scenery.’—Mr. W. H. Simmonds has just completed the engraving of ‘The Princess Beatrice on Donald, with Ducho,’ after Sir Edwin’s picture made at Osborne in April, 1865.

**DESANGES’S ‘FIGHTING IN THE ASHANTEE FOREST.’**—This large picture, which M. Desanges was enabled to produce under exceptionally favourable conditions, has been exhibited to the public in Willis’s Rooms, together with the original sketches taken on the spot during the Ashantee campaign by Mr. Melton Prior, special artist of the *Illustrated London News*, who accompanied the expedition. These sketches, with which we acquired a progressive familiarity, as the war advanced, in the pages of the able journal which reproduced them through the agency of the wood-engraver, are extremely interesting, as well as truly admirable for their high artistic qualities. Mr. Prior has shown himself a master in the by no means common art of sketching the right subjects from the right points of view, and in the right manner. Guided by faithful and graphic suggestions from these excellent sketches, and this guidance confirmed and illustrated by the personal observation and experience of Mr. Prior himself, M. Desanges formed his conception of the view he has placed upon

his canvas, the principal personages in the composition having also sat to the artist for their portraits. The scene of the picture lies in the midst of that Ashantee forest which had to be traversed by our troops in their advance on Coomassie, dense with the massive trunks of lofty trees and the thick jungle of their undergrowth, and all the tangled luxuriance of tropical forest parasites. In such a position as this, with only here and there a patch of the sky visible overhead, the foc rarely visible at all, unless by accident, or when found lying shot dead as the advance pushed forward, in an extended sweeping line of close skirmishing order, across the picture, are placed the gallant Black Watch, sharply engaged, as cautiously they maintain their steady onward movement against their unseen opponents. In the front of the whole, and on the left of the picture, stands Sir Garnet Wolseley, apparently in the act of dictating some orders, which Colonel Greaves, the chief of the staff, is noting down. The group is completed by Colonel Scott, Colonel M’Leod, Major Farquharson, Captain the Hon. H. Wood, aide-de-camp to the Commander-in-chief, and Lieutenant Lord Gifford, who is seated, and taking a cup of water from a negro servant-boy. The colouring of this picture is throughout in a low key, but it is not the less in keeping with both the realities of the incident represented and with the atmospheric effects of the scene.

**MR. MACCALLUM’S EGYPTIAN PICTURES.**—Mr. MacCallum holds high rank as an artist, but the painter of wonderful copies of venerable trees is not the artist to picture the historic and pre-historic grandeur of the most remotely-dated structures built by human hands; and perhaps Egypt is about the last country of the world to which we should have sent him. It is only justice to say that he has succeeded as thoroughly with the antique in Art as he has with the beautiful in nature; and undoubtedly his copies of Egyptian grandeurs will rival those he has produced in the forests and dells of picturesque Scotland. We cannot say how long the artist has been located in the East, but he must have worked hard, for the harvest he has gathered is abundant; several very large drawings, and many preparatory sketches, are the results of his labour. His principal pictures are: ‘A Sand-drift in the Desert,’ ‘Sea Tombs, the Catacombs, Alexandria,’ and of course the eternal ‘Pyramids,’ the Sphinx, and the vocal Memnon. It is not too much to say that Art-treasures of deeper interest and greater value have never been imported from the land of the Pharaohs; they evidence industry combined with genius, are rare transcripts of facts transcribed by careful thought and study, yet by no means uninfluenced by poetic feeling and imagination.

**ART-UNION OF LONDON.**—The holder of the prize-ticket value £200 has selected for his picture ‘Oh! hush thee, my babe,’ by C. W. Cope, R.A.: one of the £150 prizes is ‘Checkmate,’ by J. A. Vinter: the three selected pictures valued at £100 each, are ‘Angers, Maine-et-Loire,’ by G. C. Stanfield; ‘A Rustic Genius,’ J. C. Waite; and ‘Styhead Pass, Cumberland,’ S. R. Percy. With the exception of the last-named, which was selected from the gallery of the British Artists’ Society, all the above were chosen from the Royal Academy exhibition.

**PAINTING ON POTTERY.**—The Council of the Art-Union of London has awarded the premium of £35, offered for a design for the ornamentation of a tazza, to a work by Mr. R. J. Abraham, of the Art-Training School, South Kensington. In this design the interior of the tazza and the circular foot are each divided into eight compartments, ranged round a circular centre, having backgrounds of red and blue alternately, covered with Renaissance ornament; and the bands dividing the panels being black, and enriched with coloured and gilt scroll-work. The premium of £15 was awarded to a design representing Pandora in the act of opening a vase, from which “she scatters ills in air:” it is by Mr. J. Eyre, 102, Adrian Terrace, West Brompton.



**MAJOLICA.**—At the establishment for miscellaneous works of Art of Mr. Ferrario, in Spur Street, Leicester Square, may be seen a remarkable collection of the fine wares of Urbino and Gubbio, recently obtained from a private museum in Italy, where they had hitherto escaped the quests for these precious productions of the first half of the sixteenth century which of late years have brought majolica in great quantities to England. Several of the pieces that Mr. Ferrario has been so fortunate as to secure bear the signatures of Maestro Giorgio and other renowned contemporary artists, with the date 1532; and, as characteristic works of exceptional excellence, they will form in every respect highly important additions to whatever collections may provide for them their final resting-places. In addition to these special prizes, Mr. Ferrario possesses numerous other specimens of Italian ceramic art of the period of the later Renaissance, all of them good, if not equal in merit to those we have selected for special notice and commendation.

**FINE ART IN ENGLISH POTTERY.**—Mr. John Sparkes, head-master of the Lambeth School of Art, at a recent meeting of the Society of Arts, Manufactures, and Commerce, read a paper with the above title, which was, however, devoted exclusively to a description of the rise and progress of the Lambeth Art-pottery produced by Messrs. Doulton. Mr. Sparkes did full justice to his subject, and no one could have done it better, for he is personally identified with the rise, progress, and great success of this branch of the Lambeth Pottery Works. All the artists there employed have been trained in the school over which he presides with so much credit to himself, and the chief of them have had their Art-tastes fostered under his especial care.

**MESSRS. HOLLOWAY AND SON** have in their gallery, Bedford Street, Strand, a very fine statue, by Mr. W. W. Story, of Semiramis. The famous Queen of Assyria is seated in a chair, with her left arm resting on a tasselled cushion, her right hand thrown across the knee: she wears a jewelled diadem on her head,

bracelets on the arms, and a necklace similar in pattern to the bracelets. Her robe, of light material, is open at the bosom, and confined round the waist by a broad girdle, or scarf, fringed deeply at the bottom, and falling low over the dress. The figure, which is of pure white marble and of heroic size, is dignified in attitude and regal in expression; it is also sculptured with great delicacy and finish: the only fault to be found in it is one common to American sculptors, who are apt to cut up, or multiply, the folds of the drapery till it loses much of its grandeur of arrangement: it is so here. Semiramis was executed for the late Mr. E. L. S. Benzon, member of a well-known mercantile firm in London and elsewhere; his death, however, places the work, so we understand, open to a purchaser.

**DORÉ GALLERY.**—To this attractive exhibition will shortly be added four new and important works by M. Doré, viz. 'Soldiers of the Cross,' 'Midsummer Night's Dream,' 'La Vigne,' and 'The Massacre of the Innocents.'—M. François, *Membre de l'Institut Français*, a skilful line-engraver, has accepted the commission to reproduce M. Doré's picture, 'The Dream of Pilate's Wife,' which has recently created so much interest.

**SOUTH KENSINGTON MUSEUM.**—In answer to a question recently put in the House of Commons by Mr. Dodds, on behalf of Mr. Mundella, Lord Sandon said arrangements for bringing the various departments at South Kensington more directly under the control of the Education Department in Whitehall were virtually completed. The secretary of the Education Department would have control over the department at South Kensington, and under Sir Francis Sandford there would be an assistant secretary, Mr. M'Leod. The directorship of the Museum had been offered to, and he was happy to say accepted by, Mr. Cunliffe Owen; and Major Donnelly and Mr. Redgrave had been offered directorships of the Science and Art Departments. The arrangements consequent on this reorganization would be at once carried out.

## REVIEWS.

**VINTAGE FESTIVAL IN ANCIENT ROME.** Engraved by A. BLANCHARD, from the Picture by L. ALMA-TADEMA. Published by PILGERAM AND LEFEVRE.

WHEN, about three years ago, we saw this picture exhibited in the gallery of Messrs. Pilgeram and Lefevre, it impressed our mind with the conviction that nothing in classic composition more beautiful and refined had ever been put upon canvas. Here is not only the consummate skill and technical knowledge of the painter's art brought into action, but the learning acquired by the archaeological student is made the primary motive of the whole composition, for without this the work would be meaningless: its realism, its truth, are no less worthy of commendation than the manner in which every object is delineated.

The scene of this Vintage Festival lies in a magnificent temple of old Rome—an edifice probably dedicated to Bacchus. In the foreground of the picture, on what appears to be a raised dais or gallery, is an altar bearing a large tripod, or incense-burner, and a brazen pail; by its side is an enormous jar of terra-cotta wreathed with vine-leaves. Passing behind these a procession is moving, led by a beautiful priestess carrying in her right hand a lighted *flambeau*; following her are the minstrels—first three females playing the double-pipe, then two graceful girls dancing quietly as they strike their timbrels. Two white-robed priests carrying curiously-shaped *amphoræ*, and behind them a young priestess, in whose hair bunches of grapes are entwined, and who bears a wide open basket filled with the purple fruit, close the procession so far as the foreground is concerned, though there is a long train of figures ascending from the area of the temple; most of them, judging by their actions, are certainly worshippers at the shrine of the wine-god, though as yet all is but lively decorum. Such is a mere outline of the subject of this remarkable picture: to describe its architecture and its multitude of ornamental details of various kinds would be beyond our space: it must suffice to say that throughout there is such a oneness of purpose in all that is introduced, as to satisfy the spectator of the absence of all incongruity; and

that however the painter may have found occasion to draw upon his imagination, everything is in perfect harmony, expressive of profound knowledge of the life of old Rome.

In placing this noble composition in the hands of M. Auguste Blanchard for engraving, the publishers offered a sure guarantee that the picture should have ample justice done to it, so far as black and white may take the place of colour. It is quite impossible to examine the print closely without being impressed with the beautiful work everywhere visible: if, as a whole, it does not come effectively together, this arises from what we may call the materials of the subject; there is so large a preponderance of white, or light colours, in the marbles, the costumes, &c., that apparent weakness in the foreground is but the natural result. The engraving, exquisite in every portion, is one for thought and study: that such a work should have been published in this country is no small compliment to the national taste; it remains to be seen, by the success of the undertaking, how far the compliment is deserved. May we venture to hope the 'Vintage Festival' is not too learned and refined to be greatly popular? For ourselves we do not hesitate to say, that no print has come before us for a long time which would form a more elegant adornment of any home.

**THE HILL-SIDE. NEAR GODALMING. A QUIET NOOK.** Chromolithographs after BIRKET FOSTER. Published by G. P. McQUEEN.

We have reviewed the charming collection of small drawings by this always welcome artist, produced by Mr. McQueen. The three prints under notice are of large size, valuable examples of the painter's genius, and calculated to be very pleasant adornments in a drawing-room where costlier luxuries of Art are forbidden by comparatively restricted means. But, in simple truth, for all the purposes of enjoyment, these copies are as good as the originals, and may afford as much pleasure to those who possess them. The prettiest of these prints is 'The Hill-side,' some rustic children gathering wild flowers; 'Near Godalming' represents a humble and picturesque cottage, of the true English type,

near to which a woman is drawing water from a well; and 'A Quiet Nook' pictures one of those sombre bits of the Thames that anglers dearly love. A punt, laden with eel-pots, is moored by the bankside: the "nook" is indeed "quiet." The sun is shaded off: it is a tempting spot in the leafy month of June. It will thus be understood that the prints are not mere landscapes. No one knows better than Birket Foster how much the worth of a landscape of simple nature is enhanced by giving to it human interest; and few artists have ever painted whose accessories (for such his figures usually are, although he paints them with thorough knowledge) are better calculated to give the delight that Art, well applied, invariably creates. We are never weary of his works, for there is no monotony in them.

ANCIENT IRISH ARCHITECTURE: CORMAC'S CHAPEL, CASHEL. By ARTHUR HILL, ESQ., Associate of the Royal Institute of British Architects. Published by the ARTIST-AUTHOR, Cork.

Those who take interest in the ancient architecture of Ireland (and there are many who do) owe much to Mr. Arthur Hill, a distinguished architect of Cork. He has done ample justice to several of the most venerable and interesting of the relics that remain to tell of old magnificence and munificence in the sister-island. Among the very best of them is that which Mr. Hill exhibits in his latest production. Perhaps in Ireland there is no ruin so grand as Cormac's Chapel, in the archiepiscopal city of Cashel. The city has now dwindled to a poor and thinly populated town, but it was once a very famous place; there are abundant remains to indicate its former greatness, and, though among these sacred walls, as with so many others in all parts of the country, desolation reigns, where—

"The green lizard and the gilded newt  
Lead unmolested lives and die of age,"

they preserve much of the glory they had in the long-ago ages, and are still fertile of associations and suggestions to the tourist and the wayfarer: their dates are for the most part lost in the mists and clouds of remote periods, when Ireland claimed to be "the island of saints."

Mr. Hill's work shows to great advantage the residue of Cormac's Chapel, which is by no means quite a ruin, but has all the charm of the picturesque blended with the venerable. It contains two large photographs, taken by Mr. Hudson of Killarney, and twelve etched engravings, with sufficient of descriptive and explanatory letterpress. It is a work that Ireland, and, indeed, England, ought to encourage and support.

ART-WORKMANSHIP. Vol. I. Published by ASHER & Co.

We believe this work is of German origin; but whether it be so or not, it appears before us in English form. 'Art-Workmanship' is published in monthly parts, and was commenced at the beginning of the year: the numbers for the first six months make a volume of forty-four large-size pages; each page contains one or more etchings of some famous example of ancient Industrial Art copied from specimens still in existence. The selection of subjects shows great variety; they are all exceedingly well engraved, and each occupies a leaf: in other words, the pages are *unbacked*, to use a printer's technicality. The only letterpress is a brief description, at the bottom of the page of the engraving upon it. Art-manufacturers of every kind may gain some valuable ideas from what they will find in this volume—which, by the way, bears as its second title, 'A Magazine of Design, to illustrate the Masterworks of all Periods.'

SKETCHES IN ITALY AND GREECE. By JOHN ADDINGTON SYMONDS, Author of "An Introduction to the Study of Dante," and "Studies of the Greek Poets." Published by SMITH, ELDER & Co.

These sketches—with the pen, not pencil—are not all new; some of them having already appeared in the *Cornhill Magazine* and the *Fortnightly Review*. Mr. Symonds, however, has done well to incorporate his previous essays with those he now presents to the public for the first time. Much of the ground travelled over in this volume is associated with the Fine Arts, as Siena, Perugia, Orvieto, Parma, &c.; historical incidents that have occurred in these places the author has combined with descriptions of their architecture, painting, and sculpture. Sicily and Athens recall classic literature and history, and the reader finds himself in these pages in the company of some of the old Greek and Roman writers, visiting the localities, and present at the events described in their works. There are other chapters which relate to the author's own experiences of travel, giving a clear and vivid picture of what he saw, and the impressions made on his mind: such are the essays entitled 'The Cornice,' "The Love of the Alps," "Etna," "Old Towns of Provence."

That Mr. Symonds is a man of refined taste and a scholar, and that he has, moreover, rich poetic feeling, no one can deny who reads these essays,

sixteen in number, and the translations of eight of Petrarch's sonnets—of the eight six are to his Laura *in vita* or *in morte*—which follow them. Few books have fallen into our hands of late which, from the first page to the last, have afforded us more pleasure in the perusal. Travellers who give to the world such records of their journeyings as are found here ought to be widely appreciated, for they deserve it.

THE TWENTY-SECOND OF AUGUST. THE FIRST OF SEPTEMBER. Chromolithographed after J. HARDY, by M. & N. HANHART. Published by G. P. McQUEEN.

The titles indicate the themes of this pair of attractive prints. In the one, a boy with his bag full of game, holds in a pair of pointers. In the other, a Highland laddie is urging them on to their duty of the day. The dogs are admirably presented—so, indeed, are the boys. The landscapes are especially good: the wild moor, the heather, and the ripened corn, are redolent of the country when autumn begins to tint the foliage with the sombre hues the sportsman loves better than the fresh greenery of spring.

ÆSOP'S FABLES: with upwards of One Hundred and Twenty Illustrations by ERNEST GRISET. Parts I. and II. Published by CASSELL, PETER, AND GALPIN.

Griset's humorous designs illustrative of Æsop are too well known and too highly appreciated to require any recommendation from us. This cheap re-issue of the book cannot fail to become very popular, for it is now brought within the reach of thousands by whom it had hitherto been unattainable. Messrs. Cassell's publications generally appeal to a very large class of the public, and this will certainly not prove the least attractive among them all.

LITTLE DINNERS: How to serve them with Elegance and Economy. By MARY HOOPER, Professor of Domestic Economy, Crystal Palace School of Art. Published by H. S. KING & Co.

This is in every way a most fitting sequel to Miss Hooper's "Handbook to the Breakfast-table," favourably noticed by us some time ago. Its object, as the title implies, is to show how a capital dinner, or rather many capital dinners, for half a dozen people may be obtained at a comparatively small cost; and this, so far as one can judge without testing, the author seems to have done most successfully. But the book has a value beyond this, in the variety of information it offers about house-keeping generally, the management of what may be called the kitchen department, and its numerous cookery recipes. Simple and thoroughly practical are the teachings of Miss Hooper, whose little volume ought to have a place in every home of the middle classes.

THE ARTS AND ARTISTIC MANUFACTURES OF DENMARK. By CHARLES BOUTELL, M.A. Published by A. BORGES.

In this handsome quarto volume, appropriately dedicated to Her Royal Highness the Princess of Wales, "the gracious and generous patroness of the works of her Danish fellow-countrymen," a sketch is given of the more important of those works, and especially such of them as are practically exemplified in our own country by the group of collections that have been formed at the "Royal Danish Galleries" in New Bond Street. Our space renders it impossible for us to do more than commend this interesting volume to our readers; on a future occasion we may consider more fully what Mr. Boutell has said upon the sculpture, painting, archaeological jewellery, terra-cotta, and porcelain of Denmark.

AT THE ROYAL ACADEMY. A Companion to the Oil Pictures in the Exhibition of 1874. By W. COSMO MONKHOUSE. Published by VIRTUE, SPALDING, AND DALDY.

In this little brochure the author passes in critical review many of the leading pictures in the Academy this season; his remarks are made in a kind and genial spirit, and not without discriminating judgment in his, generally, brief analysis.

THE COLLECTOR'S HANDBOOK OF MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN. By WILLIAM CHAFFERS. Published by BICKERS AND SON.

Nothing more is needful to be said respecting this book than that it contains nearly three thousand marks on pottery, &c., selected from the author's larger work, reviewed in our columns three or four years ago. Such a compendium as this is should be in the hands of every collector of the ceramic arts.



## THE ROYAL ACADEMY.

### CONCLUDING NOTICE.



FOR some reason difficult to discover, sculpture makes but a poor show in the annual exhibitions of the Royal Academy. The space provided for works of this class is not the most favourable, and it is no doubt a misfortune that many visitors approach the sculpture-galleries when they are already wearied with the picture-rooms; but there must be other and profounder causes to account for the insignificant place which sculpture assumes amid the general Art-product of the year. To a large number of persons there is no matter for surprise in the present decline of the art. They affect to find in the changed conditions of our civilisation a full and satisfying explanation why sculpture no longer occupies its once prominent place among the Fine Arts. Modern costume, and the reticence and deliberate awkwardness of modern life, are put forward as so many facts which, as it is alleged, point to the conclusion that sculpture, in its earliest splendour, cannot survive in an age constituted and clothed like ours. But if we look a little below the surface, and seek accurately to discover the points in which modern professors of the craft most constantly fail, it is easy to be convinced that the defects are not different in kind from those to be found in modern painting. The sculptors of the sixteenth century, whose achievements, although distinct in important respects from the work of the Greeks, nevertheless remain as objects of wonder and beauty, did not possess many advantages specially favourable to sculpture which are denied to us now. The costume of the period was fixed, and was in itself by no means peculiarly sculpturesque; and we must besides remember that, although in these works we now are able to recognise the spirit of the particular time, they were produced by artists who had no intention but to revive the beauty of classic work. And the antique works in sculpture which served as models to the sculptors of that time, served also as the basis of instruction for painters. The academy which Squarcione established at Padua was filled with busts and figures of the antique, which the master himself had brought from Greece; and here the painters of the day, with a perception and sympathy keenly alive to the exquisite grace and rare temper of Greek work, found in sculpture certain qualities which were common also to painting. And these qualities, embodied by all great artists, whether sculptors or painters, are not more often absent from both arts. We miss in our painters the reserve and calm that belong to the older work: we do not find the same delight in outline, the same power of securing the beauty of form as such, without regard to the sentiment and passion which are the motives of human attitude. In all earlier Art, the final shapes towards which movement tended was valued more highly than the movement itself; the passion was prized for its new suggestion of form; the sense of action was deemed of less account than the momentary pauses wherein the actors assumed a fixed and permanent relation. Old sculptors, and old painters also, but in less degree, seemed to choose instinctively the moments of stillness and silence that intervened in the midst of passionate utterance; and these moments were taken as the fit and proper opportunities of Art. In modern painting this instinct appears less decisively. We strive now by all possible means to get the sentiment and feeling of a subject powerfully expressed. Sentiment is no longer valued because it inclines men and women subjected to it, to assume outlines of grace: it is sought for its own sake, and therefore painting, as we understand it in these days, fills a place that is, to a certain extent, supplementary to literature, since sentiment, detached from beauty of form and colour, can be more adequately expressed in language than by the aid of Art. The effect of this new impulse to express sentiment before all things, has even more important effects on sculpture than on painting. It takes from the artist the desire to do that for which the material of his art is best fitted, and sets before him tasks of new and inappropriate difficulty. It is easy to perceive that by abandoning the study of gracious outline the

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finest capabilities of marble are lost; and, on the other hand, the desire to deal with quickly changing sentiments imposes upon the sculptor a task little suited to the conditions of his craft. Here then we have briefly suggested what seems to us the main causes of the present failure in the domain of sculpture.

In the present exhibition, as in many others that have preceded it, we find many works that fully illustrate the truth of what has been said. The 'Knitting' (1,508), GALLIERI, the 'Groupe de la Danse' (1,515), J. D. CARPEAUX, and the 'Hush-a-bye Baby' (1,530), J. DALOU, are three brilliant examples of the new efforts that are being made to force sculpture into alien tasks. The first-named work is the most extreme in style. It presents a lady leaning back in her chair, and with her hands busy at work. In this composition it is not the grace of the figure that impresses us, for if so there would have been nothing remarkable to distinguish it from the accepted models of sculpture. What we feel, however, is the rare cleverness of the artist in imitating and suggesting the movement of knitting. There is a vivid reality in the workmanship which places the statue in close contact with real life. The face wears just the right expression of intentness on the task, the fingers have a vivid reality in the manner of their disposition, and the figure altogether fulfils and interprets its title. But when we turn from this motive and its expression to the treatment of the figure and the management of the drapery, we find how completely the artist has neglected the older models of style. Here the force and skill are devoted to emphasising mere conventional facts of dress. A costume has been chosen as little as possible fitted for the purposes of sculpture, and no effort has been made to make the best of bad material. Indeed, an engraving of this work might serve well enough as an illustration to a serial story in a magazine of periodical literature. It is essentially and in every way modern in its spirit and in the elaboration of facts that belong specially to this time. The group by M. Carpeaux shows a higher kind of talent exercised with more cultivation and regard to form. Here the artist is at least mindful of the conditions of sculpture, even if he does not accept the authority of its highest examples. There is nothing awkward, nothing unconsidered, as in the work just noticed. The figures are brought together with some design and are disposed with ingenuity, so as to occupy their allotted space. It is not, therefore, in the plan of this group so much as in the expression that M. Carpeaux seems to us to have missed the true ideal of sculpture. If we note only the care taken that the figures should be contained within the just limits of ordered design, there is enough to justify very high praise to the artist for his skill in managing a difficult subject and his courage in the imitation of new and natural attitudes. But, when we pass from the plan of the work to its expression, and when we note in this way the choice of energetic movement and vivacious countenances, and the neglect of dignified and calm attitude, it is easy to discover the source of M. Carpeaux's failure. This is a romping, boisterous dance that is being performed; a dance that does assist the expression of grace, and which, whether fascinating or not in real flesh and blood, ought assuredly never be danced in marble or terra cotta. The silent, firm, and motionless material of art, requires a firmer and calmer tread than is imaged here. The stillness of marble admits no riot or disorder: it claims no sympathy with any pleasure that does not lead to grace. Such a dance might be described and yet be beautiful, because in describing it the poet could emphasise its freedom of intention, and leave out of sight whatever seemed unlovely. But in order that any phase of moving and real life should be chosen by the sculptor, it must be beautiful, not only in idea but in fact. There are many modern stories in which the author deliberately confesses that his heroine is without the charm of outward beauty, and yet succeeds, by suggesting the fascination of other qualities that do not appeal to the eye, in finally convincing us of the worth and attraction of his creation. Painting and sculpture cannot so convince us. They have

but one moment and but one sentence to utter, and unless the moment is rightly chosen and the one sentence is fairly writ in the marble, the opportunity of the art is lost, and all effort will be more or less vain. In M. Carpeaux's clever group we find what seems to be a deliberate disregard of these principles. There is a vivacity about the faces of these dancing girls that vexes us with the hope of some repose to come, and to which the present energy will give place. The thought he has embodied needs continuation; the very attitudes suggest an instant change. But these are not the fit impressions to carry away from a work of sculpture. Even when movement is presented we ought to feel that the artist has skilfully secured a momentary pause, and that the attitude of the figures is itself so fair that any change of onward movement would ruin and disturb the scheme of beauty. M. Carpeaux has not so accomplished his task. The attitudes of his figures are neither beautiful in themselves, nor do they give a sure confidence that they will endure. We feel as if some dancing group had been suddenly photographed without consideration of the fitness of the figures for the purposes of art.

The third example of which we have spoken is the 'Hush-a-bye Baby' of M. Dalou. This group, no less decisively than that of M. Carpeaux, speaks of a genius rather pictorial than sculptural. The drapery upon the mother's figure is disposed without special care of its grace; the outlines of the composition have little fascination. On the other hand, everything tending to mark the expression of the moment has been carefully emphasised. The mother seems actually to be moving to the music of the lullaby, and her lips are parted as if in utterance of the song. These three examples form the most remarkable illustration of the tendency we have already described. In the hands of artists less accomplished than M. Carpeaux or M. Dalou, this new impulse in sculpture leads only to caricature. An intense expression is sought without success; the quiet substance of marble is wrought into the image of a grimace. We find this exaggerated form of defect specially noticeable in the number of portrait-busts which line the Sculpture-Gallery. In very few is there any sign that the artist has genuinely understood the conditions of portraiture in marble. Instead of careful and subtle studies of form, with such indications of character as belong permanently to each countenance, we note an effort made in too many cases to secure a likeness by some trick of momentary expression. The brows are knit, the lips are pressed closely, and there is the suggestion of dramatic *pose* and intention. In these works there is still enough to mark the able and trained craftsman; and cleverness, even though wrongly directed, is preferable to the dullness and monotonous character of the greater part of the work exhibited.

Passing to works which take a more distinguished place, by virtue of the artist's right understanding of the special limitations of the art, we may welcome at once H. H. ARMSTEAD'S designs (1436-1439) for the external decoration of the new Colonial Offices. This artist must be ranked among the very few whose style is vigorous without being inappropriate. His figures have an evident fitness for the space in which they are set; they are disposed with a deep regard for the claims of grace; their attitudes are chosen so as to occupy the particular design. Here we find four symbolical figures of the four great quarters of the globe, and without forcing into prominence the qualities which are significant of each, we nevertheless feel, in the presence of the work, that the artist has not been hindered by the necessities and limitations of his task, but that he has, in fact, used the materials of the composition as new and welcome opportunities for inventing fresh beauties of sculptural design. Those who have seen the figures in Mr. Armstead's frieze round the Albert Memorial, representative of the different ages of painting, well know how to appreciate the rare gifts of this artist, and will readily admit the distinction which he holds among modern English sculptors. It is not difficult, therefore, to fix upon these four figures at the Academy as the most remarkable works exhibited in their class, and we may add that our judgment of them is confirmed by a sight of the works in stone, as they appear on the new façade of the Colonial Offices, now exposed to public view in Whitehall. These are almost the only efforts of a purely decorative kind to be found in the exhibition, if we except the relief of 'Hero signalling to Leander' (1442), by F. M. MILLER. In the Vestibule, where these examples are found, we may notice also the bust of Mr. Carlyle (1465), by J. D. CRITTENDEN, wherein the artist has carefully sought to realise the main points of interest in the remarkable head of the historian. Here, too, are 'The Weary Glenner' (1488), very pretty and attractive in feeling, by G. HALSE; and the two reliefs in terra cotta (1467 and 1468), by G. TINWORTH. These last named, specimens of a kind of art little affected in England, show the most remarkable industry and a rare vigour of representation. The difficulties of dealing with a number of figures are courageously encountered, and a strong and emphatic dramatic feeling is successfully imported into the composition. And, as the last work we shall mention in this room, there is the marble group, by J. DURHAM, A., of 'The Siren and the drowned Leander' (1493), engraved in the *Art-Journal* of last year. The legend runs that the siren became enamoured

of Leander and called up the storm that drowned him. Mr. Durham has aptly quoted these lines to illustrate his subject:

"Here he lies, his head across my knees,  
And lips more chilly than the chilly waves.

She says 'tis love hath bribed her to this deed,  
The glancing of his eye did so bewitch her.  
Oh, hootless theft! unprofitable meed!  
Love's treasury is sack'd, and she no richer."

The Central Hall contains, as usual, some of the largest compositions. Here, besides individual works already noticed, is M. NOBLE'S important portrait of her Majesty, presented to St. Thomas's Hospital by Sir John Musgrove, its president, in order to commemorate the ceremony of laying the foundation-stone of the building, at which the Queen presided. This work, which is of life-size, seems to us to be less successful in treatment as regards grace of line than is common with Mr. Noble's efforts. It is careful and studiously correct in execution, nevertheless; and bears witness to painstaking labour on the part of the artist. Here, also, we find 'Hereward the Wake' (1533), T. BROCK, a spirited group, of which the worth has already been recognised in the *Art-Journal*. Mr. Brock does not fear to deal with the most energetic attitudes, and it must be confessed the result goes far to justify his courage. This work succeeds in spite of the disadvantages and difficulties suggested by its subject, and it may, in fact, be reckoned one of the best specimens of English sculpture which the Academy can show. J. DURHAM, A., again seeks inspiration from Mr. Kingsley's 'Waterbabies,' and his two figures of 'Miss Ellie' and 'Master Tom' (1531 and 1532) hold a distinguished place among the marbles of the room. This, is, perhaps, the most fitting place to speak of 'The Horse and its Master' (1520), J. E. BOEHM, which, for want of space, is shown in the Lecture-room. Like Mr. Richmond's figure of 'Prometheus' in painting, the work claims at once the notice due to the largest, and, in some respects, the most arduous effort of the year. The gigantic figure of the horse presents many and serious difficulties, both of design and execution. The animal stands with the two fore legs uplifted in the air, his head resisting the control of the man who holds the bridle. With certain qualities of skill that cannot be denied, the composition nevertheless misses as it seems to us a very fine result. There is a general lack of originality in the arrangement of the figures; the chosen type of the animal is coarse and large rather than noble, and the contrast in size between the horse and his master is more emphatic than is necessary for the purposes of art. Among the portrait-busts in this gallery is an admirable one of the Baroness Burdett-Coutts (1509), W. BRODIE, R.S.A.; and before noticing the Sculpture-Gallery, it is right to mention 'La Fleur de la Ville' (1523), T. N. MACLEAN, and 'The Orphans' (1504), J. A. RAEMACKERS. The Sculpture Gallery contains little besides busts; that of Mr. Leighton, R.A. (1543), by M. DALOU, and of 'Miss Edith Wynne' (1559), J. EDWARDS, being among the more remarkable.

Returning to our survey of the pictures we find ourselves on the threshold of Gallery No. VI. Here there is no reason to diverge from the order of the catalogue. There is much that is excellent, but the excellence is not of a kind to suggest the discussion of critical theories. 'A Canal in Holland' (566) is an admirable landscape, by J. MARIS, an artist whose work we are accustomed to meet at Mr. Wallis's gallery in Pall Mall. There are not many English landscape-painters with aims so modest as are here displayed, who can gain from the study of nature such quiet harmonies. Not far away, we observe the 'Rhododendrons' (569), by W. J. MÜCKLEY; and with this mention of a clever picture, we pass to 'From Naxos' (572), H. WALLIS. Two Italian noblemen are gazing in wonder and admiration at a small bronze figure which a sailor holds before their eyes. Mr. Wallis has not striven to present to us a picture of deeply significant meaning. He has only embodied certain types of national character in a graceful composition. There is just enough in the idea to create a certain fascination imitative in some sort of that exercised over the two men attracted by the beauty of the small bronze figure. The composition is true and unforced. In the attitudes of the figures we find no exaggeration, and the scheme of colour is a delicate harmony of warm tints carefully distributed over the space of the picture. Next to Mr. Wallis's picture hangs the work (573), by R. HILLINGFORD, representing an incident in the life of 'Mesmer'. The artist has courageously struggled with a number of figures, and has fairly encountered all the difficulties of a complex composition. The incidents which form the subject of the picture are described by the artist himself:—

"Frederick Anton Mesmer was at the height of his popularity in Paris in the year 1780. His patients were received in a vast hall hung with mirrors and partially darkened. Some he affected to influence by passes of the hand or by the action of his magic wand. At length a commission of the medical faculty was appointed to inquire into his method of treatment."

Further on, and hung in a position which gives to the public no chance of recognising its merits, is 'The Brook' (575), BERKET FOSTER, wherein, to the attractions of simple landscape is added the interest of a group of peasant children. But the most noticeable work on this side of the room is the 'Convent Boat' (584), by ARTHUR HUGHES. It is some time since the painter has employed his close and studious knowledge of nature with such good effect. We feel in this view of placid water, illumined by the quiet light of evening, and bound on its furthest side by an aged wall overgrown with ivy, the double fascination of a scene that belongs both to the present and the past. Through an archway in the wall, there is a vision of a trimly-kept lawn, and in the boat that is just pushing off from the shore, sits a young novice, who takes a last leave of her friends. In a place that, by its age and romantic growth, suggests a past time, Mr. Hughes has aptly enough added incidents which also recall an earlier mode of life. The quaint costume and the figures of the nuns prepared to paddle the boat across the stream, recall the earlier history of a spot of which the picturesque qualities of landscape survive to the present day. Drawing attention to the 'Poppies' (586), MISS A. F. MURRIE, and a large landscape with cows reposing (589), G. COLE, we come to the 'Broken Up' (605), by E. S. KENNEDY, one of the best pictures to be found in this room. Mr. Kennedy has a command of that peculiar sentiment which gives to the pictures by J. Israels their charm. He perceives the elements of melancholy that belong to a life spent beside the sea, and with this motive to his work, he secures a certain pathos and a sad grace for the figures and the landscape he represents. Here we find the figure of an old man sitting before the remains of a ruined boat, with a background of ruffled water and dreary shore. There are very few English painters whose genius would lead them to choose such scenes as these. Our artists incline for the most part to paint the sunlight and the brightness of peasant-life, taking too little account of its desolate aspects. The highest genius can cope with both these elements of truth, and can give expression to the fineness of blossom and springtime, without missing the sources of tenderness and pathos which are found wholly attractive to a certain class of minds. In the meantime, however, we can give a most hearty welcome to an achievement so distinctly artistic as this. Further on, we notice J. D. WATSON'S graceful composition of 'The Pet of the Common' (613), which conducts us to the important work contributed by Sir JOHN GILBERT, A., 'The Field of the Cloth of Gold' (620); it contains all the known forces and accomplishments of the painter's style exhibited on a larger scale than usual. It may also be said that the picture exhibits its author's familiar defects. A richness of invention is apt to run into confusion, and mere crowding is made to do duty for composition. In a certain sense, Sir John Gilbert may be said to approach to the semblance of reality, seeing that he takes no care to interpose any artistic process between the facts of nature and their expression in painting. His drawing is vigorous, but it lacks design; the action of his figures is easy and unforced, without suggesting that it has been deeply considered in its fitness for art. Notwithstanding, however, its obvious defects, this work cannot but increase the public appreciation of the painter's genius. 'Corporal Trim reading the Sermon' (625), is the subject chosen by W. M. EGLEY; Sterne has himself painted a picture of this scene, and his words have been carefully illustrated by the painter. What could be better than this passage, in which the excellent corporal is presented to our view? The words seem to be like the faithful description of an actual scene:—

"Corporal Trim, laying his hat down upon the floor, and taking up the sermon in his left hand, advanced nothing doubting into the middle of the room. He stood before them with his body swayed and bent forwards, . . . his right arm falling negligently by his side, but with the palm of it open and turned towards his audience, ready to aid the sentiment. So he stood before my father, my Uncle Toby, and Dr. Slop."—*Tristram Shandy*, chap. xv.

Among other pictures in this room may be noticed 'The Solo' (640), F. D. HARDY, and 'The Old Mill at Fittleworth' (639), VICAT COLE, A. While we are on the subject of landscape, we may draw attention to Sir R. P. COLLIER'S admirable studies of Alpine scenery (381 and 394), missed from our survey of an earlier room. None of our professional artists attempt to interpret this kind of scenery, and it is therefore matter for congratulation that it should have fallen into the hands of such a distinguished amateur.

Gallery No. VII. has one important contribution that demands the attention of the visitor as he approaches the room. 'Prometheus Bound' (687), W. B. RICHMOND, is the largest canvas exhibited in the Academy. As a picture, it stands alone in its choice of subject and mode of treatment. The painter has chosen to attempt what is now generally neglected. He has striven to do justice to the beauty of human form, and to reach the grand imaginative conclusion secured by the noblest artists of every age. We cannot truly say the result satisfies the expectations which such a theme is likely to arouse, but it justifies at least the

courage of the artist. In certain respects Mr. Richmond seems to us fairly to have risen to the height of the argument. He has set the Titan's figure in a scene that suggests, and is in sympathy with, the passion of the subject. The lurid light in the sky telling of a storm that leaves the dark surface of the sea still treacherously smooth, the sea-birds that circle round in the gulf of heavy air, and the pinnacle of rock upon which Prometheus lies bound, are all well-chosen materials of a grand composition. These elements in the picture bear witness to a genuine gift of imagination employing the incidents of natural scenery to suggest and emphasise human passion. The failure of the work concerns, as might be expected, the point of greatest difficulty. Mr. Richmond has not been equal to the task of conceiving anew a fitting attitude in which to set his hero. There is here a double impression of exaggeration and weakness. The treatment of the head is noble, but the countenance bears an expression too dramatic. The limbs are forced into action, and the outline of the figure lacks the impression of repose. The painter ought to suffer no discouragement from the presence of these defects. He has ventured into a realm of Art in which all but the highest gifts are excluded; and it is no small achievement to have produced a picture that ensures even so much as respect. For complete success the very highest powers would be needed; and Mr. Richmond may well be content with having produced a work of high accomplishment and taste.

Returning to the catalogue, we are first struck with a clever study by J. MACWHIRTER called 'Out in the Cold' (648). It is a half sad, half humorous drawing of a donkey who waits outside a ruined hut that lies in a cheerless landscape of snow. The rickety door has been shut by the wind, and the drifting snow has closed up the entrance towards which the disconsolate donkey looks with rueful gaze. This suggestion of humour in the picture would, however, be of small worth if it were not for the excellent artistic taste with which it is supported and interpreted. The colour is admirably treated, and the sense of complete isolation given by the outline of the donkey against the blank background of snow is well marked. With a word of praise to 'A Welsh Hill-side Path' (657), B. W. LEADER, we come to 'The Doctor's Visit' (658), a Dutch interior by J. A. HEYERMANS. This is a modest but excellent study of humble life. The forms of the cottagers are strongly drawn, and the expression unforced.

'Thomas Fairbairn, Esq.' (660), by W. HOLMAN HUNT, is a portrait of a kind that is happily rare in the Academy or elsewhere. Mr. Hunt has not favoured the sitter, nor has he furthered the cause of art, by a work which seems deliberately to emphasize whatever is trivial and vulgar in its subject. Here we seem to have forced upon us the ugliest example of ugly costume. There is no selection on the part of the artist, no desire to give prominence to what is beautiful or dignified, and to suppress what is unlovely. If this portrait may be taken to convey an idea of what Mr. Hunt regards as the proper function of art, it would seem to tell us that in his eyes no one thing is more beautiful or more appropriate for the purposes of painting than another; that the commonplace patterns woven into the garments in which the unfortunate sitter is clothed are as worthy of interpretation as the finest texture wrought with the most curious device. Nor, when we come to more important things—to the disposition of the figure and the choice of expression in the face—do we find that the artist has succeeded any better. It is surely the duty of a portrait-painter, who does not intend to be also a satirist, to take care that the superior elements in a face shall have fair representation. Here no care whatever seems to have been exercised, unless we may ascribe the prominence given to less refined characteristics to deliberate purpose. That Mr. Holman Hunt is a most earnest student of his art even this picture is sufficient to prove, but unhappily mere earnestness is not enough, and the technical force and strong emphasis of much of the workmanship here displayed is quite as likely to lead to an evil, as to a good, result, unless directed by some higher quality. A portrait of 'Samuel Morley, Esq.' (664), by H. T. WELLS, R. A., 'The Anxious Family' (665), J. ISRAELS, and 'Through the Dell,' P. R. MORRIS (670), whose talents we have already discussed in connection with a larger picture in the Lecture-room, lead us to 'The Dinner Hour, Wigan' (676), EYRE CROWE. There are few painters who more seriously endeavour to interpret their subject than Mr. Crowe. He is not afraid of reality, and does not shrink from scenes that less robust minds would consider vulgar. His method of interpretation is studious and faithful, observant of the truth without any temptation to display his mastery over facts by an emphasis of trivial incidents. His work lacks the highest inspiration which turns the forms of nature into forms of grace, and still keeps them true. But his pictures are always interesting from the amount of earnest work they contain. In that now under notice, we have a view of an open space in a manufacturing town during the brief hour when the mill-hands leave their work for dinner. It is bright weather, and a number of girls are sitting on the ledge of a low stone wall, or wandering in pairs across the sunlit street, or leaning lazily in the shade. Mr. Crowe has perceived and realised a part of the grace which can be

found in this simple, untrained movement, and his realisation has the merit of doing no violence to fact. The picture is not a mere romantic invention: it is a veracious statement, and in this quality alone it claims superiority over much of the work which surrounds it. 'The Crowd before the Guards' Band, St. James's Park' (684), F. BARNARD, is a record of London life, accomplished with much cleverness, not, however, without an element of exaggeration. Mr. Barnard has chosen a scene wherein are gathered together all sorts and conditions of men, grouped round the bright scarlet coats of the marching soldiers. As a device to exhibit a certain phase of London life, this picture must be reckoned a remarkable success. The progress of the Guards' band through the Park always acts with something of the magic of Apollo's lute, attracting to it all the idle and listless people who can spare the time to lend themselves to the fascination of the music. The shortcomings of the work are rather on the side of execution. The colours used need a better arrangement than Mr. Barnard has been able to give them. In their present rather crude condition, they present a somewhat coarse and inartistic appearance. The picture, both in its aim and manner of work, may be aptly considered with 'The Ball on Shipboard' (690), by J. TISSOT, which hangs not far off. In the case of both these painters the intention is decidedly and deliberately commonplace. Neither strives to reproduce the beauty or grace that belongs to highly considered composition. The ordinary reality of everyday life, the reality which consists in the imitation of common types of countenance, and the exact reproduction of modern costume, is chosen as the end of art, and we must not therefore look for the qualities that belong to great art. It is remarkable that this kind of painting, which affects to be no more than the merest prose of art, is daily attracting more students, who bring to their task a certain technical proficiency and a courageous disregard of ordinary traditions. If we look for the source of this movement we shall find it, not as some suppose in the principles of what was once called Pre-Raphaelitism, but in the general and well accepted ideal of a certain section of contemporary French painters. In the galleries of the *Salon* we meet with a number of these transcripts of modern life, wherein the chief endeavour is to mark exactly the changing facts of costume and the slight and subtle manifestations of various social distinctions. M. TISSOT, as a Frenchman, comes to this task better prepared than Mr. Barnard. On the one side he is more uncompromising and faithful to the reality, and at the same time he manages to thrust into his work a better artistic spirit. In his arrangement of a throng of young ladies and young men on the deck of a ship, he has so far exercised the gift of selection as to group together dresses of colours that have some chance of agreement; and even where the harmony itself is poor, a certain mastery over the laws of tone serves to save the general effect from any suggestion of coarseness or crudity. We may specially notice as points of excellence in this picture the way in which the light green and blue muslin dresses are made to accord with the green tint of the sea visible over the ship's side, while at the same time we must admit that the ordinary type of face of these girls cannot be accepted as representative of English beauty.

'My Pet' (698), a carefully wrought study, by Miss E. WARD, and 'The Doll's Tea Party' (704), F. MORGAN, may be noticed as we pass on to the studious design (710) by HEYWOOD HARDY, to which these lines of description are appended in the catalogue:—

"Ulysses, to avoid leaving his beloved Penelope, feigned madness; and yoking a horse and a bull together, ploughed the seashore. This dissimulation was suspected, and Telemachus, his infant son, placed before the plough. The event justified the doubt, Ulysses turning aside the plough that it might not hurt his child."

Mr. Hardy here exhibits a power of drawing and a capacity for design which mark the most satisfactory advance in his career. He need feel no disappointment if this work should prove less attractive than others he has previously exhibited. For, whether he determines to desert permanently the more popular form of art or not, such an effort will surely strengthen his hands for any future achievement he may undertake.

The Gallery of Water-Colours exhibits about an average amount of good work. The Academy is, perhaps, not the place, and the present not precisely the time, in which to form an estimate of the state of Water Colour painting. We say the Academy is not the place, chiefly for the reason that there exist several societies entirely devoted to this branch of art, and their galleries not unnaturally attract a great part of the best of what is now produced by our painters. Moreover, as just remarked, the present time is somewhat unfavourable to a fair judgment. The aims and methods of water-colour painters are in a somewhat unsettled state; the old style partly abandoned and as yet no sufficient agreement as to the future. Thus we find a number of painters who treat water-colour very much as if it were oil, and in this way produce pictures which present no radical distinction from oil-paintings; and in the department of landscape, wherein artists in this medium have chiefly laboured, even the general

system of interpretation lacks enough consistency to give combined force. It is therefore to be expected that in this gallery at the Academy should be found few works of surpassing excellence, and, at the same time, that a great variety of style should be represented.

E. CLIFFORD sends two portraits which may be taken as fair specimens of the more thorough style of painting: one is of 'Wilfrid, son of the Hon. Evelyn Ashley' (733), and the other of 'The Hon. Mary F. Baring' (931). 'Old Hamsey Church, near Lewes' (755), E. H. FAHEY, is the work of a careful artist, who is steadily perfecting a certain kind of landscape. Mr. Fahey is happy in choosing in nature effects which are admirably suited for the purposes of art, and he now only lacks more freedom in the use of colour. J. ORROCK, in his view of 'Mount Sorrel, Leicestershire' (770), has given a drawing after older models. In this scene of river and bank and sky, we have materials that David Cox might have used; and Mr. Orrock has employed them here in a way that shows a full knowledge of the sources of effect upon which these earlier masters relied. Mr. Orrock sends also another drawing (806), 'Castle Campbell, Perthshire.' In the realm of water-colour art F. WALKER has many followers, and it is no discredit to Mr. J. PARKER that his graceful drawing should exhibit signs of this teaching. The landscape (773) is well chosen and delicately painted; and the single figure of a young girl passing across, with real grace of movement, is prettily described in the verse which Mr. Parker makes the title of his picture:—

"Two summers since I saw at Lammas Fair  
The sweetest flower that ever blossomed there;  
When Phoebe Dawson gaily crossed the green,  
In haste to see, and happy to be seen."

'Thanksgiving Day' (779), N. CHEVALIER, a work executed by command of her Majesty, is a composition full of difficulty, against which the artist has laboured with distinct success. It is no easy matter to paint the interior of a building like St. Paul's crowded with people, and to give a right idea of the vastness of the place and of the large numbers gathered beneath its roof. 'Lady Lindsay, of Balcarres' (815), is one of J. M. JOPLING'S strongest portraits, painted with much richness of effect and an agreeable mastery of colour. This picture must certainly take rank as one of the prominent water-colours of the year. It is a noticeable thing that since the death of Landseer, we have had but few artists who have made an affectionate study of the horse; other departments of animal painting have been filled up by different competitors, but as yet the horse of the present day awaits its interpreter. Seeing the rarity of this kind of art we can give a hearty welcome to J. H. WALLIS'S admirable picture called 'Play' (830), wherein the artist has grouped together a fine grey horse and a small dog with the best effect. We presume the horse is a portrait, but the composition is none the less valuable or welcome, and we would particularly draw attention to the admirable curve of the horse's neck, and the playful dilation of the nostril as he bends to sport with the barking dog; while, as showing the artist's desire to perfect the general scheme of his work, we may note the decorative arrangement of the trunk and branches of a tree which occupy the space of quiet sky above the low wall of the stable.

'Sunday Evening in Chelsea Gardens' (837), J. MACBETH, is a picture full of a tender pathos skilfully combined with the results of careful and accurate observation. Along the neat gravel-walk an old pensioner walks with a young girl, who is perhaps his daughter; while a brother veteran, approaching from the opposite direction, takes off his hat in welcome to the fair visitor. Other figures are disposed about the trim and well-ordered landscape, which is painted with considerable delicacy and truth. Perhaps the idea of the picture may have been suggested by the 'Alms-houses' of Mr. Walker, exhibited a year ago. There is a similar sentiment, and much of the same quality of workmanship. In the corner of the gallery we notice a tasteful landscape scene from 'Blenheim Park' (838), by Viscount HARDINGE, and a symbolical figure called 'Peace' (857), J. TENNIEL. In the last-named work the strong and accurate powers of drawing which belong to the cartoonist of *Punch* find full expression, although we may doubt whether the idea of setting Peace upon a cannon would serve for a larger composition. In the portrait of 'Mrs. George Smith' (869), by F. W. BURTON, we have, without doubt, the most important piece of work in this gallery, as well as one of the most masterly portraits of the year. There are few painters of the present day who can combine such force of realisation with correct choice of material. Every incident of the picture, from the opal ring upon the well-drawn hand to the spray of jasmine-flower fixed in the smooth dark hair, is executed with admirable completeness, without permitting what is trivial to be supreme over the more important elements of the composition. It is interesting to compare this kind of portraiture with the utterly distinct style of G. F. WATTS. Both painters are careful to make a portrait something more than a mere dry imitation of feature, but the result is gained by very different means. While Mr. Watts strives to present his

subject in such a way as to show the painter's appreciation of the mental qualities of the particular face, Mr. Burton lays particular stress upon the pictorial graces of composition and colour. Here the costume has been so treated as to accord with a chosen design; each tint fits naturally into its place in the picture, and we recognise throughout the presence of a rare gift of selection, exercised without apparent disturbance of what is natural to modern costume.

We must now rapidly pass in review what else seems to us admirable in the room. E. BUCKMAN'S 'North Country Wrestling' (876) is a genuine effort to give decorative expression to a modern subject. The figures are cleverly disposed and carefully drawn. 'A Courtyard, Cairo' (883), affords S. PALMER a good opportunity for displaying his power over light and shade, and shows in its treatment unusual qualities of atmospheric truth. There is a pretty little design (916), by Miss HELEN PATERSON, and a somewhat elaborate composition entitled 'Ballad Singers' (932), by J. L. WILLIAMS. With these names, and that of E. H. CORNBOLD, who essays to illustrate 'The Canterbury Pilgrims' (930), our notice of this room must end. But perhaps this is the best place to mention, from among the chalk drawings in the next room, the admirable portraits of 'The Duchess of St. Albans' (1057), Miss E. SANDYS; and 'Arthur Hill, Esq.' (1211), by Miss ELLEN HILL. This last head is altogether a masterly piece of drawing, full of spirit, and full also of cultivated workmanship.

The collection of architectural drawings is scarcely susceptible of much criticism. We may study with pleasure the signs of a new endeavour on the part of our architects to perfect a style which shall be characteristic of this epoch, but we cannot very readily discuss in writing the points of a building of which the effect is already sufficiently difficult to perceive by means of the sketches exposed to view. There is, however, a noticeable tendency in contemporary English architecture which may possibly bear important fruit. The severe antagonism between the two great styles no longer receives expression in the buildings now being created. Gothic feeling still survives in most cases, but the Gothicism is not of the kind which looks like an aggressive condemnation of Classic models. It is rather the natural outcome of the constructive needs of the period, accomplished with less regard than hitherto for the more ambitious and elaborate effects of Gothic work. In this sober and serious desire to build according to the requirements of the time may be found the explanation of what is called the revival of the style of Queen Anne. The effort is not ambitious, and to many it may appear to involve a regrettable abandonment of much of the beauty recognised by the earlier Gothic movement. But in this newer style we nevertheless find an adaptability to present uses, and a capacity for a certain domestic grace and elegance, which the more ambitious efforts somehow seemed to miss. We will not here discuss in detail the various evidences of the movement, but its influence will be felt by every one who examines attentively the designs which hang round the gallery. In the centre of this room we find the models of W. Burges's scheme for the decoration of St. Paul's. The subject has not unnaturally attracted a large amount of attention, and we are scarcely surprised that these designs should not have given universal satisfaction. The supreme element in any scheme for beautifying the Cathedral must be colour, and in colour we confess that Mr. Burges appear to us to have only an imperfect mastery.

Gallery No. X. is the last, but not by any means the least interesting, of the picture-rooms. "Billeted: Spain, 1874" (1329), H. WILLIAMS, is a composition somewhat after the manner of J. Phillip, R.A. The arrangement is natural, the colours are strongly marked, and the feeling is true and unforced. Next to this we have a powerful sea-piece (1330), by W. L. WYLLIE. The artist has made a study of a wreck on the Goodwin Sands. About a large ship, stranded in calm weather, the sea-birds are flying. The surface of the water just ripples with a fresh breeze, and across a stormy sky the bright tints of a rainbow pass and lighten the scene. Mr. Wyllie gives always a very genuine impression of reality to his sea-pictures. Among works whose subject is connected with the sea, we find 'The Old Sailors' Museum' (1332), by A. STOCKS, a composition somewhat after the style of the Dusseldorf school.

In this room, which contains several good landscapes, 'A Market Garden in London' (1337), by Madame CAZIN, stands out as a prominent example of the unintelligent system pursued by the hanging committee. This lady's work is already well known and well appreciated in the gallery of M. Durand Ruel; but at the Academy it quickly finds its way to the ceiling, where, for this year at least, it may congratulate itself upon being in very good company. For those who will have the courage to strain their necks in trying to look at this picture, we may point out the rare truth and beauty of colour noticeable, especially in the treatment of sky and distant objects. The different tints are carefully chosen and studiously harmonized, without violence to the truth of nature. The 'Battle of the Boyne' (1348), by A. C. STANNUS, and 'A Venetian Fruit-seller'

1874.

(1350), W. Q. ORCHARDSON, A., are both deserving of notice; as also is the attempt by Miss L. STARR to illustrate the Story of the Spanish Gypsy (1355)—

"Fedalma.

Ah! your lordly hands  
Will never fix that jewel. Let me try.  
Women's small finger-tips have eyes.

Don Silva.

No, no!  
I like the task, only you must be still!"

Vide George Elliot's "Spanish Gypsy."

'The Big Tree of California' (1356), shows A. BIERSTADT to be an earnest student of the boldest forms of landscape; and we may remark the effective management of the light which throws the great girth of the tree into prominence. 'Rents and Scars in the Coniston Fells' (1361), A. W. HUNT, is one of the finest landscapes in the Exhibition. The grasp over the special character of the lake-scenery is altogether remarkable, and the beautiful rendering of sky and cloud above the hill is worthy of the highest admiration. Mr. Hunt is among the very few of our landscape-painters who have gained a new mastery over the realities of landscape without sacrificing the poetical qualities of noble Art. There is a spirit of fancy in all he does, as though the real scene had awoken in the painter's mind a fresh and magic invention, and had carried him into a new world. The greatest master of the particular kind of art which Mr. Hunt is so earnest a student was Turner. In his work we find always the magic and fairy element, giving to his hills and trees a new and unsubstantial basis of reflected brightness of themselves in mist, or river, or lake. Turner changes the whole face of nature into a mirror wherein bright tints meet softly, clad mysteriously with raiment got from the misty sunlit atmosphere. Mr. Hunt has something of this power of transforming nature without injuring its truth. He makes a like use of mist and shadow, of cloud lit up with brilliant hues of sunlight; and in this way we feel that in his hands also landscape is a means of poetic grace and invention. 'A Retreat' (1366), E. CROFTS, is a clever and spirited composition, giving an episode in the Franco-German war. If the artist could not have commanded a fresher and more realistic technical method, it is not improbable that this picture, notwithstanding its unfavourable position, would have made a strong impression. As we pass across to the north side of the room, 'Tramps' (1383), by H. H. CAUTY, and 'The Bridal Morn' (1387), Miss F. WARD, attract attention. Here we meet a clever landscape, 'Waiting: on the Sands' (1391), J. A. ATTREN. Further on there is a large river-scene (1408), by F. W. HULME, an artist who does not deviate from a well-established style. 'The Winged Pensioners of Assisi' (1414), F. W. W. TOPHAM, is a graceful composition of figures round a fountain, whereto pigeons are fluttering to be fed. 'Escaped!' (1415), is a good example of Mr. ORCHARDSON'S art, disfigured by over expression; and 'Waiting' (1423), is an excellent piece of portraiture by Miss DONKIN. A child-portrait (1427), L. C. MOORE; and 'A Day Dream' (1432), J. E. MILLAIS, R.A., are the last pictures we shall mention in this room.

In going through a mass of Art-work such as is collected every year at the Royal Academy, it is certain that much deserving effort will be over-passed, and that much more will receive a very inadequate consideration. This is a result the critic can scarcely avoid. The right use of criticism is, not to adjust the claims of rival artists, but to mark the directions which the Art-product of the time is taking. For this purpose he is compelled to dwell particularly on the characteristics of a few representative works. He must endeavour, with the space at his disposal, to discuss all pictures that seem to him to point to an enlargement of the artistic effort, and which give some assurance that the study of new styles is bearing fruit. In doing this, it is very possible that apparent injustice may be done to individuals, and that in some cases claims may be passed over that are in themselves sufficiently worthy. With such omissions painters must be patient; and in those cases where an artist believes himself aggrieved by hostile criticism, it would be well he should remember that the critic who cares for Art at all finds little pleasure in censure, and that when condemnation is expressed it is for the most part in discharge of a difficult duty. It is only the most flippant kind of criticism which finds its reward in disparagement, and in our review of the Art-works of the year flippancy has had no part. It is the special function of true criticism rather to interpret than to condemn; and if, in striving to set forth the design of a particular work of Art, we have chosen expressions which seem unjust to the artist, and which he cannot accept, that is a matter that cannot well be helped, so long as the same fact or the same pictures arouses different sensations in different minds. We should like now to add to the names of painters already mentioned that of J. W. BOTTOMLEY, for his picture of 'Early Hour in the Downs' (988); K. HALSWELLE for his group 'Under the Lion of St. Mark' (210); and the Hon. H. GRAVES for his portrait study (446). We may also mention 'Waiting for the Eclipse' (942), L. DESANGES; 'Passing Gleams' (91), G. E. HERRING; a portrait (107), G. POPE; and 'Tea à la Russe' (728), Sir H. THOMPSON.

## MR. WHISTLER'S PAINTINGS AND DRAWINGS.

IN Mr. Whistler's Gallery, lately opened in Pall Mall, may be found sufficient material for forming a judgment upon the merit of a painter whose works have hitherto attracted more ridicule than criticism. There have been various grounds of accusation against Mr. Whistler. It has been said, for instance, that the titles he gives to his pictures are affected; by which, we presume, is meant that they have no genuine relation either with the painter's mood or with the subject of his work. This, however, is not wholly true. It is, no doubt, a mistake to apply such a word as symphony to a picture, seeing that the term belongs properly to another art. But this mistake, which many persons are so anxious to point out, is not greater than the mistake of another kind repeatedly committed in the catalogue of any exhibition of the Royal Academy. When Mr. Millais calls a picture of an old man and a young girl the 'North-West Passage,' the absurdity is surely obvious enough; and it is just as apt to speak of a symphony in white as to call a canvas by such names as 'Wandering Thoughts,' or 'The New Song,' or 'She's fetched it,' or 'Let the hills be joyful together'—titles taken at random from the catalogue for the present year. Indeed, except for the application to painting of a term which belongs to music, Mr. Whistler's titles, even when they are most eccentric, have a significance that cannot be overlooked. They assert—what painters are very apt to forget in these days—that a picture, whatever its subject, must make its appeal to the eye; and that, unless the artist is prepared to provide something more than sentiment, he cannot fulfil the necessary conditions of his art. A picture should, before all things, be a beautiful scheme and design, both of lines and colour; and unless these qualities are secured, it is of very little consequence what text the painter chooses to illustrate.

But, after all, the titles of works of Art are of very little importance as compared with their substance. We do not lose the beauty of the figures in the pediment of the Parthenon because the subject of the composition to which they belong is still disputed. It is, therefore, the substance of Mr. Whistler's works to which we now wish to draw attention. That the painter possesses a large share of the true artistic instinct can scarcely be denied by any one who examines closely into the different classes of Art-work here exhibited. Whether we look to the large portraits in oil, or to the few designs for subject-pictures, or, finally, to the etchings and engravings in dry point, distributed round the room, it is impossible to miss the fact that we are here in the presence of an artist of quite unusual power and accomplishment. The portraits alone stand out as exceptional examples of the intellectual qualities that enter into this branch of Art, joined with a quick and subtle executive power of the most valuable kind. Rapidly of vision and the apparent ease of technical expression are the two prominent facts in Mr. Whistler's portraiture. There is nothing of the profoundly meditative mood in his work. Such depth of truth as his painting possesses springs from natural and unforced keenness of insight, so that each portrait seems to be the

realization of one vivid impression, which includes more reality of form and character than most men can take away from prolonged consideration. The most noticeable of the portraits here exhibited is that of Mr. Leyland, a tall gentleman of slender figure, who stands upright, and is attired in evening costume. This is, to our thinking, the only instance where the difficulties of the face have been fully encountered. Here the modelling is bold and yet precise. The characteristic points of the face are subtly followed and reproduced, and a firm individual impression is secured without destruction of the general harmonious effect of the composition. About the figure and the attitude in which it is set we find the signs of that distinction of style and manner belonging peculiarly to Mr. Whistler's portraiture. The simplest and most direct movements of Nature are transferred to the realm of Art, so as to give them the needful dignity and repose without loss of directness and freedom. Another portrait—of Mrs. Leyland, we believe—presents the full-length figure of a lady clad in a graceful robe of pink colour, her hands held behind her back, and her face turned in profile. Again, the *pose* is both graceful and true. Many painters would have missed the exact moment of movement here chosen with such success. Besides these two portraits there are others, one of a lady, also full-length, in black velvet dress; another of the artist's mother, exhibited previously in the Academy; and another of the historian, Mr. Carlyle. In the last-named work, every part seems to be better than the face. The attitude is treated with much originality; the whole outline of the figure is effective and characteristic; but the face reveals only a part of the force and fire of the original; it lacks reality, and has been left without the close study of minute points of character which alone could have completed a work so well begun. To complete the list of large portraits, we must mention that of a little girl in a white muslin dress, that seems to us to be full of excellence both in composition and executive quality.

Underneath the portraits are a few coloured designs for large pictures, of which a definite opinion can scarcely be formed. We may note, however, that they contain suggestions of grace of a very delicate order, expressed now in the forms of figures on the seashore, and now in a composition made up of girls and flowers. The most finished and perfect specimens of Mr. Whistler's artistic powers are to be found in the collection of etchings and engravings in dry point. For some time amateurs of this branch of art have been acquainted with the views of the Thames executed by Mr. Whistler. We can think of no work in which genius of a certain kind is more decisively manifested. The views of shipping and river-bank reveal the closest study of the effects to be seen in and about London. The sharp black lines of the rigging traverse the distant landscape, that soon loses distinctness in the heavy atmosphere of the city. Mr. Whistler has perfectly appreciated these characteristics of Thames scenery, and has noted with wonderful success the influences of atmosphere. This exhibition must be pronounced to be one of high interest.

## MR. ELIJAH WALTON'S DRAWINGS.

SINCE the opening of the Burlington Gallery in Piccadilly, with an exhibition consisting of numerous drawings in water-colours and a few pictures in oil by Elijah Walton, various changes have been made in the collections exhibited through the removal of some works and the substitution of others in their places. The general aspect of the gallery, however, remains still the same, the special manner of the artist always being so very peculiar, and also so very decidedly his own, that it requires a very searching examination indeed to enable visitors to distinguish any particular two hundred of his works from all others. The collection exhibited in the Burlington Gallery at the present time is formed of two principal groups of drawings, the one group representing scenes in Egypt and Arabia, the other consisting of views of Alpine scenery. The artist has shown himself equally able to deal with the ruddy glow of the hot East and with the sunlit aspect of Western glacier and snow-covered mountain; and, while he is truthful in his delineation of the local characteristics of both the West and the East, the unvarying sameness of his system of treatment establishes a strangely close connection between the two. In his Egyptian and Arabian scenes, Mr. Walton's peculiarities are productive of the happiest effect; and he seems to have entered with an

unusual depth of feeling into all the associations of those scenes. All his Nile drawings are specially good. Of these there is a group of three of a large size, Nos. 23, 32, and 41, in which a "Dahabeah," or Nile-boat, is represented "run aground in the night," "on fire," and "wrecked"—the wreck seen in "early morning"—in which the artist has put forth his full powers, and with decided success. Perhaps the best drawing in the present collection is No. 10, 'Jebel el Th—the Valley of the Wandering.' Of the smaller drawings, in which Mr. Walton is eminently true to himself, Nos. 27 and 43, 'Sinai Bedouin and Dromedaries,' and a camel "waiting for his rider," may be accepted as typical examples. In these Eastern drawings Mr. Walton suggests a hope that he may yet attain a greater independence of style, with more freedom and largeness of treatment. As now seen, they generally have by far too decided an appearance of being executed expressly for reproduction by chromo-lithography, even if they escape altogether the suspicion of having been copied from chromo-lithographs. A comparison between these Nile drawings and Carl Werner's drawings of the same subjects would show Mr. Walton what we should gladly welcome in his works, blended with the characteristics that they ought always to retain as distinctively his own.



## PICTURE SALES.

A SMALL collection of pictures in water-colours and in oils, advertised as "the property of a gentleman," was sold by Messrs. Christie & Co., on the 30th of May. The thirteen examples of water-colour painting included 'Fiskerton, Nottinghamshire,' 215 gs., and 'A River Scene,' 130 gs., both by P. Dewint—four by D. Cox: 'The Proposal,' 190 gs., 'Kenilworth Castle,' 105 gs., 'Aston Hall, near Birmingham,' 105 gs., and 'A Lamb bleating over a dying Ewe,' 170 gs.; 'A Scene in the Forest of Glenorchy,' G. A. Fripp, 115 gs. Of the eighteen oil-paintings the highest sums were paid for—'Landscape with Waterfall,' J. McWhirter, 255 gs.; 'On the Banks of the Ravensbourne, Kent,' A. Vickers, 185 gs.; 'Gillingham, Summer Evening,' W. Müller, 290 gs.; 'Acros the Common,' J. Linnell, 510 gs.; 'A Classical Landscape,' Copley Fielding, 760 gs.; 'Girl at a Spring,' P. F. Poole, R.A., 150 gs.; 'The Last Gleam,' J. Linnell, 810 gs.; 'A Calm,' Sir A. W. Callcott, R.A., 135 gs.; 'Charles II. and Lady Margaret Bellenden,' C. R. Leslie, R.A., 130 gs.; 'Venice, the Guidecca looking east,' E. W. Cooke, R.A., 145 gs.

A valuable collection of pictures, ancient and modern, was sold in Paris at the end of April: the name of their owner was not announced, but the collection included examples of the principal European schools; the Italian, however, being represented only by two works of Guardi, and a portrait assigned to Bassano. The catalogue of the paintings numbered 132; of these as deserving of special note were—'Interior of a Forest,' Old Crome, £200; 'Moonlight Scene,' J. B. Crome, £138; 'Landscape—Night,' J. B. Crome, £200; 'Road near Bath,' Gainsborough, £154; 'Portrait of himself, Gainsborough, £760; 'Near Ventnor, Isle of Wight,' J. Ibbotson, £220; 'Tehan-Che-Qua,' Sir J. Reynolds, £260; 'Killgarren Castle,' J. M. W. Turner, £1,320; 'Banquet at Guildhall' (so designated), J. M. W. Turner, £488; 'Portrait of Philip IV.,' Velasquez, £120; 'Portrait of Martin Pepyn,' Van Dyck, £1,240; 'Charge of Cavalry,' Vander Meulen, £140; 'The Farm,' Teniers, £340; 'The First Kiss,' Fragonard, £328; 'Spring' and 'Summer,' a pair by Fragonard, £796; 'Country Pleasures,' J. B. Pater, £940; 'Le Götter,' A. Van Beyen, £520; 'Fish-stall at Amsterdam,' by the same, £274; 'Dividing the Booty,' J. Le Ducq, £272; 'Portrait of a Man,' G. Flinck, £282; 'View at Nimeguen,' Van Goyen, £356; 'The Château,' Vander Heyden, £660; 'A Country Mansion,' Hobbema, £2,780; 'Still Life,' W. Kalf, £124; 'Still Life,' De Koninck, £320; 'The Gold-Weigher,' Metzau, £1,600; 'View on the Yssel by Moonlight,' A. Vander Neer, £440; 'Landscape—Moonlight,' by the same, £240; 'The Singing Lesson,' Netscher, £528; 'Italian Landscape,' Pynaeker, £228; 'Fating Oysters,' Ochtervelt, £240; 'The Meuse at Dordrecht,' L. Verschuor, £980; 'On the Banks of the Rhine,' Wouwerman, £1,360; 'Place of St. Mark, Venice,' F. Guardi, £222; 'A Corner of St. Mark's, Venice,' by the same, £360; 'Lion devouring a Rabbit,' Delacroix, £1,408; 'The Bride of Abydos,' by the same, £1,282; 'Fontainebleau,' Diaz de la Pena, £1,308; 'A Dip in the Road,' Jules Dupré, £680; 'An English Pasture,' by the same, £640; 'Trumpeter of the Hussars of Orleans,' Géricault, £264; 'Caravan passing a Ford,' Marilhat, £384; 'The Caravan,' by the same, £286; 'La Quenouille,' J. F. Millet, £320; 'The Countess de Barck,' Regnault, £1,340; 'The Pool,' C. Troyon, £1,040; 'La Charette,' C. Troyon, £960; 'A Normandy Farm,' C. Troyon, £280.

The famous collection of pictures by old masters formed by the late Mr. Alexander Barker, of Piccadilly, was sold by Messrs. Christie, on the 8th of June. The rooms were well filled on the occasion, and many of the paintings excited considerable competition, it being known that an attempt would be made by one or more agents of continental governments to secure some of the works, as the result showed.

Before enumerating the principal pictures, it may be remarked that the whole, or nearly the whole, collection has a place in the records of Art; some of the paintings were formerly altar-pieces in the churches of Italy, and others were in the picture galleries of distinguished families of the same country.

Of the ninety-seven pictures offered, the following may be pointed out—'Blind Man's Buff,' J. B. Pater, 510 gs. (Brooks); 'A Fête Champêtre,' J. B. Pater, 150 gs. (Wells); 'The Madonna,' with the Infant Jesus sleeping in her arms, Sasso Ferrato, 400 gs. A set of eight upright panels, each painted with two subjects of children, &c., F. Boucher, formerly in Madame de Pompadour's chateau at Crecy, 6,050 gs. (Wer-

theimer); 'Madonna and Child enthroned,' with Sta. Catherine and Sta. Margaret, H. Hemmelinck, 1,250 gs.; 'Portrait of the Artist's Mistress,' Giorgione, 380 gs. (Graves); 'Madonna and Infant Saviour, attended by St. Peter and Sta. Helena,' G. Bellini, 720 gs. (Professor Gruner, for the Dresden Museum); 'Landscape, with Borso d'Este and Lucretia Borgia, bringing their child, afterwards Ercole d'Este, to have his horoscope cast by an old astrologer, Giorgione, 580 gs. (Professor Gruner); 'Altarpiece, with the Madonna and Infant Jesus enthroned in the centre, saints and angels, &c., Ghirlandaio, 350 gs. (Marquis of Bath); 'The Adoration of the Magi,' Filippino Lippi, 700 gs. (Calvetti); 'Portrait of a Youth playing a Guitar,' Apollo and Daphne introduced into the landscape background, F. Ubertini, called Il Bacciacca, 250 gs. (Broadhurst); 'Adoration of the Magi,' Fra. Filippo Lippi, 300 gs.; 'The Madonna,' with the Infant Jesus seated on her lap, holding a pomegranate, Gentile de Fabriano, 380 gs. (Professor Gruner); 'Clælia crossing the Tiber from the Camp of Porsenna,' Andrea Mantegna, 190 gs. (Marquis of Bath); 'The Madonna' seated under a baldachino, the Infant Jesus in her arms, the Magdalene, Sta. Catherine, Fra. Filippo Lippi, 480 gs. (Gullick); 'Madonna and Infant Saviour,' under a sculptured arch, an angel presenting a dish of fruit, &c., Vivarini, 180 gs. (Burton); 'Portrait of a Youth, in profile, supposed to be that of the architect who accompanied the painter from Siena to Florence, Raffaello, 380 gs. (Broadhurst); 'The Madonna,' Casimo Tura, 80 gs. (Burton); 'The Madonna,' seated with the Infant in her lap, St. John in adoration, 660 gs., A. Previtale (Professor Gruner); 'The Madonna,' seated on a throne, presenting a rose to the Infant Jesus, Benvenuto di Sienna, 500 gs. (Burton); 'The Madonna,' seated with the Infant in her lap, St. John with an angel, &c., F. Francia, 648 gs. (Brooks); two pictures, each representing Three Saints, in niches, with fruit suspended between half-length figures, Carlo Crevelli, 538 gs. the pair (Mithke); 'St. Catherine and the Magdalen,' a pair, also by Carlo Crevelli, 200 gs. (Burton); 'The Madonna in Ecstasy,' a remarkable picture, by the same painter, signed and dated 1492, 550 gs. (Burton); 'The Madonna,' with the Infant Saviour in the act of blessing; a festoon of roses hanging from above; a goldfinch, which the child holds by a string in the corner, A. Pollajuolo, 660 gs. (Castellani); 'The Nativity,' P. della Francesca, 2,300 gs. (Burton); 'The Story of Coriolanus,' Luca Signorelli, 460 gs. (Leyland); 'The Triumph of Chastity,' by the same, 800 gs. (Burton); both these works are frescoes transferred from the wall to canvas. The next four are by Lorenzo di Credi: 'Madonna,' kneeling over the Infant, who lies on the ground, with the young St. John in adoration, 310 gs. (Coope); 'The Madonna,' seated, offers a piece of pomegranate to the Infant Saviour, 300 gs.; 'The Madonna,' kneeling in adoration over the Infant Jesus, who reclines upon crimson drapery, a sheaf of corn at which a goldfinch is pecking, 460 gs. (Professor Gruner); 'Altarpiece,' with the Madonna and Infant Saviour enthroned in the centre, St. Sebastian on the right, St. John on the left, &c. &c., 460 gs. (Professor Gruner); 'St. George and the Dragon in Combat,' Luca Signorelli, 240 gs. (Broadhurst); 'The Madonna,' kneeling in prayer over the Infant Jesus, who is on the ground, an open book is before her, Luca Signorelli, 410 gs. (Street); six pictures by Bernardino Pinturicchio, two of them long panels, in each of which is painted a kind of camp scene; both were bought by the Marquis of Bath, at the price of 300 gs.; 'The Return of Ulysses to Penelope,' a fresco transferred to canvas, 2,052 gs.; three subjects from the story of *Griselda*, realising respectively 200 gs., 220 gs., and 260 gs. The remaining pictures are by Sandro Botticelli; 'Mars and Venus, with Cupids,' 1,000 gs.; 'Venus,' reclining in a landscape, three *amorini* throwing roses at her, 1,452 gs.; 'Portrait of the Artist's Wife,' in profile, 225 gs. (Samuel); 'The Madonna embracing the Infant Saviour,' St. John in adoration on the right, &c., 1,600 gs. (Brooks); 'The Story of Nastagio degli Onesti,' 950 gs.; 'The Marriage Feast of the Fair Daughter of Paolo di Traversero,' 650 gs.; two pictures illustrating incidents in the stories of Boccaccio sold for 400 gs. each; and two others of a similar kind for 500 gs. each: the last six pictures were knocked down to Mr. Broadhurst. The entire collection realised the sum of £38,591.

The descriptions of very many of the pictures are given at considerable length in Messrs. Christie's catalogue: we can do no more than print just so much of the title, &c., as may serve for the purpose of general identification. The works purchased by Mr. Burton, the new Director of the National Gallery, are intended for that institution: some of them have been temporarily hung there.

## OBITUARY.

### JEAN LOUIS HAMON.

THE death of this artist, well known in his own country as a painter of *genre* subjects chiefly, and not unknown among us, occurred at St. Raphael, in the Department of the Var, on the 29th of May. He was born, in 1821, at Plouha, Côtes-du-Nord; he received an education to qualify him for the priesthood, but his taste leading him towards Art, he left his native town and went to Paris, where he commenced his studies under Paul Delaroché, and completed them in the *atelier* of Gabriel C. Gleyre, whose death was reported in our columns only last month. In the Paris *Salon* of 1853 he exhibited a picture called 'My Sister is not here,' which was purchased by the Empress Eugenie, having previously, for the lack of encouragement, found employment as a painter of porcelain in the Sèvres manufactory: a vase he embellished when thus engaged, and which was sent to our International Exhibition of 1851, had a medal awarded to it. The sale of the picture just mentioned—to which, by the way, a third class medal was awarded at the time of its exhibition—induced M. Hamon to relinquish his occupation at Sèvres, for the purpose of resuming oil painting. In the Paris International Exhibition of 1855 was the aforesaid work, with others by the same hand, 'It is not I,' a companion picture to it; 'The Tomb of Christ,' now in the Marseilles Museum; 'Love and his Flock,' 'The Orphans,' 'The Guardian of the Young,' 'Une Affiche Romaine,' and 'A Comedy of Human Life': for these he received a second class medal. His 'My Sister is

not here' has been engraved, and was a contribution to our International Exhibition of 1862, having been lent for the purpose by its Imperial owner; and to that of 1871 M. Hamon sent 'The Reverie' and 'My Doll.' Other pictures by him are 'L'Egalité au Serail,' and 'Two Young Girls playing with a Parrot.' In the *Salon* of last year was 'Le Triste Rivage.'

In the *Art-Journal* for 1868 is an engraving, on steel, from his very pleasing picture 'The Skein-winder.'

### MISS ELIZA SHARPE.

This lady, one of the oldest members of the Society of Water-Colour Painters, died on the 11th of June, at the advanced age of seventy-eight. Miss Sharpe was a figure painter, and in her earlier time produced some works which showed considerable talent: water-colour painting was not then, however, what it has since become. As a copyist of the works of others, for the purpose of engraving, she was generally very successful, and in that capacity she executed, several years ago, several drawings for us from the Vernon and other collections. Miss Sharpe was aunt of Mr. C. W. Sharpe, the well-known line engraver.

### ARNOLD HERRMANN LOSSOW.

This German sculptor, one of Schwanthaler's best pupils, died in Munich on the 3rd of February, at the age of sixty-nine. His friezes and statues, which form portions of the decorations of the Walhalla and the Glyptotheca, are much admired.

## BLACK AND WHITE EXHIBITION.

AN exhibition in black and white offers an occasion for the consideration of certain qualities which are sometimes obscured in painting. The study of pure form and the study of light and shade are too often neglected by English, and indeed by all modern, artists. The exquisite drawings by the Old Masters, with their precise and scientific scheme of light and shade, and their profound regard for the minutest attributes of form, have no counterpart in modern Art. Even here, where all the energy of exhibitors has been given to drawing, we find a rougher and more picturesque effect, but no longer the patience and mastery of early design.

These exhibitions, however, are likely to serve a good purpose. If painters of eminence can only be prevailed upon to send here their actual

studies, and if enough of this class of work can be collected to replace the woodcuts from illustrated papers which now fill so large a space in the Gallery, the exhibition may become highly interesting. Passing rapidly round the room, we observe a masterly study of a head of not very fine type by Mr. Watts (33). Being executed with red chalk, this is not strictly a work in black and white: it is, however, near enough to satisfy the implied conditions of the exhibition. Mr. Leighton, besides two heads of girls of Capri, sends an exquisite study of a lemon-tree (171), with all the minutest facts of foliage strongly brought out. We may notice, also, the drawings in charcoal by M. L'Henriette, and numerous etchings by foreign masters. Here, also, we find two spirited sketches by Miss Thompson, illustrative of her studies of military life.

## THE TITHE COLLECTOR'S RETURN.

G. J. VIBERT, Painter.

S. CUCINOTTA, Engraver.

AS in the instance of M. Thom, from one of whose works we give an engraving in this number, so also in the case of the painter of 'The Tithe Collector's Return,' we are principally indebted to the French Gallery in Pall Mall for the exhibition of his pictures among us. Georges Jehan Vibert is a French artist holding most excellent reputation in his own country, and now very favourably known by many in ours. He was a pupil of F. J. Barrias, and gained medals in the Paris *Salons* of 1864, 1867, and 1868.

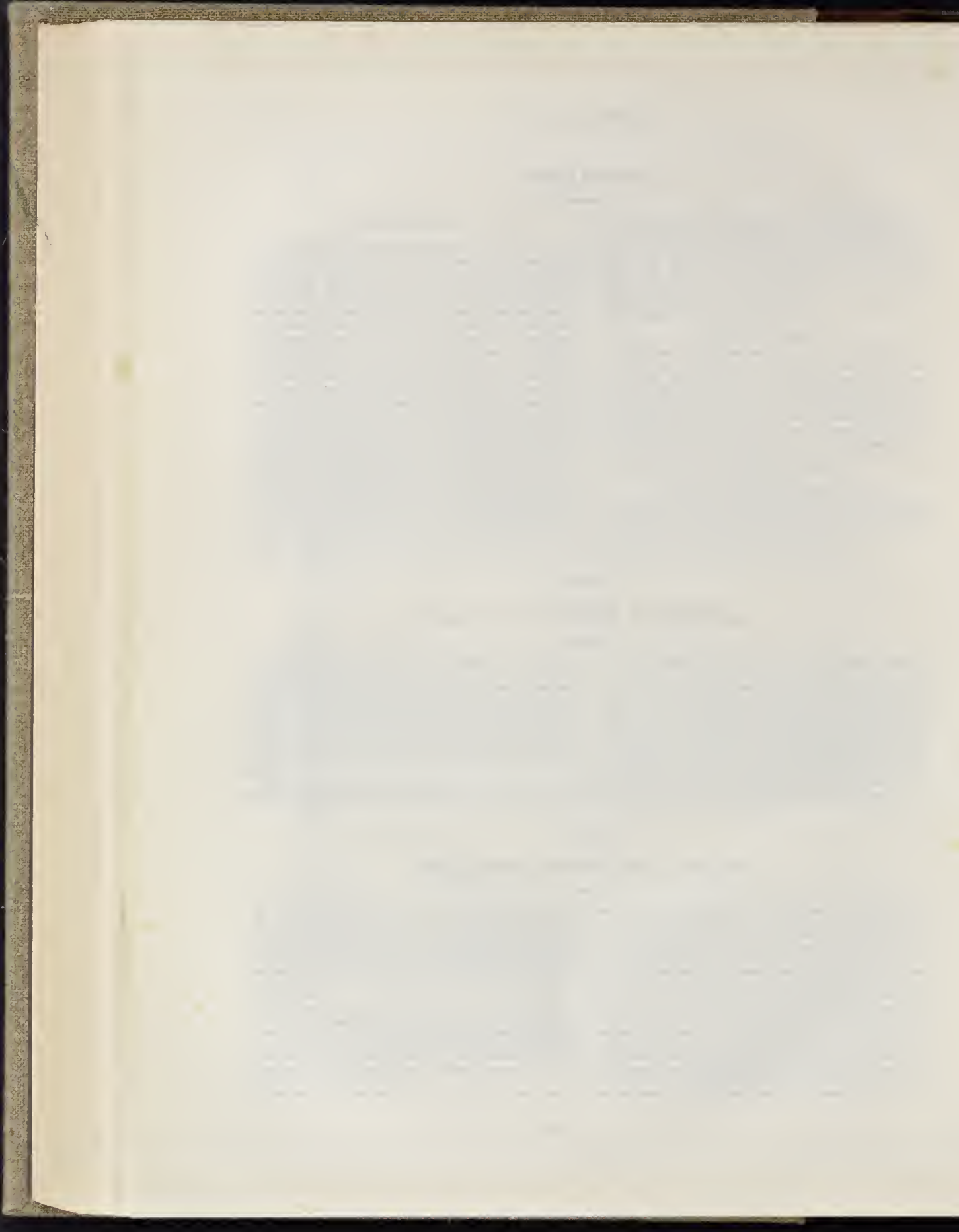
The pictures by M. Vibert exhibited at the Pall Mall gallery are 'French Artists taking their Siesta in a Spanish Posada' (1864); 'Toradors' (1868); 'More Free than Welcome,' and 'A Quiet Pool' (1869); 'The Fountain' (1870); 'Gulliver fastened to the Ground' (1871); and 'The Cardinal' (1873). Though all these pictures gained more or less notice, the 'Gulliver' subject attracted universal attention; it was the picture of the year in that gallery.

If the majority of the works to which allusion is made give no

proof of M. Vibert's disposition for the humerous in his art, the clever etching here introduced supplies ample evidence. The sandalled and sborn Spanish monk is returning to his monastery, leading a donkey laden with the good things he has collected for the good of the church: the animal's panniers are well filled with poultry, fruit, &c., and the reverend brethren of the fraternity may calculate on a feast of fat things. The path homeward is somewhat narrow just here, and a female, bearing a jar on her head, stands statueque-like against the wall of a house to allow free passage for the monk and his attendant, who stop while the former of the two appear to be holding a short colloquy with her, perhaps to inquire if the contents of the jar admit of being tithed, though it is very doubtful whether they are stronger than water.

We have spoken of the print as a clever etching; it professes to be nothing more than this in the way of engraving. M. Vibert's composition deserves also to be characterised as clever: it is amusing in subject, and the figures are most felicitously and skilfully presented.



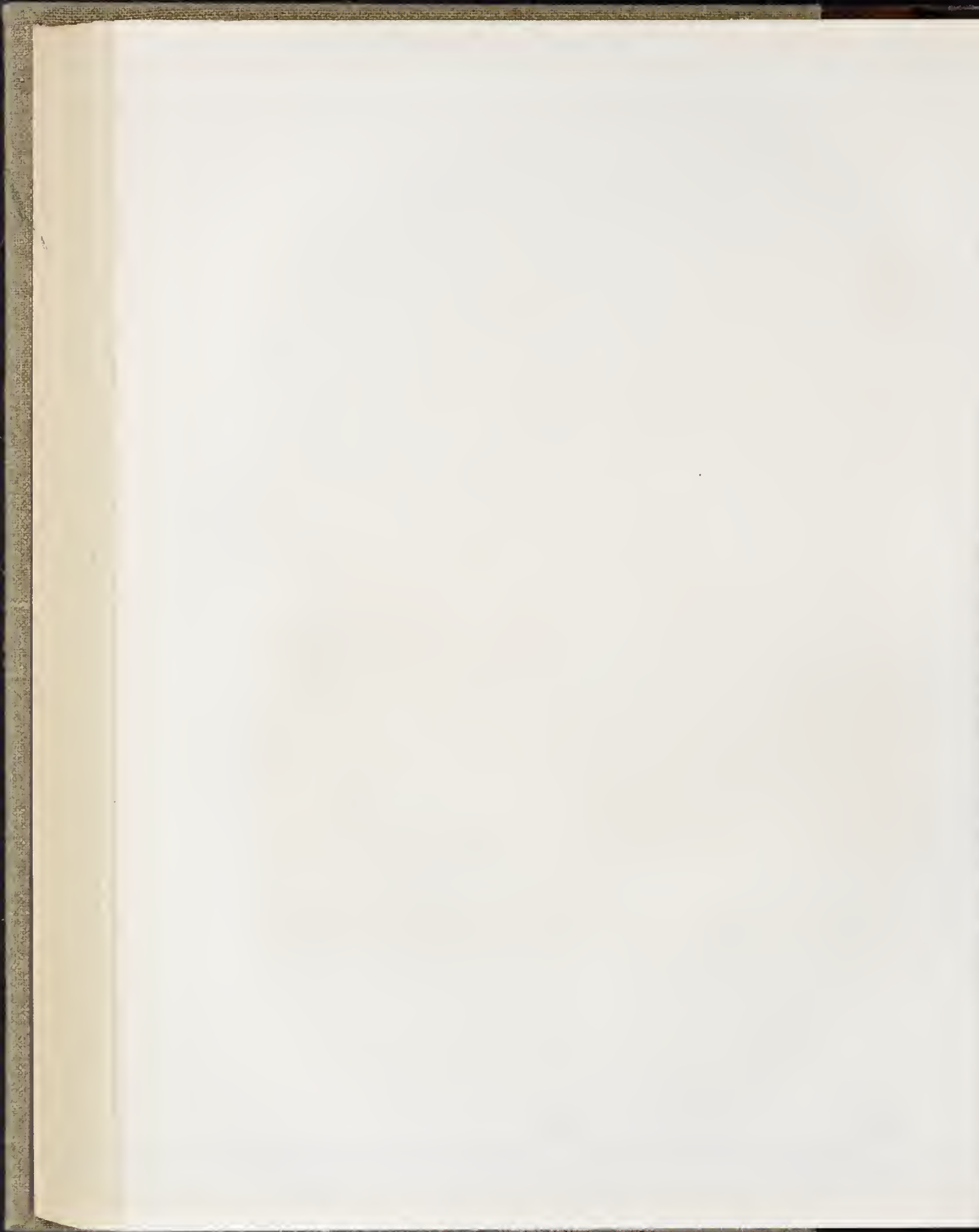




H. J. VIBERT, PINXIT

SARF. CHIGNETTA, SCULPT.

THE TITHE COLLECTOR'S RETURN.



## LIFE ON THE UPPER THAMES.

By H. R. ROBERTSON.

## XXVIII.—SWAN'S NEST.



HE nest of the swan is a thick and rather untidy mass of sticks, reeds, flags, and rushes. From the fact of the birds naturally preferring the most secluded spots by the water, we more often find a swan's nest on an eyot than on either bank of the river; the osier beds are perhaps the localities most favoured by them. The eggs are six or eight in number, and are hatched in five or six weeks. The young birds are termed cygnets, and are covered with a greyish brown plumage, which is not entirely lost till the beginning of the third year. Though the swan is in general very gentle and inoffensive, the male bird will defend the nest with great courage, and advance to the onset with ruffled pinions and every demonstration of anger; nor is it, from its muscular powers, an antagonist to be despised. While the cygnets are very young, one or two of them will some-

times climb up on to their mother's back, who never sails along more proudly than when her dusky brood is thus cradled between her snowy wings. We regret that we have hitherto missed the opportunity of sketching what would have made a subject for a pretty picture.

Swans do not breed until they are several years old, and they mate strictly in pairs: the technical terms for the male and female are cob and pen. The cob, or male, has a thicker neck and a larger "berry" at the base of the bill than the pen, or female; he also swims more buoyantly from having more volume of lungs. Maturity in both cob and pen is shown by the size of the "berry" and the depth of the orange colour of the bill.

On the Thames the nests are sedulously watched by the fisherman, who receives half-a-crown for each young bird that is hatched. He also takes care of the birds during inclement winters, receiving two shillings a week for the time during which he has given them food and shelter. Taking swans' eggs from the nest and certain



Drawn by H. R. Robertson.]

Swan's Nest.

[Engraved by W. J. Palmer.

other birds' was an offence severely dealt with in old times. We find in an Act\* of Henry VII., that "No manner of person of what condition or degree he bee, take or cause to be taken, be it upon his owne ground or any other mans, the egges of any fawcon, goshawk, laners, or swans, out of the nest, upon paine of imprisonment of a yere and a day, and fine at the kings wil, the one

\* Kestall's Statutes, p. 233.

halfe thereof to the king and the other halfe unto the owner of the ground where the egges were so taken." The ownership of these swans is referred to in our next chapter.

The swan feeds on aquatic weeds, the spawn of fish, and coarse grass growing by the sides of the water: it is furnished with a gizzard of extraordinary muscular power, which enables it to grind the weeds, however fibrous, to a pulp.

All writers on the subject agree that the swan is very long-lived, some saying that it attains thirty years, while others assert that it sometimes survives a century.

"Man comes and tills the earth and lies beneath,  
And after many a summer dies the swan."

The particular species that is the subject of the present article is often semi-domesticated on lakes and ornamental waters, and is known as the tame or mute swan—*Cygnus olor* of the ornithologists. It is said not to have been originally a native of our islands, but is found in the eastern portions of Europe and the adjacent parts of Asia, where inland seas, vast lakes, and extensive morasses afford it a congenial home. In Siberia and some parts of Russia it is common, and abounds on the shores of the Caspian Sea. It is doubtful when this most elegant bird was introduced into our country, where it is such a universal favourite.

Wild swans are sometimes, though very rarely, shot on the Thames; they may be often observed flying in a wedge-like form high in air, but they very rarely settle. Those specimens that are occasionally seen in Leadenhall Market come, for the most part, from the east coast, and are of the kind known as the Hooper or Whistling Swan. This species, *Cygnus ferus*, is neither so large nor so graceful as the tame swan.

A large part of this and the following chapter is taken from Charles Knight's "Museum of Animated Nature," a work from which we have confidence in quoting, Mr. Gould having told us that it is generally correct as regards the natural history of our birds.

#### XXIX.—SWAN-HOPPING.

The following remarks relative to the right of keeping swans are taken from the "Penny Cyclopædia":—



Drawn by H. R. Robertson.]

Swan-Hopping.

[Engraved by W. J. Palmer.

"In England the swan is said to be a bird royal, in which no subject can have property, when at large in a public river or creek, except by grant from the crown. In creating this privilege the crown grants a swan-mark (*cygninota*), for a game of swans, called in law Latin *deductus* (a pastime, *un déduit*) *cygnorum*, sometimes *volatus cygnorum* (7 Coke's Rep. 17). In the reign of Queen Elizabeth upwards of 900 corporations and individuals had their distinct swan-marks. Mr. Yarrell's valuable work on British birds contains a mass of curious information on this subject, together with delineations of sixteen different swan-marks.

"The privilege of having a swan-mark, or game of swans, is a freehold of inheritance, and may be granted over. But by 22 Edw. IV., c. 6, no person other than the king's sons, shall have a swan-mark, or game of swans, unless he has freehold lands or tenements of the clear yearly value of five marks (3*l.* 6*s.* 8*d.*), on pain of

forfeiture of the swans, one moiety to the king, and the other to any qualified person who makes the seizure.

"The city of Oxford has a game of swans by prescription, though none are now kept. In the sixteenth century (when a state dinner was not complete unless a swan was included in the bill of fare) this game of swans was rented upon an engagement to deliver yearly four fat swans and to leave six old swans at the end of the term. By the corporation books it also appears that in 1557 barley was provided for the young birds at fourteenpence a bushel, and that tithes were then paid of swans.

"Two of the London Companies have games of swans, the Dyers' and the Vintners' Company, and are, with the Crown, the principal owners of swans in the Thames. In August, 1841, the Queen had 232, the Dyers 105, and the Vintners 100 swans in the river. Formerly the Vintners alone had 500. The swan-mark of



the Dyers' Company is a notch, called a 'nick,' on one side of the beak. The swans of the Vintners' Company, being notched on each side of the beak, are jocularly called 'swans with two necks,' a term which has long been used as a sign by one of the large inns in London.

"On the first Monday in August in every year the swan-markers of the Crown and the two companies of the city of London go up the river for the purpose of inspecting and taking an account of the swans belonging to their respective employers, and marking the young birds. In ancient documents this annual expedition is called swan-upping, and the persons employed are denominated swan-uppers. These designations have been popularly corrupted into swan-hopping and swan-hoppers."

Without prescription all white swans in an open river, unmarked, belong to the Crown by prerogative. Consequently should any brood, belonging to either of the city companies, be overlooked by

the markers one year, it becomes thereafter royal property. This probably accounts for the fact of the number of birds belonging to the Queen exceeding that of the Dyers and Vintners put together.

A curious fine for stealing swans appears in Coke's "Reports," Part VII.; it is as follows:—

"He who stealeth a swan in an open and common River, lawfully marked, the same swan shall be hung in a house by the beak, and he who stole it shall, in recompense thereof, give to the owner so much wheat as may cover all the swan by putting and turning the wheat upon the head of the swan, until the head of the swan be covered with wheat."

For its value as an article of food the swan is with us now almost entirely disregarded. Two or three are still fattened every Christmas-time for Windsor Castle, where, in accordance with old usage, they make their regular appearance on the Royal table. On only one occasion have we ourselves ever had the opportunity of proving



Drawn by H. R. Robertson.]

*Burrow-Hurdle.*

[Engraved by W. J. Palmer.

the taste of our ancestors in the matter, and we are inclined to class the royal bird along with the royal fish, the sturgeon, as really inferior in flavour to many a plebeian dish. In colour the flesh is extremely dark, and if we may speak from our solitary experience, we should describe it as somewhat dry and decidedly coarse in fibre: the bird in question was a young one, which had been carefully fattened, and kept till tender after being killed.

The swan-hopping is taken advantage of by many members of the two companies, who, with a party of their friends, make it the occasion of a pleasant three days' excursion up the river. They either accompany or precede the actual markers of the swans, stopping for the night at Staines, Taplow, and Henley. At the present date they travel in a house-boat towed by horses; formerly the old city barges (now moored at Oxford) were used, with their double banks of rowers.

Our sketch shows the manner of catching and collecting the birds, when the creatures' legs are tied together over their backs. The way in which the swans are handled seems to a looker-on somewhat barbarous: the "nicking" of the beaks is done with a penknife, which causes the blood to flow slightly, and the cygnets have their immature wings clipped and the blood stanchd with tar.

#### XXX.—BURROW-HURDLE.

The great extent of some of the meadows by the side of the river, renders the burrow-hurdle, as it is called, a necessity for the boy whose duty it is to mind the herds there pastured. For instance, the field in which our sketch for this subject was made is more than three hundred acres in area, and is without any trees except those situate at its extreme limits. Were it not for the

temporary protection afforded by his burrow-hurdle, the poor boy would be absolutely without shelter, "come rain, hail, or shine" (his own expression), when in the middle of this large meadow.

It frequently happens that certain people have privilege of pasturage in these cases, similar to common rights, which extend only to particular parts of the meadow. The boundary lines of these properties are accordingly marked by large white stones, placed at some distance from each other, and crossing the field in different directions. It is, of course, the lad's business to see that the cattle belonging to the various owners do not stray from their proper ground. Reeds of the previous year's growth, and sedge thickly matted together, form the thatch of this simplest of roofs, which is supported by a single pole placed at such an angle as naturally enables the weight it carries to keep it in position. It can be moved round, with very little exertion, just as inconvenience from sun or wind may render desirable.

On one occasion, when we gladly took refuge under a burrow-hurdle from a passing thunder-storm, and chatted with the rightful tenant, we told him that we thought his life a very pleasant one, and that when painting failed we intended to take to cow-tending. He seriously advised us to think twice before deciding, telling us confidentially that "cows is the most mischievous beasts as is."

We were somewhat surprised at such a sweeping assertion, having always regarded the placid herd as of a totally opposite character; but we gathered from our young friend that the demon of mischief haunts them with an inordinate longing for "fresh fields and pastures new." When making for a gap in a hedge, it seems, they display considerable cunning. Proceeding slyly at a very measured pace, and stopping occasionally to divert suspicion, till they have gone too far to be overtaken, they suddenly make a grand rush for it, as fast as their legs can carry them. The

boy assured me that, on these occasions, they calculate distances wonderfully. Troubles arise too from the fact of part of the meadow bordering on the river. It often happens that a bull from the other side will swim the stream and have a battle royal with the autocrat of the neighbouring herd. As one might guess it is a task of no slight difficulty to separate the combatants and to beat back the intruder to his own territory. Again, owing to the banks of the river being undermined by the rats and washed away by the current, a cow or sheep feeding close to the edge sometimes falls into the water. The boy has then to run quickly to fetch assistance, in

order to extricate the animal before it gets drowned. Any one who attempts to pull out a sheep in this predicament will, if not very careful, find that he himself will be probably drawn in, owing to the additional weight of the fleece when full of water; not but what the animal seems to have sense enough to understand that one's intentions are friendly. We asked the lad the names of the cows in his charge, and could not help being charmed with his string of sweet old-fashioned names, that seemed to have all the fragrance of the meadow about them, and doubtless have been borne by each successive herd since the days of Chaucer, and

before. We can recall some of them, as Daisy, Damsel, and Dumpling; Blossom, Butterfly, and Beauty; Snowball and Strawberry; Primrose and Pretty Maid. These, "the sweetest of names, and that carry a perfume in the mention," as Charles Lamb writes of the names of his favourite poets, are common to very many herds throughout the country at the same time; indeed, we have come across few others except what are descriptive of some individual peculiarity of the animal in question.

On the Upper Thames the word "burrow" is used as an adjective in conjunction with other nouns; or "simply of itself," as, "Come here, it is more burrow under this hedge."



*A Foot-Bridge.*



*Swans.*



*Swans Sleeping.*

## THE GREEN VAULTS OF DRESDEN: THEIR VALUE AS ART-TEACHERS.

BY PROFESSOR LOUIS GRUNER.

PART III.—THE THIRD ROOM (*Continued*).—THE MOSAICS.

OW shall I succeed, within these narrow limits, to do justice to so important a branch of art as painting in mosaic, which for more than two thousand years spread over east and west?

The history of mosaic hardly bears proportion to the works in this art; for while the latter is largely represented by monuments of all epochs, the former is confined to little, and partly erroneous information. How vast a field spreads itself out before us between the magnificent classic mosaic—the battle of Alexander, for instance, which was dug up in 1831 at Pompeii, and the diminutive productions which, in our time, occupy the mosaicists of Rome; and yet both are mosaics.

From the time when Sylla introduced the first mosaic pavement in the Temple of Fortune at Rome, a taste was created for this kind of art, although it was mostly applied to pavements, of which many beautiful examples fill almost every muscun. But it was Constantine the Great who made a nobler use of this art, by transferring the mosaics to the wall, thus laying the early foundation for the sublime works at Ravenna, which even now, in spite of all the insults of time and the repeated restorations, fill the spectator with joyful admiration. In Rome this art also developed itself, preserving a peculiar Roman character, and flourished there for more than two centuries; while those works at Ravenna bore the Byzantine character, being executed by Greek artists.

The calamities which befell Rome caused a rapid and lasting decay; not that the practice of mosaic was discontinued, or even neglected; on the contrary, many new churches were enriched with mosaic paintings; but these were cold performances, which served only to preserve the technical process for better times, which did not fail to come.

The return to Tuscany of the Italian artists who had frequented the school of the Greeks employed at Venice to execute the mosaics for the dome of St. Marco, gave a new impulse to the mosaicists of Southern Italy. At the same time, during the twelfth century, Byzantine artists adorned the churches and palaces in Sicily—Cefalu before all, then Palermo, and finally the cathedral of Monreale. In the thirteenth century, when Andrea Tafi, one of those who had worked at Venice, induced his master Apollonios to accompany him to Florence, the great time for mosaic work in Central Italy at length began. Jacopo and his son Luca Torrite, or Della Torrite, whose principal works were the mosaics at St. Giovanni, in Laterano, and at Sta. Maria Maggiore, and Tafi's pupils, Gaddo Gaddi, Giotto, Orcagna, and Pietro Cavallini, executed works in mosaic in Florence, Rome, and Viterbo.

A peculiar kind of mosaic was introduced during the thirteenth century by the family of Cosmi, or the Cosmati, architects, sculptors, and decorative artists. They produced those sepulchral monuments in mosaic, pulpits, ambonen, columns for the sacred torches, and similar articles; but they filled also whole walls with pictures in mosaic. From father to son, through seven generations, they were masters of the field for one century, after which they disappeared as completely as they were unknown before; their principal activity in wall-painting was confined to Civita Castellana and its neighbourhood.

In the fifteenth century a new and grand style was invented at Siena. This is the method, the invention of which has by many writers been erroneously attributed to Duccio da Buoninsegna; in it large *grisailles* were composed of marbles fit for that purpose, ranging from the purest white to the deepest shades. It is but doing justice to Domenico Peccafumi, to ascribe to him the invention of this branch of mosaic, since he invented the designs, and executed himself some of his own compositions, probably the

'Sacrifice of Abraham,' and 'Moses Striking Water out of the Rock.' All these compositions form the pavement of the cathedral of Siena. Of this kind of mosaic a good notion may be obtained by visiting Wolsey's Chapel at Windsor, which the clever artist, Baron de Triqueti, recently deceased, has lately adorned with works of this kind; where also the process of Roman mosaic, worked by Mr. Salviati, from Venice, may be inspected.

Towards the end of the seventeenth century the Roman class of mosaic, that is, with small pins of coloured paste, was introduced by P. P. Christoforis, who established a school in Rome, for the use of which he created 10,000 various shades, which enabled him to imitate the most delicate tints of the original pictures. From this school emanated the best mosaic pictures which adorn the altars of St. Peter at Rome. Nearer our time there was a



Nef in Ivory.

similar school formed by Professor Giacomo Raffaelli, at Milan, who himself executed that exquisite copy of Leonardo da Vinci's 'Last Supper,' of the size of the original. Hitherto—with the exception of the works in *opus alexandrinum*, which was composed of small dies of hard stones such as serpentine and porphyry, used along with white marble, and of which an endless variety of charming patterns is found on the floors of the Roman *basilice* and at Venice—human figures predominated; but there exists that other kind of mosaic which is almost exclusively used for pieces of furniture, such as tables, cabinets, and in smaller objects for jewellery: this is the Florentine mosaic, composed of precious stones and pearls, of which kind our collection preserves fine specimens. This mosaic differs from the ancient

and modern Roman one in so far as here the flowers, fruits, birds, &c., are not composed by small pins of coloured glass or paste, but of most carefully selected precious stones, each one forming a whole portion of the picture; these are set in black marble, and joined in so close a manner that it is difficult to find where the pieces meet. This kind of work was in great use in India during the seventeenth century, and it was supposed that it was of Indian invention; but the fact is, that the Great Mogul Akbar had invited Florentine mosaicists to exercise their art in his service.

Beyond these various methods of the *opera comessa*, a pseudo quality remains to be mentioned; it is the *scagliola* work so much used, and brought to such perfection, in Italy: so perfect an imitation is it, that sometimes it is difficult to distinguish it from the real; while it is only a composition of isinglass and plaster-of-paris set in slate.

But it is high time to describe the objects themselves which are to be found in the *grüne Gewölbe*, although they are mostly produced from the sixteenth to the eighteenth centuries. For instance, a large table in Florentine mosaic: of the best execution are the flowers in the large border; the corners are adorned with shields somewhat *baroque*, but the wreath in the centre is superior: the lines which separate the border from the centre are the



*Horses' Heads, in ivory, by Michael Angelo.*

rarest lapis lazuli. Still finer is a smaller table which is entirely covered with work. Branches of fruit, of natural size, reach tastefully from the corners towards the centre; parrots are swinging most naturally upon flowers which fill the centres on each side. One of the rarest tables is in relief mosaic, the fruits being nearly an inch standing out of the black marble ground, and are of their natural size. Sarini is named as the inventor of this kind of mosaic. The flower bouquets, which are in a broad border, are not raised, but very natural; round the raised fruit, and round the whole table, gilt bronze has been introduced, and increases much the rich effect.

Tables and pieces of mosaic in *pietra dura* are but seldom made for commercial purposes; they are of a very high value, and cost an immense time. They were usually made presents of by the Grand Dukes of Tuscany.

Another work in raised mosaic is the ornament of a fireplace, representing, in figures of 14 inches high, in precious stones, the triumph of a young prince (probably meant for Augustus II.) over the passions and vices of the world, Hercules clearing the way. The young sovereign, on horseback, is followed by personifications of the Virtues, of the Arts, and of the Sciences. This elaborate piece is the work of Bernhard Schwarzeburger, and although

not without merit of Art, is principally worth inspection on account of the minerals it contains.

To the best Florentine works belong six pictures with parrots, smaller birds, insects, and fruit; every object is of its natural size, and very true to nature.

Of the Roman mosaic there are several good specimens in this collection; among others, three heads larger than life of Christ after Guido, St. Paul, and St. Bartholomew; a female figure holding an owl, and some portraits.

Last of all, we mention the chimneypiece which gives the name to this room; it is the work of J. Ch. Neuber, and was finished in 1782. The drawing for this work, of which a woodcut was given in the last chapter, was composed by T. E. Schenau, the figures of the genii, the eagle, and the bas-reliefs, were modelled by T. G. Matthäi; all the remainder is the work of the court-jeweller Neuber. It is of biscuit porcelain, richly inlaid with a profusion of Saxon minerals and Saxon pearls from the river Elster. Brilliant are the pebbles from Zabeltitz, the many various jaspers, the cornelians, amethysts, and the diamond-like topazes from the Schreckenstein, besides all the qualities of agates; so that this collection of stones alone makes this work an agreeable study. The chimneypiece measures in height 8 feet 10 inches, and 4 feet 9 inches in breadth.

#### AMBER.

Probably but few of the votaries of smoking meditate the history of their amber mouthpieces, and how essentially this product influences the national economy and the welfare of an extensive district. It will, therefore, be permitted to remind them, and those members of their families who adorn themselves with this precious material, of its commercial value.

Amber is an antediluvian product, a petrified resin from a certain coniferous tree, called the amber-tree. The first mention of its vegetable origin is made by Diodorus Siculus and Tacitus. Plinius says that since the earliest times the Romans sent to the coast of the Baltic for amber for ornaments. But amber is mentioned much earlier; at the time of the Trojan war ladies wore bracelets of that material. Homer speaks of it as *electron*. Most of the old writers and poets honour it, and Martial celebrates amber in epigrams.

Amber is often found near the "brown coal" beds and bituminous wood, between the year rings of trees, with impressions of wood and bark, with insects whose most delicate parts are in perfect preservation, and unknown mosses and seeds.

The difference between amber and other resin consists in its smell when burnt, which is the more agreeable the better the quality of the amber; this pleasing smell gives it its great value as incense. India, China, and Japan, use it at every banquet, and the more amber is burnt at it, the more sumptuous is it considered. One of the largest pieces of amber is to be found in the Berlin Museum; its weight is 13 lbs. 7 oz., and when it was claimed for the king it was valued at 10,000 thalers.\*



*Ostrich Egg, Mounted.*

\* I consider it my duty to mention that for much information I have made use of the works on the subject by Drs. Berndt-Goeppert and Kluge.

The collection of the *grüne Gewölbe* possesses various excellent works of this material; Christ on the cross, of which also the cross is of amber, measures 21 inches. Prominent are two fine tankards, of which the first is richly ornamented with enamel and jewels; on the bowl are carvings representing the planets: they are well carved, if not particularly well drawn. This tankard measures 8 inches. The other, half an inch higher, is without those rich mountings; but it is worth notice, being cut out of a large block. This too is adorned with figures of the Arts and Sciences in the costume of the seventeenth and eighteenth centuries; on the lid, however, is a superior little bas-relief, with Joshua and Caleb carrying the large bunch of grapes. Very elegant is a small tankard with a richly-enamelled handle, probably by Dinglinger: on the body there are ornaments. Of great value is a large rosewater dish, in diameter 19 inches. The sides, between the border and the bottom, are adorned with a number of heart-formed pieces, with exquisitely carved heads of Roman emperors and their ladies, but it is the brim, or border, which is most worth examination; on it are medallions in amber relief of two colours. They contain the four seasons and four heroes, the latter all on horseback, between ruins and landscape: there is Ninus first, then Cyrus, the third is Alexander, and the last Julius Cæsar. All have their names written in the margin, which shows also the signs of the zodiac; between the larger medallions are the arms of Brandenburg. The whole is a rare piece of workmanship, the drawing in every part is perfect. An octagon salver, measuring 18 inches in its longest extent, has only a bas-relief, with the scene of the Letter of Urias in the centre; but it is of the finest amber.

Most valuable, however, among the many cabinets, jewel-boxes, and shrines, is the cabinet which is considered the largest amber-work in existence, as it measures 6 feet 3 inches in height, and 3 feet 6 inches in breadth; it came as a present from Frederic William I., in 1728, to August II. The skeleton is of oak, but every part inside and outside is covered with light yellow amber, and the drawers are lined with glass; these contain a great variety of trinkets, such as chessmen and similar objects, all of amber.

#### NAUTILI AND OSTRICH EGGS.

Of the *Nautilus pompilius*, that beautiful sailing-shell, there are more than a hundred fine specimens here, and it is not saying too much to state that all of them have artistic merit. This shell, of which the Crusaders brought the earliest specimens to Europe, served them as drinking-vessels. Our collection, however, has principally works mounted by Belgian and German artists; they are of a great variety, now shaped into a peacock or pelican, or ship, or other subject; mostly is the shell borne by Cyclops, or Satyrs, and the like; also for figures which may be described as mocking damsels: of these we have a lady dressed in the costume of the sixteenth century, lifting a small nautilus with both her arms over her head, her gown forming the larger receptacle for wine, which was to be drunk without spilling a drop of the smaller vessel before it might be offered to the next lady, who then drank the wine contained in the small nautilus. The gentleman who was not always successful was obliged to empty a newly-filled goblet. The largest of these vexatious vessels is marked with F. H., and is a work of the seventeenth century. Remarkable for its elegant form is a vessel carried by a strange monster; an armed grasshopper, with one leg of a satyr and the other a snake, is sitting upon a frog, which in turn is carried by a large coral; equally fantastical beings, à la *Callot*, are engraved on the shell. This vessel is nearly 18 inches high. Another shell of equally good workmanship represents a satyr carrying the nautilus, upon which is a reclining panther. Of this, and of the former, the woodcuts in this and the preceding chapter will show better their composition.

More artificial than artistic are some jewel-boxes rich in carved corals; the one is decorated with bas-reliefs in ivory—scenes of the Old Testament—which have much analogy with the carving of the Last Judgment mentioned in the ivory room: both seem Neapolitan works.

Evans, who worked in the middle of the seventeenth century, is perhaps the author of some neatly-worked jewel-cases and

travelling-cabinets, inlaid with mother-of-pearl. Remarkably fine is a large flower-piece, in mother-of-pearl, inlaid in ebony; it measures 3 feet in height, and is the work of Dirk van Ryswick, whose name, with the date 1654, is to be seen on the margin.

And now a word about the ostrich eggs. Of these there are more than one hundred in the collection; nearly all are mounted in silver, or silver-gilt, through which they have received many strange forms, although the majority have been shaped into ostriches by adding silver heads, wings, and feet to the eggs. We can name only a few of the choicest of the different species.

A real work of Art is a large chalice, probably the work of Jamnitzer, measuring 20 inches. A Cyclop carries an egg, richly mounted in silver, on his shoulders, and on the lid a satyr bears a group of Neptune taming a sea-monster; this crowning part was enamelled, and on the sides of the egg some indifferent miniatures are painted, representing scenes from the life of the



*Nautilus Cup.*

Blessed Virgin. The base and handle bear the distinctive mark of the artist, viz. lizards, snakes, turtles, and such animals, which are all in full relief, and extremely well executed. Another egg is covered in sixteen partitions with scenes from the life of Christ. There are several eggs with carvings like this, in very flat relief.

An ostrich egg, engraved here, mounted in solid gold, with the neck, head, and stem of porcelain, is a curiosity of natural history, in so far as it was laid at Moritzburg, near Dresden, in the year 1734. In the front of the egg the escutcheons of Poland and Saxony, on small shields, are painted in *émail*; above them, in relief, the initials of August III., and below them the Polish order of the white eagle; while on the back, on an oval of *émail*, an inscription tells the event and names the year.

There is no room left in which to speak of the spoons and knives with long handles of coral, of which there are many in this room; perhaps we may return to this subject in another paper.

## BRITISH ART-MANUFACTURES.

## EPISCOPAL RINGS.

WHEN Dr. E. Harold Browne was recently translated from the bishopric of Ely to the see of Winchester, a subscription to a very considerable amount was raised among the clergy and laity of the former diocese, to present his lordship with some object or objects that would testify to their personal regard towards him and their appreciation of his labours among them. The testimonial ultimately took three distinct forms:—one, a portrait of the bishop, to be painted by Mr. G. F. Watts, R.A., and presented to Mrs. Browne; another, a costly dessert-service; and lastly, two massive episcopal rings, of which we give engravings. The large oval ring—three separate views of it are here introduced—consists of a



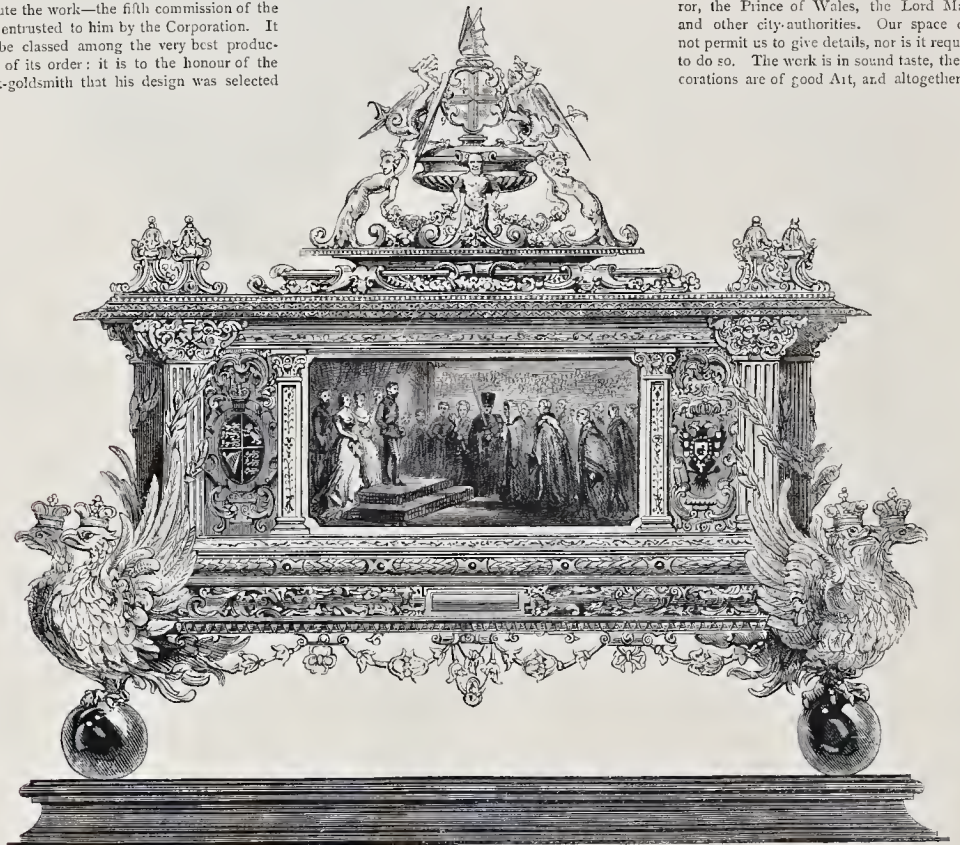
magnificent sapphire mounted in gold; on one side appears a minute, but well-modelled, figure of St. Swithin, the first Bishop of Winchester; and on the other side is that of St. Etheldreda, Abbess of Ely: both figures are sunk in concaves.

The other ring, with the vesica-formed bloodstone, shows the arms of the see of Winchester quartered with those of the new bishop: on the sides respectively are sculptured in relief the letters Alpha and Omega. Both rings were designed and executed by Mr. John Brogden, Henrietta Street, Covent Garden. Our engravings exemplify the taste displayed in the designs, while from personal examination of the objects we can bear witness to the skill of the workmen engaged in producing them.

## PRESENTATION CASKET TO THE EMPEROR OF RUSSIA.

The freedom of the City of London was presented to the Emperor of Russia in a casket of gold, and Mr. J. W. Benson was commissioned to execute the work—the fifth commission of the kind entrusted to him by the Corporation. It will be classed among the very best productions of its order: it is to the honour of the artist-goldsmith that his design was selected

from many submitted in competition. It commemorates the visit of His Imperial Majesty to the City, the principal tablet representing the Emperor, the Prince of Wales, the Lord Mayor and other city-authorities. Our space does not permit us to give details, nor is it requisite to do so. The work is in sound taste, the decorations are of good Art, and altogether the



design, combined with perfection in manufacture, is one that we may submit with confidence to the critics of St. Petersburg, by whom, there

is no doubt, it will be regarded with universal approval as a worthy commemoration of the Imperial visit to the Queen and people of England.

## INTERNATIONAL EXHIBITION.

## GLASS, PORCELAIN, AND POTTERY.

AMONG the high-class objects of Industrial Art admitted to the class of Fine Arts are some examples of glass, porcelain, and pottery which deserve special attention on account of excellence in design and execution, combined with novelty in production.

Foremost is a dessert-service in silvered glass with mounts of ormolu, manufactured and exhibited by Messrs. Phillips and Pearce, 155, New Bond Street. The design—which is in the style of Louis XVI.—is by Mr. Daniel Pearce, whose works in this direction are now well known for their high artistic character, and the merits of which we have from time to time pointed out. The service just produced consists of a square-shaped *jardinière* as a centre-piece, or one of a pair, as may be; a pair of candelabra for three lights, with suites of dishes of varying sizes for grapes, fruit, &c. The *jardinière* is admirable in form and proportion, the plinth and side-panels being engraved with designs of great elegance and beauty. Each of the panels has a painted centre, in which humming-birds and butterflies are represented; the delicate colour of these harmonises well with the brilliant effects of the engraved ornamentation, to which the size of the panels gives a scope that a polygonal form would not have afforded, although our first impression was in favour of such a form as repeating the duodecagon of the dishes. The candelabra are very elegant—more elegant than one would have expected from the elementary lines, but the forms are all, both in plan and use, consistent with each other. The three lights in one line, repeated as they are in the pair, would produce a very simple and elegant effect upon a table. The support of the lights is a square stem of terminal form, and this is repeated in all the dishes, so that they become tazzi on square stems. The designs of the ornamental details on the sides of these stems are varied in arrangement; but the delicate character of the ornamentation is successfully preserved throughout. There is no overcrowding of the spaces by details, each ornament being subordinated to its position and the space to be decorated. Each tazza or dish is simply, but effectively ornamented in the panels which form the duodecagon.

The ormolu mounts are a great success from their extreme simplicity, and the preservation of the simple structural character essential to metal work as the medium by which the parts of the design are united. Thus the whole suite is distinguished by a simplicity approaching rigidity, but the effect is anything but rigid; it is simply structural throughout. The details are thoroughly artistic in design, whilst pre-eminently decorative in effect; and the perfect harmony of the whole is ensured by a thoughtful and conscientious adherence to the style of Louis XVI., avoiding anything like imitation or reproduction. The execution of the work, both in glass and metal, is admirable, and we cannot but regard this dessert service as probably the most novel and successful of Mr. D. Pearce's many and varied designs in glass.

There are two elaborately engraved glass-jugs, also exhibited by Messrs. Phillips and Pearce. Both present features of great excellence.

Messrs. Pellatt and Wood exhibit some very elegantly engraved specimens of glass, the forms of which have been well studied and adapted to use. A champagne-glass is a specially notable example of high class engraving of classic forms on glass, Venetian-like in its thinness.

Recent developments in porcelain and pottery are illustrated by the Worcester Royal Porcelain Works, Minton's, and Doulton & Co.

The Worcester exhibit is by no means an exhaustive display of the new "Japanese" style of production brought out at Vienna last year, yet it contains some noteworthy specimens. In these examples the spirit of Japanese design has been caught with singular felicity and adapted to European purposes and a new material. Without being exactly all that a sound taste can desire or a critical judgment justify, there is so much in what has been done that at least hypercriticism would be out of place. Looked at as Japanese, it is imitative only in the best sense, for it catches the spirit and reproduces it in new forms, without descending to mere mechanical copyism.

A *jardinière* with perforated panels is a remarkably elegant example of Oriental form and decorative details adapted to Western wants. The "pilgrim-bottles," too, are very successful as ornaments, whilst a small vase and cover, with elephant-head feet, is at once original in design and effective in treatment.

The "Frog and Snake" cup and saucer, although somewhat *outré* in design as a cup and saucer, yet are at once so quaint and effective in the working out of the details, which are executed with admirable skill, that one is disposed to forgive a little extravagance in the expression of the

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idea, in consideration of the successful issue of the workmanship and the adaptive Art-power displayed. The Worcester Royal Porcelain Works takes quite a new departure, in its trade, by these Japanese productions, which will decidedly mark an era in its progress.

Minton's pottery and porcelain examples are chiefly designed to illustrate the first introduction of the working of the coloured porcelain clays—that is, the colours are stained in the porcelain before they are fired in the biscuit-oven. The examples are excellent in quality, often superb in colour, and generally successful in design. Some of the new colours are very brilliant and pure.

The "pilgrim-bottles" in coloured porcelain clays are very admirable in form, and the effects of *paté sur paté*. The ornamentation of the neck of one on a bronze green ground is very original and effective; the subdued white gold and bronze harmonising very charmingly.

A "Dragon" earthenware vase, Venetian green, is a bold and effective piece, and one of the same design in brown lacquer glaze with a bronze dragon is also good.

A series of twelve Queen's Ware Plates with quaintly designed subjects of *amorini*, freely painted in little more than outline with tints, is very pretty and effective.

The Art-pottery specimens of Messrs. Doulton & Co., Lambeth, are generally very admirable in design and execution; the colour in some of the examples being particularly successful. Several of the large specimens are most striking in character, and show a thorough mastery over the *technique*. The forms are good, and the details well considered in their adaptation to the forms. Sometimes they run into extreme ornate, and the "beaded" effects are a little overdone. In fact, this "bead" work presents a great temptation to the artist from the telling effects which may be attained in combination with the colour; but your true Art-student should resist the temptation to overdo a good effect. A few of the painted examples are bold, effective, and artistic, and we anticipate further development in this direction.

The manner in which Messrs. Doulton have wrought out the Art pottery to its present condition is highly creditable to their enterprise and foresight; and certainly their example in utilising the Lambeth School of Art is worthy of imitation in other places, and as applied to other industries, by manufacturers; who might, if they would, make use of the rising ability in the various provincial schools. This, however, will never be done without some little enterprise and trouble.

The specimens of stoneware vases, of a similar character and origin to those of Messrs. Doulton, by Mr. R. Wallace Martin of Fulham, and a fruit-plate in stoneware by Mr. W. F. Martin, are all of a sound character, and present admirable variations of treatment of details to the Lambeth series. Trained in the same school with those who execute Messrs. Doulton's productions, a certain identity of thought is to be expected, but it never takes the form of mere imitation, still less of any attempt at reproduction. Each artist thinks for himself or herself, and the result is always a degree of freshness and originality in the work.

## ENGLISH FURNITURE AND DECORATION.

No observant person can doubt that immense improvements have taken place of late years in the design and artistic execution of high-class domestic furniture. Each succeeding Exhibition since that of 1851 has shown a marked tendency to a higher consideration for the precise uses and ornamental character of the larger and more important pieces of furniture which go to make up the decorative details of a house. The old idea of the structure *per se* has happily given way to the more rational one of seeking to make each piece of furniture a part of a whole, and that, too, a harmonious whole, in the room in which it has to be placed. The result is seen in the not very extensive but certainly very pleasing series of examples contributed by various producers to the present International Exhibition, and the whole deserve and will well repay careful examination and study.

Messrs. Gillow and Co., Oxford Street, sustain their old reputation rather by quality than quantity. A large sideboard with canopy, an admirable adaptation of old English taste to modern wants and requirements, is a notable example. The proportions of the whole work are thoroughly satisfactory. The decorative panels vary in character, and consist of carved work, pottery, inlaid and perforated work, and embossed leather, the latter introduced effectively into the coving of the canopy. The general effect of the whole is eminently decorative and yet quiet.

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The only metalwork about this sideboard are the handles on the drawers. These are really *handles*, not conceits in brass to be used as handles. The central panel of the central drawer is an admirably designed and carved treatment of the passion-flower. The turned and carved supports to the shelves are perfect in their way.

The smaller specimens by Messrs. Gillow are a brown and silver cabinet with stencilled ornaments, and an ebonised and painted *secrétaire*. The latter was executed for Mr. A. W. Batley, by whom it is contributed. An ebonised and gold cabinet with painted panels, exhibited by Mr. C. J. Henry, is also executed by Messrs. Gillow for the Midland Grand Hotel.

Messrs. James Shoolbred & Co., Tottenham Court Road, contribute some very excellently designed and executed specimens of high-class furniture. There is happily no affectation of quaintness or singularity about these examples. They are essentially furniture in the modern taste, with enough of the archaic about them to preserve integrity of construction, proportion, and style. The prettiest object is a cabinet in satin and purple wood, with painted, decorated and gilt panels. This is suggestive of the convenience of a Japanese cabinet without being Japanese. It is light and elegant, alike in the proportions and the details. The brass handles are in good taste and adapted to use, and are not mere metallic conceits or adjuncts. An old English buffet in oak is an excellent revival of Jacobean form and convenience, without mere imitation. The size and proportions adapt it to any ordinary sized room, while the details of the decorations would keep their place and not obtrude upon the eye so as to interfere with pictures or other decorations of the chamber. The workmanship and finish are admirable, and though produced and lent by Messrs. James Shoolbred & Co., it is exhibited by the designer of this and other specimens, Mr. Owen W. Davis, to whom, with Mr. D. Murray, the manager of the furniture-department, great credit is due for the present results of the enterprise of the firm.

A sideboard in mahogany, Italian in style, is less to our taste as a whole, in many points; but is certainly admirable in the character of the detail and execution of the work. It is more architectonic structurally, and the carving more decidedly sculpturesque than the other examples. Everything aimed at has been carried out, and the result is a highly satisfactory piece of furniture of a high class, and quite suited to the tastes of a large class of buyers. A wardrobe and toilet of walnut, boxwood, and ebony, forming a portion of a bed-chamber suite, are good specimens of what can be done in a *semi-moresque* style. It would have been in better taste if made throughout entirely of one kind of dark wood. The effect is certainly very decorative, yet it is a little cut up and "liney" in the details of the wardrobe; but the masses are broad enough in the toilet. The ivory panels decorated with polychromatic arabesques, admirably executed, redeem the colour; while the introduction of ebony at some important points, serves to emphasise the effect, especially in the frieze.

The firm of Shoolbred & Co. is known to be among the most extensive in the kingdom. It is, therefore, matter of great moment that the

Art thus circulated should be pure and good, as undoubtedly the issues of the establishment now are.

A sideboard in stained oak, designed by Mr. W. Scott Morton, and exhibited by his firm, is a very charming and unobtrusive specimen of a thoroughly English sideboard. Architectonic without stiffness or formality, the details simply enhance and give value to the proportions, which are admirably adapted to the use and purpose of a sideboard.

Messrs. Gregory & Co. contribute several specimens of furniture, the most interesting being a large cabinet of ebonised wood, in which a charming variation of detail is produced by introducing walnut and other woods skilfully carved with subordinate ornaments, and in some instances gilt and painted. There is a lightness and elegance about this example which is very satisfactory, whilst the structural lines are thoroughly preserved throughout. A "corner" cabinet is also a very pleasing specimen, quite suggestive of Japanese in its effects and colour, but thoroughly adapted to European use; the same may be said of the pedestal cabinet, the painted and gilt panels of which are admirably introduced.

Messrs. H. & J. Saleur exhibit a cabinet of ebony inlaid with ivory, in the Italian manner. It is simple in construction, but very effective from the character of the details of the ivory decorations, which are of great delicacy and purity. The execution of the whole work is of a high class, and as a cabinet to carry or contain objects of art and *vertu* it is very successful. It is certainly not seen to advantage in the Exhibition, without being in some measure utilised by objects of a proper class—porcelain, metalwork, &c., being placed upon it and inside the glazed recesses.

In connection with the furniture it may be worth while to briefly call attention to one or two of the leading examples of decoration, as they are very properly and effectively placed together.

Messrs. W. B. Simpson & Sons contribute the decoration of the side of a room, including a chimney-piece, a door, and a window. The upper part of this window is filled with stained glass of a good domestic character, and is draped with curtains. The keynote to the whole work is given by the walnut-wood used in the construction, the chief points of colour being the tiles of the fireplace and the painted panels of the chimney-piece. The architrave of the room is decorated with incidents of the chase and the flower-garden; the upper member, a deep and wide hollow, suggestive of a coving, being ornamented with a series of panellings *à la Chinois*. The wall-paper is a very happy arrangement in form, colour, and grouping of the orange-tree in fruit. The general effect of the whole decoration is rich and tasteful.

A wall-decoration, consisting of painted tiles, exhibited by Messrs. Doulton & Co., of Lambeth, is a very telling work, and full of promise as to future excellence. It is a little too pronounced in parts, but the harmony of the whole is not interfered with. This decoration would gain largely by being fixed in a dimly lighted passage. The picture-gallery illumination is too much for it.

GEORGE WALLIS.

## THE VENUS OF MILO, ITS REVELATION AND ADVENTURES.

THIS noble statue, which now occupies in Paris as proud a place as does the Venus at Florence, has given rise to a most animated controversy between artistic authorities of the first pretension. The question at issue is, whether it originally stood alone, Venus Victrix, or in a group with Mars, and very vehement have been the ebullitions of adverse taste ventilated in the antagonism. At length it occurred to some of the parties engaged in the controversy that recourse should be had to the best positive evidence available in the case, viz. the circumstances attending the statue's restoration from a prolonged entombment—its *renaissance*. This did not appear a very facile proceeding, but eventually it exhumed a fair share of written statement, in which there were some serious discrepancies. We have here major and minor agencies, including the French ambassador at the Porte, his secretary, the chief consul at Smyrna, the lesser consul at Milos, and two naval officers who took active parts in the transaction. The result is as follows:—

Our scene lies in the small island of Milos, in the Levant, and precisely at half a century from the present date. Milos is now but a poor insignificant place, but the marble ruins of its *quondam* chief town, and other copious sculptural relics, prove that, in the old golden times, she was, and worthily, one of "the isles of Greece." Among other of these evidences once existed a beautiful amphitheatre, 120 feet in diameter,

which was purchased and carried off by the Art-loving King of Bavaria. In the very quarter where this structure had lain, and in the month of January, 1820, a peasant named Yorgos, while digging up his modicum of ground round a small tree, was startled to find the latter suddenly disappear in the seeming solid earth. He cautiously developed the orifice which it made, until he found himself in a passage, the sides of which were of marble, with roofing of transverse slabs. At its end he was startled to behold the stately statue of which we now take note. Along with it were two small terminal figures, to which it is needless further to allude.

How it happened that, time out of mind, this mysterious interment of a work so valuable and once so venerated, was effected, has given rise to much surmise; the most probable solution of the difficulty being that, when Christianity became strong in the isle, some fervid, faithful adherents to the faith "outworn and forlorn," resorted to this expedient to preserve their much cherished divinity from an assured iconoclastic demolition.

The peasant was not slow in concluding that he was in luck, and had drawn a considerable prize. His friends, countrymen, and lovers, including the primates of the district, that is to say, the poor native magistrates, slaves and agents of the Turks, were speedily in his confidence, and



confirmed his anticipations. There was in his vicinity, however, an individual of more consequence to him than these, Monsieur Brest, the French consul. He was among the earliest to see, and in a great measure to appreciate, the value of the statue. Two French naval officers, whose vessel was at the time in the harbour, concurred in his opinion. He therefore at once entered into negotiations to purchase the treasure trove. He was compelled to avoid the responsibility of paying a sum that seemed to him immoderate, and, with the acquiescence of the primates who were his friends, he obtained consent to an agreement, that things should remain in suspense until he had communicated with the ambassador at Constantinople. Unfortunately, in the interval thus arising, a new and ill-omened party appeared upon the scene, in the person of an Armenian monk, or caloyer, named Oiconomos, who was the agent for a very formidable personage, the chief Dragoman to the Captain Pacha, who, that is the Pacha, had been inoculated with what, for Turk and time, must have been a mania for possessing precious remains of antique sculpture. The caloyer, hearing of the newly-discovered first-class work, at once, and in brief, set his hand upon it for the sum of 718 piasters, and with all the terrors of his patron at his back, proceeded to carry it on board the bark *Galaxidi*, en route for Constantinople. It was precisely while engaged in having the statue, but ill protected, drawn by a lot of roughs along the shore, that a French corvette, having the ambassador's secretary on board, with full power to purchase the Venus, swept into the harbour. M. Brest put himself into instantaneous communication with the diplomatic agent, and both, seeing how near at hand the piratical proceeding was to succeed, had recourse to the expedient of the *main fort*, and a small detachment of marines having been set ashore, an attack was at once commenced upon the operating foe. An eyewitness thus describes the *mêlée*:—"The battle commenced: sabres and stout sticks did their duty; the Armenian priest received many thwacks on his head and back; the mob yelled; one of the combatants lost an ear, and so blood flowed." The prize was rescued and carried on board the *Estafette*, to sail for France and the Louvre.

An unfortunate incident accompanied the struggle, and that was the

rude treatment of the statue, which, being violently dragged with ropes along the rough stony shore, was most seriously scared and scraped on the back, and more or less all over. A sad catastrophe—

. . . "παρα θίγα πολυφλοισβοιο θαλασσης."

It is a curious fact that this bellicose adventure is not alluded to in the official notice of the acquisition of the Venus, which is merely affirmed to have been bought for the sum of 836 piasters. It is, however, duly recorded by the French officer of the *Estafette*, who took part in the scrimmage; and a recent visitor to Milos has found it firmly established in the traditions of the locality of Castro.

It is of considerable importance in reference to the controverted point to which allusion has been made, whether the statue when found had the left arm held aloft and having in its hand the appropriate apple. More than one party attests that fact. The son of M. Brest affirms that his father had always so informed him; and the son of the peasant Yorgos, who still lives, an intelligent old rustic, who had assisted his father in the disinterment of the statue, gives the strongest testimony to the same effect. Yet no arms have come to light. Some inconsiderable fragments alone have accompanied the statue in its travels; one of these gives a portion of a hand with an apple in it; but whether this is harmonie with the noble torso, as it stands, is to be proved. This subject may be dismissed in its utter ambiguity, when we give the precise words of a letter of M. Brest, in 1820, to the French *chargé d'affaires* in Constantinople:—"His excellency (the ambassador, the Marquis de Riviere) has given me orders to search for the arms and other fragments of the statue." Had they been destroyed on the rough strand, M. Brest would have known it, and so settled the question. But he is silent, and no return of fragments has been made.

We may not conclude this notice without the following extract from a recent letter of Monsieur le Comte de Vogüe, French ambassador at Constantinople:—"On the 20th of May the *Estafette* sailed with its precious burden; three days afterwards, there arrived in the offing of Milo an English corvette, coming from Malta to purchase the statue."

## VENETIAN PAINTERS.

By W. B. SCOTT.

### XII.—PARIS BORDONE.

OF all the great masters, the only one, as far as we remember, who has had no magnanimous or generous trait recorded of him, but who has, on the contrary, come down to us stained with several jealousies, or seeming unworthy practices, is Titian. The name of Paris Bordone reminds us of this. With a head and countenance of a truly noble type, the noblest in the whole gallery of Art, and with an accumulation of honours and wealth such as few artists ever attained, we have seen Titian passing away unattended, his son Orazio dying at the same time by the same pestilence in the Lazaretto; and in his younger days his connection with his fellow-artists, Paris Bordone being one of them, exhibits him in a painful point of view. True it is Bordone is now recognised as one of the imitators of Titian, but we question whether he was so considered while alive, seeing it was impossible to live and paint in Venice at that time without the Venetian manner, of which Titian was not the only master, Giorgione having shown even him the way. But at the very beginning of Bordone's career, Titian could have no prophetic knowledge that such would be the case.

Born at Treviso, in 1500, the child Paris was taken to Venice, and brought up by his mother's kindred there, where "having studied grammar, he became an excellent musician," like so many other Venetian painters. He was then placed under Titian, with whom he remained some time. Soon, however, he perceived that master "had but little disposition to instruct his disciples, even though intreated by them to do so, and encouraged thereto by the patience and good conduct of the young men." Bordone therefore left the vast manufacturing studio of the great colourist, and began to study by himself. He is said by Vasari to have had the greatest admiration for the peculiar qualities of Giorgione, and

to have set himself to imitate the manner of that artist by earnestly copying his works, grieving all the time that Giorgione was no longer alive, that painter having had a very different reputation from Titian, and having been well known as an excellent and affectionate teacher to all who desired to learn from him.

By this means at last he acquired precisely the manner most in favour at that day, and the most lovely colour attained by this school of painting. Without great sympathy and a decisive faculty he could not have done this, especially then, when painting was a trade in all that belonged to the relation between master and pupil. He acquired so good a reputation at so early an age, moreover, that he was commissioned to paint a picture in the church of St. Nicholas, which belonged to the Minorite Friars. Titian, not liking this independence, contrived, says Vasari, "by means of friends and favours, to get the commission withdrawn from his hands, perhaps to prevent the youth giving proof of ability at so early an age—perhaps, also, induced by the love of gain."

After this he left for Vicenza, and there he had a story to paint in fresco, in the Loggia of the Piazza where the courts were held. The story was that of Noah and his sons; but it has disappeared, as well as that previously done in the same place by Titian. On his return to Venice after this success in fresco, he began there in the same medium, and covered many façades, now of course entirely lost. After years spent in this perishable practice, he returned happily to oil, and painted for the Scuolo of SS. Giovanni e Paolo the picture we engraved last year, which has been always considered his masterwork.\* It was removed to the Academy, where it is now one of the leading attractions.

The legend represented in this picture of the 'Fisherman pre-

\* *Art. Journal*, 1873, p. 360.

senting the ring of S. Marc to the Doge, is in itself so interesting, and is so necessary to the understanding of the composition, that we must recount it here, at the risk of repeating again what some of our readers may know, as it is found either as a note or in the text of many books about Venice and its pictures. The history itself was, I think, first told by the chronicler Marino Sanuto; but there can be no doubt something sufficiently marvellous took place, because the anniversary of the occurrence was kept, and a public religious ceremony commemorated it. This may indeed have been instituted at a later day, but it is related by the gravest historians of the republic:—

In 1341 an inundation continued day after day, with a strong wind from the Adriatic, till the water of the lagune was three cubits higher than any one had seen it before, and the greatest consternation prevailed. On the night of the 25th February, a night of tremendous storm, with the flood still rising upon the houses, a poor old fisherman was struggling to save his boat by mooring it close to the Riva di San Marco, when an august figure approached him out of the darkness, and desired to be ferried over to San Giorgio Maggiore. The fisherman at first refused to risk the adventure, but was at last prevailed upon by offers of great reward; and when he put out on the waves he succeeded in getting across, and brought the stranger to the quay of S. Giorgio. The passenger landed, desiring the fisherman to wait, and soon returned, not with any reward, but with a companion, when both stepped into the boat and ordered the poor man to row them to San Niccolò di Lido. The astonished fisherman remonstrated, saying the attempt was madness, and tempting their destruction; but they calmed him by confident assurances of safety and further pay. At San Niccolò a third mysterious person joined them; and now the heavy-laden boat was ordered to pull beyond the Two Castles at Lido into the open bay. The old man by this time began to have his wonder excited, and obeyed. The waves now ran fearfully high, but nothing impeded the boat, and just as they gained the strait, they saw a galley, rather flying than sailing from the Adriatic, filled with a company dreadful to look upon, for they were devils, all in a high state of excitement, on their way, in fact, to the city to sink it in the deep. Now all was apparent; the first passenger was St. Marc, the second St. George, the third St. Nicholas, all of whom stood up making the sign of the cross and conjuring the demons to depart. At once the monstrous galley disappeared, and the tempest fell.

They were now rowed to the several places at which they had entered, and at the churches near which their relics were worshipped. On parting from St. Marc the fisherman ventured to remind him of the promised reward. "You are in the right," replied the stranger, stepping out on the Riva San Marco; "go to the Doge to-morrow, and to the Procuratori, and assure them that but for us Venice would have been destroyed. I am

St. Marc. Desire them to pay you for me; tell them all this trouble has arisen from a schoolmaster at San Felice, who bargained with the devil, but who has already hanged himself." With that he drew from his finger a ring, and gave it to the fisherman as a sign of his veracity. This ring, which we are innocently to suppose the ghostly saint took from the casket wherein it was usually kept, to decorate his finger withal on this fearful night adventure, we are told was worth five ducats. "Show them this ring," said he, "and bid them look for it in my treasury, whence it will be found missing." The fisherman did as he was told, and the subject of Paris Bordone's masterwork is the scene when he advances to the Doge holding out the ring of St. Marc, which truly was found absent from the place where it was usually kept.

In our notice of Giorgione, it may be recollected we mentioned another very fine picture from this story; one by that master, although for a long time attributed to Palma Vecchio. Giorgione's design showed the actual storm, the three saints in the boat, and the devils coming furiously on.

Bordone, who seems to have had a salutary fear of Titian's influence in Venice, being a reserved man, with no taste for certain crooked modes of proceeding, was willing to go anywhere else. He is one of the few great Italian painters who left Italy: an occasion offering in 1538, he entered the service of the king, Francis, and went to France, where he executed many subjects of all sorts, being as ready with the 'Magdalene in her Hermitage' as with 'Diana and her Nymphs Bathing,' both of which he sent to Flanders; 'Ecce Homo,' or 'Jupiter and Io,' subjects he painted for the Cardinal of Lorraine.

From France he went to Augsburg, painting there in the palace of the Fugger family both in oil and fresco. The Fuggers were the greatest bankers in the world for centuries, and had houses of business and palaces in all the great commercial cities from Antwerp to Venice; but no remains of Bordone's work done for them in Augsburg, their original seat, now exists.

He then returned homewards by Milan, and when Vasari wrote his "Lives of Painters," he was still living. "Being now seventy-five (?) years old, he lives quietly in his own house, working only at the request of princes, or others among his friends, avoiding all rivalry and vain ambitions which disturb the repose of man, and altogether shunning those who proceed by devious paths and do not seek truth, but rather malignity, and are without charity and uprightness."

It is now thought he died at the age of seventy-one, and with some show of certainty, in Venice, where Titian still existed, over ninety years old. He was now, however, rich, and had been knighted by Francis II., so that he cared not for any intercourse with his ancient master. In our National Gallery are two pictures by him, both very admirable examples; one a portrait, the other a classic pastoral, 'Daphnis and Cloe.'

## LEAR AND CORDELIA.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

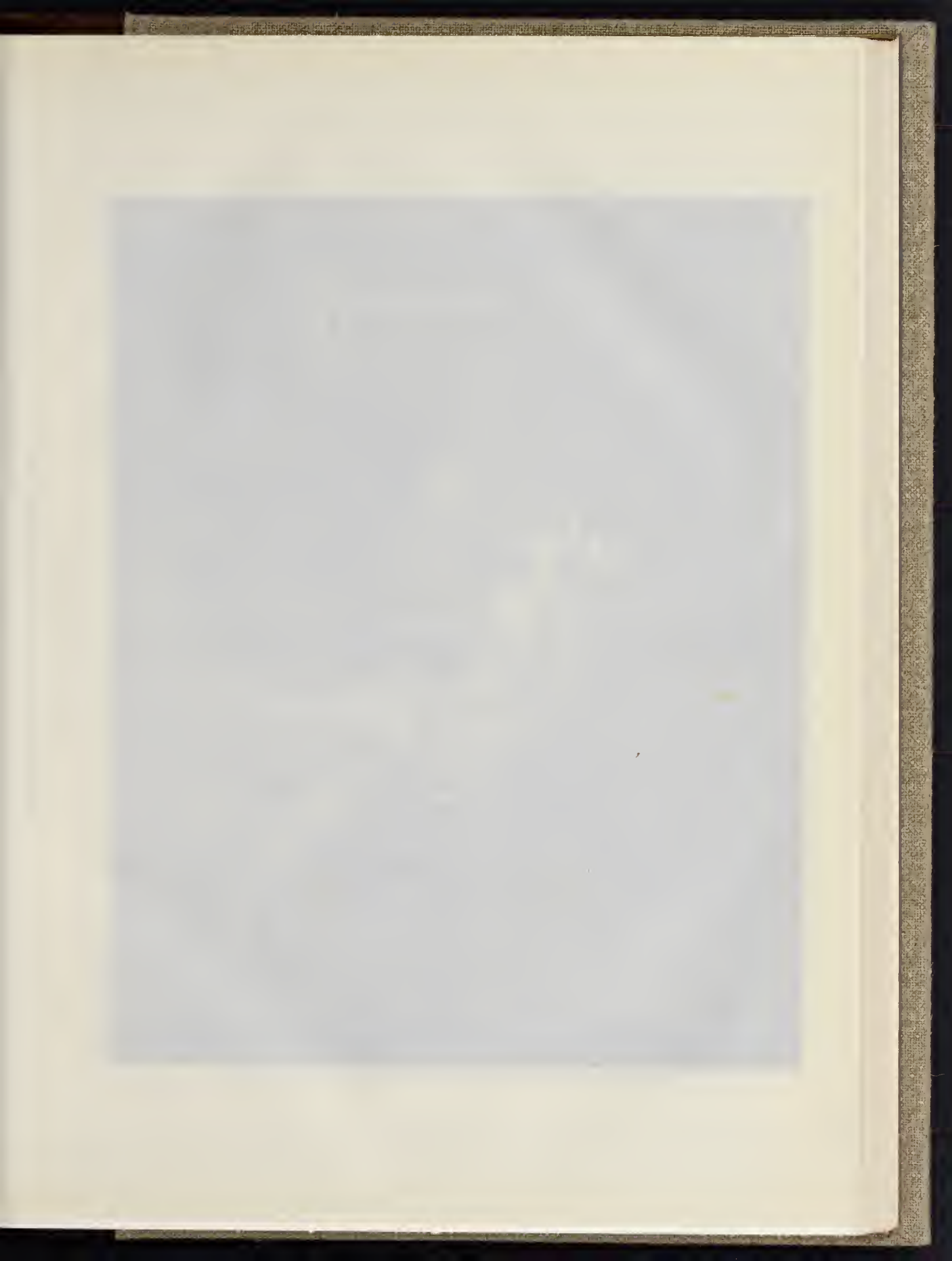
MARCUS STONE, Painter.

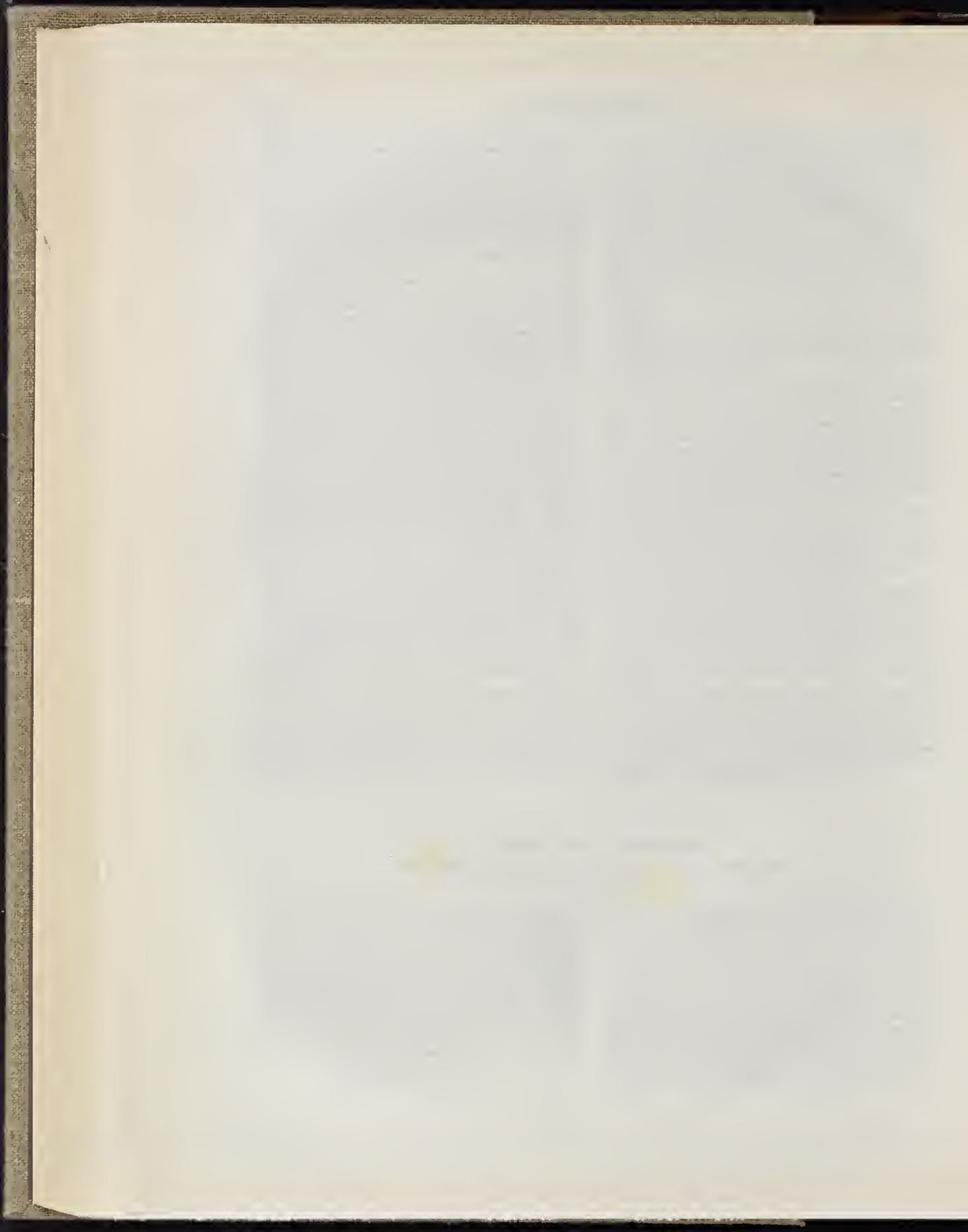
W. RIDGWAY, Engraver.

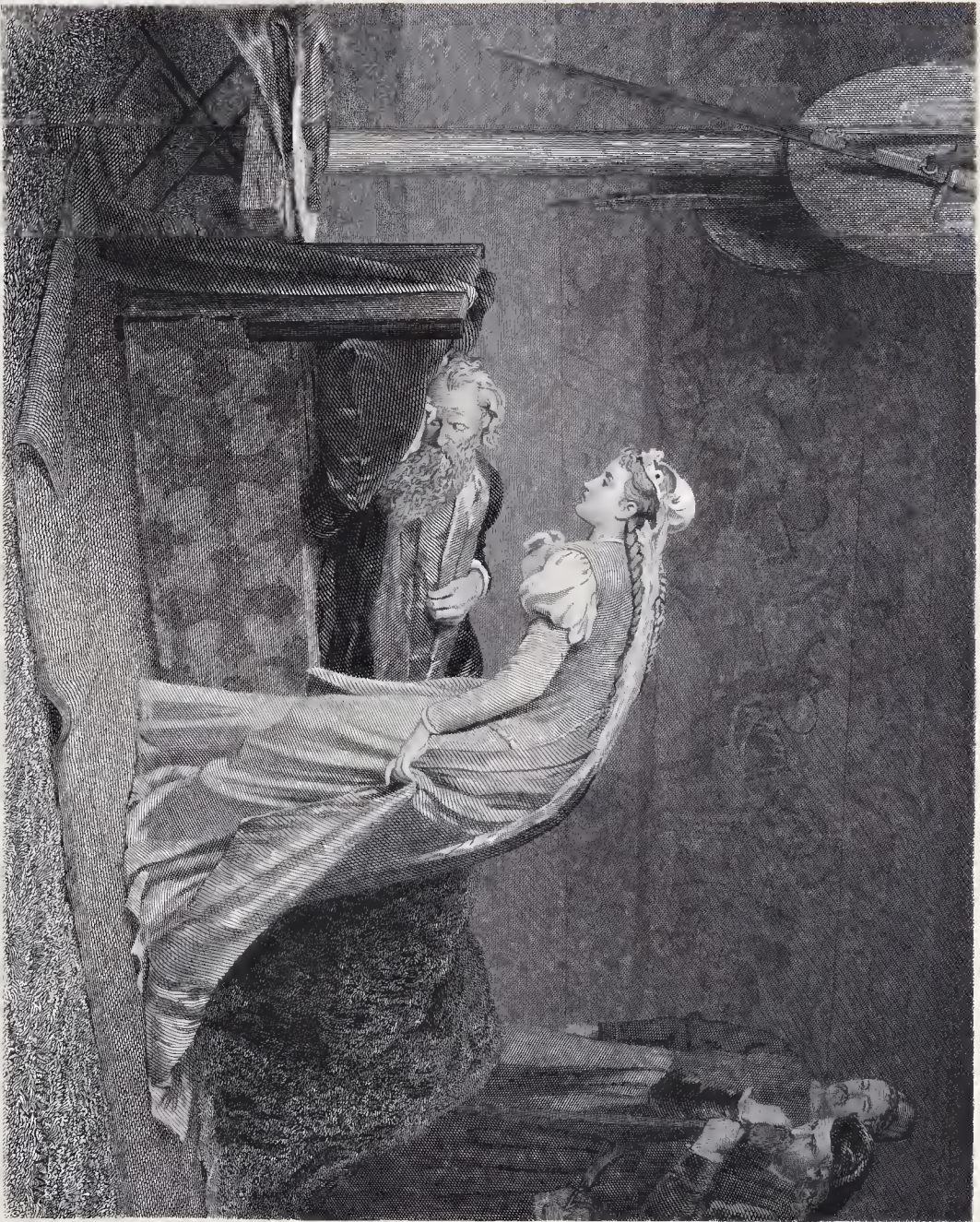
IN choosing as the subject of a picture an incident of this kind, it is quite clear that the artist could only hope for success by imparting to it qualities which may take the place of impressive and attractive action. Cordelia's visit to her old father, as Shakspeare has described it, would, at a later moment of the interview, give scope for at least some energetic display; but here there is, at present, little or nothing beyond what may, in pictorial phraseology, be designated as "still life." This scene occurs towards the close of the drama, where Lear is sleeping in a tent of the French camp, which Cordelia enters with the Earl of Kent, the physician and others being in attendance. Bending over the unconscious king, she addresses him in the most touching strain:—

"O my dear father! Restoration, hang  
Thy medicine on my lips; and let this kiss  
Repair those violent harms that my two sisters  
Have in thy reverence made!" &c.

Apart from the comparative inanity which is inseparable from the subject, there is much interest in the manner of its treatment; the figure of Lear's loving and gentle daughter, "kind and dear princess," as the Earl of Kent addresses her, is as graceful in its *pose* as her dress admits of; the absence of a girdle at the waist allows of no break in the long curved line of the back, which, on this account, seems to be unduly lengthened. There is sweetness mingled with sadness in Cordelia's earnest, enquiring face, as she stoops to look into that of the aged sleeper. The physician stands by earnestly watching the king's awakening, though, as he remarks, "I doubt not of his temperance." Mr. Stone has very judiciously enriched his composition by some relevant ornamental work, such as the designs on the tapestry of the bed; and yet more by the decorative designs of the background. The figures at the foot of the bed, and the tent-pole, on which hang shields and swords, support the central group without interfering in the slightest degree with it.







M. STONE, ENGRAVER

W. RIDGWAY, SCULPTOR

LEAR AND CORDELIA.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.



## ART-WORK IN SYRIA AND PALESTINE.

By MARY ELIZA ROGERS.

## POTTERY.—PART II.



THE primitive work of the potters of the present day in the unchanging East, helps us to understand how the ancient pottery of Northern Europe was made. Tools have frequently been found, during excavations in the British Islands and in Scandinavia, which have puzzled our archaeologists and led to discussions as to their probable use; yet precisely similar implements may be seen to this day, in the hands of the potters of Syria and Palestine.

In the preceding chapter I described the process of engraving the clay jars. Fig. 1 represents a carefully engraved and pricked water-jar, and a pricked drinking-cup, with two sets of engraving tools.

The Salihiyeh potters, as I have already said, make their engraving tools of a lump of clay and a few stout needle-points. The larger tool in this illustration was three inches and a half in length, and the five teeth measured three-fourths of an inch across.

The potters of Râs Beirût use tools made of flat pieces of metal, notched at the broad end, with from three to seven teeth.

Those with which small jars, drinking-cups, and clay toys are engraved are very carefully wrought, but for engraving large and heavy pottery, roughly made implements are used, and their teeth are larger and longer. The largest one here represented was six



Fig. 1.—Engraved Jar and Engraving Tools.

inches in length, and exactly one inch in width at the extremity of the six teeth. Tools of similar form and of about the same size and proportion, but made of bone or antlers, have frequently been found in this country, and specimens may be seen in our museums.\* Many fragments of ancient British pottery exist,

\* See the "Journal of the British Archaeological Association" for 1873, page 39, *et seq.*

1874.

engraved with chevrons and wavy lines, which strangely resemble the work of Saade'din, the ornamentist of Salihiyeh.

On my second visit to the potteries, I visited the toymakers' shop. I saw a great number of terra-cotta money-pots, of a light red colour. Most of them were nearly globular, with a ring of clay to form the base, and a short handle at the top. A few, however, were more carefully made and variously ornamented. I drew one, which was about four inches in diameter. (See Fig. 2.) It was strengthened and bound by an indented ring of clay, with a chevron engraved above and below it, and it was dotted with small impressed circles. The only aperture was the narrow slit for the



Fig. 2.—Terra-cotta Money-pot and Whistles.

reception of small coins, and the contents could not be taken out without breaking the money-pot. It is a very ancient custom throughout the East to hoard money in closed pots or jars and then to bury them in secret places. Rumours are frequently spread of people dying without having disclosed to their heirs where their treasures were concealed. Treasure-seeking consequently becomes a mania with some people, who give up all regular employment and depend upon dreams to guide them to places where hidden treasures may be found. In the eager pursuit of these dreamt-of riches, many men have been reduced to poverty. Even title-deeds were sometimes enclosed in clay jars. Jeremiah records an instance of this custom: "Take these evidences of purchase, and put them in an earthen vessel, that they may continue many days." Jer. xxxii. 14.

I was very much surprised on being shown some terra-cotta whistles, rudely formed in the resemblance of birds. They produced sharp, shrill sounds. I brought some examples of them to England. (See Fig. 2.) The bird is apparently intended to represent a cock, there are a few dabs of bright colour upon it. The other whistle appears to be winged. I believe that these forms are traditional and that they were symbolical. It is curious to find them still in use among a people who are strictly forbidden to make images of any living thing. This is, perhaps, one of the last lingering relics of image-making in Syria, but the idols of yesterday are the toys of to-day. These clay whistles very much resemble in texture, colour, and workmanship, the clumsily formed terra-cotta figures called Moabitish idols, which are now the subject of such eager discussion in London and Paris, Berlin and Jerusalem. The question of their genuineness is not yet authoritatively

settled, but I expect that it will be proved that ancient terra-cotta figures, of quaint, and even hideous form, were really discovered in the land of Moab; the ready sale found at Jerusalem for these easily reproduced objects may have led to their multiplication to some extent. A demand creates a supply. The eagerness with which relics and antiquities are sought for by pilgrims and travellers in Palestine, has naturally led to the manufacture of them. Considerable skill has often been displayed by the artisans of the Holy City in the fabrication of *antikas*, and the most cautious collectors may sometimes be deceived; while



Fig. 3.

monks and priests produce relics *ad libitum* for pious and credulous pilgrims.

The potters of Jerusalem are very skilful workmen, and have far more artistic power than the potters of Salihyeh possess. A greater variety of form and of ornamentation prevails



Fig. 4.



Fig. 5.

Jerusalem jars, about 13 in. in height.

among them. They supply a very large district with pottery, including beautifully proportioned water-coolers, jars for carrying water from the wells and springs, as well as lamps of classic form.

Fig. 3 is a water-cooler of rather large size, being thirteen inches in height; it is of a pale red colour, and has a diaphragm pierced with four holes. The clay is very fine, and the surface of the jar smooth. The moulding around it, or necklace, as it is called,

looks as if it were crimped and then pierced. Fig. 4 is also of a reddish tint; it has three handles, and is intended for carrying water from the well. It is not a common shape. Fig. 5 is a very elegant water-cooler, of light grey clay, slightly baked. It was purchased at Jerusalem by my friend Mr. William Gale. The necklaces vary in thickness, and are deeply pricked with two, three, and five-pronged tools, producing an excellent effect. This jar is exactly thirteen inches in height.

Fig. 6 is also the property of Mr. Gale; it is a very characteristic



Fig. 6.—Jerusalem Water-cooler.



Fig. 7.—Biberon from Bethlehem.

example of Jerusalem pottery. It is about eight inches and a half in height. The form is perfect; it is very agreeable to the eye and pleasant to the hand; the colour is light red.

Fig. 7 is a biberon of a ruder description of pottery, and is used chiefly in the villages in the neighbourhood of Jerusalem and at Bethlehem. I believe this form to be very ancient. The ground is quite black, and the pattern rudely painted upon it is light red. This design is especially characteristic of the district, and though no two jars are precisely alike, they do not vary very much.

During my rides and walks round about Jerusalem, I have



Fig. 8.—Water-jar from Nazareth.

very often had water offered to me, by village girls, in biberons of this quaint form, especially by the girls of Siloam and Olivet. It requires some skill and practice to really enjoy a draught of cool water from one of these jars, for on no account must the lips touch the spout. The water must literally be poured into the mouth, at the risk of half choking or drenching the uninitiated.



Fig. 8 represents a jar which was purchased at Nazareth by Mr. W. Gale. It is one of the commonest forms in use in Palestine. Women carrying jars of this kind may be seen by the well-sides throughout Galilee and Judea, every day, at sunrise and at sunset. It is fourteen inches in height, and the handles are very conveniently placed for either balancing the jar on the head, or for holding it on the shoulder. The jar is of a pale red colour, and is almost covered with bars and with chequered lines of a dark brown tint. This ornamentation is very quickly and roughly executed. One can plainly perceive every point at which the reeds have been replenished with colour.

The most elaborately ornamented clay water-jar which I have ever seen was made at Mecca, but was said to be the work of a Syrian potter established there. (Fig. 9.) I am the fortunate possessor of this curious jar. It was given to me as a precious treasure by my good friend and neighbour at Damascus, Ibrahim Bek. It contained water from the sacred well of Zemzem. The height of this jar is exactly eighteen inches, without including the stopper, which is made of aloes-wood. The clay is fine, and of a pale grey colour, with specks in it which shine like gold. It is only very slightly baked. Although the ornamentation of this jar is strictly conventional, yet there is such life and spirit in it that it looks almost as if it represented living objects. The side ornaments especially, produce the impression that they are actually crawling upwards; even the handles seem to have wills of their own. The little lumps of clay pressed on to the surface, in clusters and in arched lines, and the rows of studs encircling the jar, produce, with very simple means, an excellent effect, without being too obtrusive, contrasting well with the pricked dots and deep notches.

Fig. 9.—The Mecca Zemzem Jar

I have made a second drawing of this unique jar, to show how curiously it is constructed (Fig. 10). There is a division between the upper and lower part; it is the upper part only which is intended to contain water, the lower portion being pierced and open at the bottom. Of this I have endeavoured to represent an imaginary section. On looking into this lower compartment through the contracted opening just above the base, a very curious effect is produced by the light passing through the double row of small triangular apertures, and when some of these are covered, the effect of the camera obscura is partially produced.

Water from the well of Zemzem is very greatly prized by Mohammedans, and it is usual for pilgrims to bring bottles of it from Mecca, as presents for their dearest friends. Their Kefen, or grave-clothing, is often sprinkled with this holy water; and a Miswak, or tooth-stick made of aloes-wood and dipped in water from this well, is much valued,—teeth cleaned with it will never ache or decay! The Well of Zemzem is within the enclosure of the temple at Mecca, on the east side of the Caaba. It is covered with a small building and cupola. The Mohammedans are firmly persuaded that this is the very spring which miraculously gushed out of the earth for the relief of Ishmael when Hagar was wandering with him in the desert. The name Zemzem is said to have been given to the well in allusion to the murmuring of its waters. All sorts of virtues are ascribed to it. Those who drink deeply of it may hope to strengthen their memories, or even to become eloquent poets; and potters are inspired to make jars of superior beauty to contain water from this sacred spring. Generally, however, this precious water is conveyed from Mecca in tin flasks or in small china bottles, carefully closed and sealed, that not a drop may be wasted.

Fig. 10.

## MEDIAEVAL BOOKBINDING AT THE INTERNATIONAL EXHIBITION.

AMONG the Arts of the Middle Ages, that of the binder will always rank with the beautiful handicraft of the medieval jeweller, embroiderer, and metal worker. The decorative arts had then reached a certain perfection, which may be taken as a stand-point whence to review the previous history of any of these industries, and also to serve as a model for many designs of the present day. The patronage of several noble and wealthy persons during the sixteenth century, caused the decorative arts to arrive at great beauty, and maintained a keen competition in their several branches. In each class, the influence of the Renaissance was visible, beautifying and enriching whatever it touched with the luxuriance of the Italian manner. As this sketch deals only with bookbinding, whose growth was coeval with that of literature itself, it will be necessary to revert to early times in order to trace the progress of the art.

The annals of bookbinding are to be found in the monasteries and in the ancient work of the Anglo-Saxon and Irish artists—some of the early and most beautiful characteristics of the art. Jewels, gold, and silver were much used in the Anglo-Saxon binding—those books designed for the use of the church receiving the greatest adornment. It is thus we read in the inventories of Canterbury and Salisbury Cathedrals of "many texts sheathed both in silver and gold, and set with precious stones." Not only binding, but embroidery in gold and silver was beautifully wrought by the Anglo-Saxons,—a fine example existing of needle-work for St. Cuthbert's shrine, preserved in the Cathedral Library, Durham.

As time progressed, other materials were used to adorn books, and ivory appears to have been much employed in the fourteenth and fifteenth

centuries, when the carving of this beautiful product was brought to great perfection. Accessory decorations, as engraving the arms of the owner on the book-clasp, gilding the leaves, and stamping various devices on the cover, came into vogue at a later period. Velvet was common about the fourteenth century, and there are many examples of missals covered with velvet and studded with jewels. The sixteenth century displayed nearly every decorative device in binding, handwork of gold and silver threads blended with silk, coats of arms, and other adornments.

In the gilding of the leaves, very pretty effects were produced by flowing patterns of foliage; colour was also used, and occasionally we have seen books whose edges delineated a complete landscape. The adoption of arms, devices, monograms, and other forms was very usual; and it may not be inappropriate to attribute the fashion to France; for, during the sixteenth century, the arms and badges of kings and nobles appear in decorative work, on furniture, and interiors. Thus we find the cyphers F and H, the crescent, the royal H and crescent interlaced, recalling the names of Francis I., Henry II., and Diane de Poitiers, all of whom were patrons of Art, and whose direction in taste may have spread beyond France. Bindings of white vellum gilt, and satin of different colours, were elegant and much employed.

This description of some of the various styles of binding, causes mention of those leaders in the art whose names have passed into a proverb for excellence and style. First, is Jean Grollier, born at Lyons in 1479, and eminently patronised by Francis I. and Pope Clement VII. The Grollier style had a wide influence. The French bindings surpassed English productions for some time. Eliot and Chapman, English binders, will be remembered as famous for that red morocco work for which the Harleian Library is renowned. Roger Payne, at the close of the eighteenth century, brought English binding to great perfection; and, in our own day, the names of Rivière and Bedford are of noted excellence. From the manual processes employed in mediæval work, we can note the rapid changes brought about by the aid of machinery; and here can be enumerated the inventions of M. Thouvenin, about 1830, for embossing leather covers by fly-presses, and those of our own countrymen, De la Rue, and other known Art-improvers. In the notice of the examples of binding now on loan at the International Exhibition, it is interesting to quote the report

of the judges for the Exhibition of 1851, and to see the progress which has been made in the twenty years' interval. The report states: "After having observed the amount of elaborate work which is bestowed on most of the productions of English bookbinding, the jury cannot disguise the fact that there is a general want of good designs."

The ancient examples on loan in the present exhibition are from the Archbishop of Canterbury's library, Lambeth Palace, of the sixteenth, seventeenth, and eighteenth centuries. The Dean and Chapter of St. Paul's lend a MS. *temp.* Henry VII., bound in velvet and enriched with enamelled silver bosses and clasps. Lord Spencer, from his unrivalled collection at Aldorp, lends thirty-one examples of the sixteenth and seventeenth centuries; the Duke of Buccleuch and the Marquis of Lothian also lend specimens; Lord Orford, twenty-seven volumes; Mr. Gibson Craig, Mr. Henry Gibbs, and Mr. R. S. Turner send interesting and rare examples. Many of these volumes have originally been obtained from the famous libraries of Henri II., Marguerite de Valois, Grolier, Matoli, De Thou, and other celebrated collectors: these names alone are sufficient to indicate the artistic excellence of the workmanship.

Of modern bookbinding Messrs. Bemrose, Courtier and Sons, Stevens, Zaehnsdorf and others contribute examples—the last-named firm showing the process in working. Several German houses exhibit modern bindings, though the pretty pictures surrounded by borders of flowers on their book covers are more fanciful than truly artistic in design. This exhibition of ancient and modern bindings, almost side by side, cannot fail to have a superior tendency by forming a comparison with what is so good in the past with all the recent mechanical improvements of the present. There are about thirty show-cases of binding, of which some twenty are devoted to ancient examples.

The great changes that have taken place in bookbinding through the application of machinery, enable designs to be produced at an exceedingly small cost. It remains, however, for the principal binding-firms to exercise an influence in adopting all the best patterns in consonance with the character of the book, and rejecting tasteless and monotonous designs. There cannot be a better opportunity than the present exhibition for the cultivation of the artistic and mechanical excellences of this interesting branch of Art.

S. W. KERSHAW, M.A.

## THE GRANDFATHER'S GRAVE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

J. C. THOM, Painter.

P. LIGHTFOOT, Engraver.

THE painter of this picture, Scotch by parentage but American by birth, is a pupil of the well-known French artist, E. Frère; and his works, in style, bear much resemblance to those of his master. The first picture he exhibited here, 'Returning from the Wood—Winter,' was sent to the Royal Academy, in 1864, from Ecouen, near Paris; but in 1866 he was living at Brentford, where he has since resided. From this latter date he has been a tolerably constant exhibitor at the Academy, and more largely at the French Gallery in Pall Mall: in both galleries his works have found much appreciation for their truthfulness and excellent Art-qualities. Among them may be pointed out 'Tired of Waiting,' 'Going to School,' 'The Shepherd,' 'The Monks' Walk:' these were hung at the Academy. In the Pall Mall gallery we remember seeing, among many others, 'Children returning from Church,' 'Love in the Kitchen,' 'Preparing Breakfast,' 'The New Brood,' 'Launching the Boat,' 'Household Duties,' 'Evening,' 'The Young Poultry Fancier,' 'The Fold—Early Moonrise,' 'Decline of Day—Trouville, France,' 'The

Farmyard,' 'The Young Anglers,' 'The Return of the Conscript,' 'Roadside Shelter,' &c. &c. To our International Exhibition of 1871 Mr. Thom contributed two pictures, 'The Mishap,' and 'Lane Scene near Ecouen, France—Frosty Moonlight.'

These titles seem to show that the artist is a painter both of figure-subjects and landscapes, and, it may be added, he succeeds well in both. This may be inferred from what the annexed engraving reveals, wherein there is a most agreeable combination of both. The story of the composition, as one reads it, is simple enough: an old woman, evidently French, and her grandchild—presumably—returning from their daily labours in the cornfield, stop at a cross by the pathway side, and the former kneels before it to offer a prayer: the two figures are effectively grouped, and are expressive of the act of devotion implied in their attitudes. In 1869 the artist exhibited at the French gallery a subject somewhat like this, which he called 'Prayer in the Forest,' but the picture we have engraved was never exhibited.

## ART IN IRELAND AND THE PROVINCES.

BELFAST.—The statue of the young Earl of Belfast, who died of consumption in 1853, which was erected in College Square, is to be removed to the Town Hall, to make room, it is reported, for one of the late Rev. Henry Cooke, D.D., a popular Presbyterian minister. An engraving of the statue of Lord Belfast, which is by P. MacDowell, R.A., appeared in the *Art Journal* for 1856.

MANCHESTER.—Through the munificence of a lady, an admirer of Oliver Cromwell, but whose name has not transpired, Manchester is to be graced by a statue of the Protector. Mr. Matthew Noble has for some time been engaged on the work—in 1869 we announced his having

received a commission for it—and in the course of the present month it is expected to reach its destination. Originally it was intended that the statue should be of marble, and should be placed in the Town Hall, but in the opinion of the sculptor there was no suitable place for it in the building: subsequently bronze was determined on, as being better adapted to withstand the atmosphere of the open air of the great manufacturing city. A committee of the corporation will determine the site for the work.

SOUTHAMPTON.—An exhibition of works of Art was opened, on the 24th of June, at the Hartley Institution in this town. The collection of pictures was, we hear, both large and of good quality.







J. C. THOM. PINXT

P. LIGHTFOOT. SCULPT

THE GRANDFATHER'S GRAVE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.



## PICTURESQUE ARCHITECTURE OF ITALY.

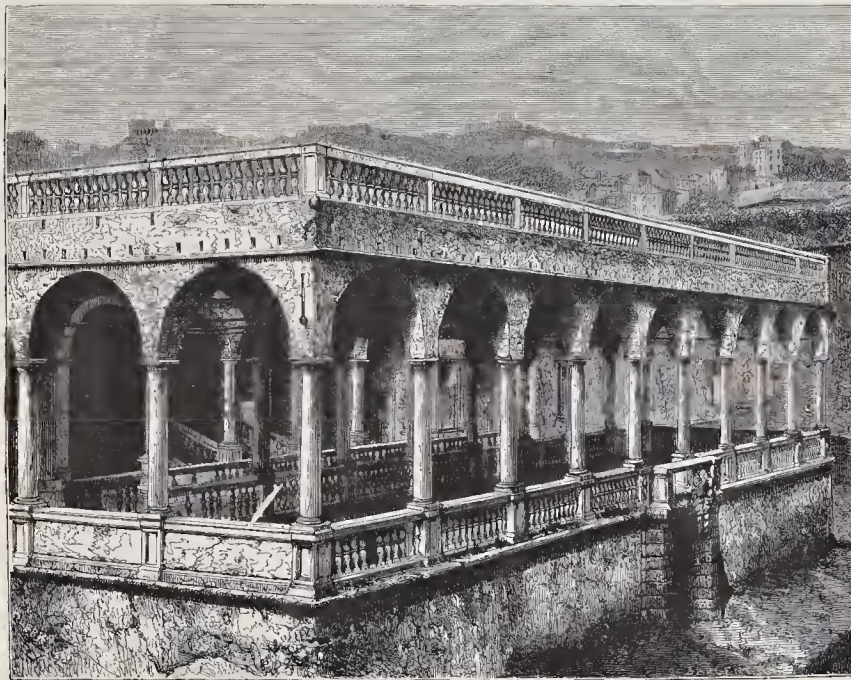
## THE PALAZZO DORIA PANFILI, GENOA.



One who approaches Genoa from the sea can fail to be struck with admiration at the magnificent prospect presented by the city and the country which surrounds it. Genoa itself stands partly on the declivity of several hills, which rise in the form of an amphitheatre round the harbour, and partly on a narrow strip of land at their base seawards: a noble background to the picture is supplied by the range of the Upper Apennines. A succession of noble buildings, extending more than two miles in length, lines the shore; numerous palaces and gardens, churches and convents, occupy the steep sides of the hills which rear their dark and barren summits above them, crowned with formidable ramparts, batteries, and forts. This is the external aspect of Genoa, but its internal appearance does not correspond with the idea that one would form of it from a distant outside view. With the exception of a very few, such as the Strada Nuova and the Strada

Balbi, the streets are narrow, tortuous, and labyrinthine; yet in most of them one meets with some fine building, church, convent, or palace. In the environs are numerous elegant villas standing in the midst of gardens in which trees and flowers flourish in the luxuriance of a southern clime.

The PALAZZO, of which a portion is here engraved, owes its name to Andrea Doria, a famous statesman and admiral who lived in the fifteenth and sixteenth centuries, 1466—1569, and obtained the honourable title of "Father and Liberator" of his country, for he rescued Genoa out of the hands of the French, reorganised the government of the republic, and was appointed censor for life. Originally the edifice was the Palazzo Fregoso, but it was purchased by the State and presented to Doria, whose vast wealth enabled him to improve, or rather rebuild, it in its present magnificent form, under the direction of the architect, Montorsoli, according to a French writer, M. Armengaud; yet he could not have been of much repute as an architect, for I cannot find his name mentioned either in Milizia's "Celebrated Architects," or in the list appended to Gwilt's "Cyclopædia of Architecture." Some clue,



*The Palace Doria Panfili, Genoa.*

however, is afforded by Vasari, who has left a record of the works of a Florentine sculptor and a monk of the Servite order, Fra Giovanni Agnolo Montorsoli, whom Michel Angelo recommended to Pope Clement VII. as a young sculptor, capable of repairing "some ancient statues which were in the Belvedere and have been broken. . . . He restored the left arm of the Apollo and the right arm of the Laocoon."

Pierino del Vaga, who decorated the palace with fresco pictures, which rank with the best works of the kind from the hands of the great Italian masters, and with arabesques and other ornaments of the most elegant description—he had assisted Raffaele in the

Loggia of the Vatican—is said to have also aided Montorsoli in his designs for the reconstruction of the Palazzo Doria, which stands near the Porta di Tomaso. The portion of it seen in the engraving is an external open gallery, whose columns of white marble support a terrace which commands a magnificent panoramic view, including the important fortresses that from a considerable distance guard "Genova la Superba" from an attack by land. The gallery itself is entitled to admiration on account of its elegant simplicity, and its lightness combined with apparent strength. The harmonious proportions of its several parts are also most pleasing to the eye.

## MILAN CATHEDRAL.

Situated in one of the richest plains of Lombardy, and watered by canals connected with rivers which place it in communication with Lago Maggiore and Lago Como on one side, and with the Po on the other; and the capital, till recent years, of the Austro-Italian dominions, Milan is a place of great historic interest, both ancient and modern; and one can well understand the truth of the remark which has been made concerning the city, that from its early and stormy days till our own time it has been the caravanserai

and the bazaar of nations, the rendezvous of artists and men of letters, and the prey of successive conquerors.

The DUOMO, or CATHEDRAL, is the glory of the city; to it the steps of the stranger who takes the least interest in anything associated with Art are first directed when exploring what Milan has to show. In the *Art-Journal* for 1872 appeared a somewhat detailed account of this magnificent structure: it is therefore unnecessary to occupy our pages by a repetition of description; suffice it now to say, that the church was commenced under the rule of Giovanni Galeazzo Visconti, lord or duke of Milan, who



*Milan Cathedral.*

laid the first stone in March, 1386, the architects employed being Germans; Heinrich of Gmünden, Annex of Friburg, and Ulric of Ulm, were the earliest, though the records of the wardens of the church give the honour of the original designs to others, principally Italian architects. Century after century since its foundation almost to the present day—for even now it is considered incomplete—has added to its size and beauty; the tower and spire date so recently, by comparison, as 1772; and there are other portions not older than the first half of the present century; Napoleon I. took much interest in the church, and ordered considerable works to be executed. It is built of white marble, and

offers to view from any point the richest and most elaborate mass of Gothic architecture that imagination can conceive.

## THE PALAZZO MADAMA, TURIN.

Turin, or, as the Italians call it, Torino, is a far less attractive city to strangers than either of those to which reference has just been made, either historically or for what it contains within itself; and yet there is no inland large city of Europe so magnificently situated, while it has much internally to interest visitors. It is situated near the confluence of the rivers Po and Dora Susina, in the midst of a most lovely and fertile valley, which has been



likened to an immense garden; and on the side beyond the Po is a vast range of lofty and richly-wooded hills known as the Collina di Torino, which rise to a height varying from 1,200 to 1,500 feet; these hills are frequently crowned with snow, and at all times present a varied and picturesque skyline, while their slopes, towards the base, are studded with elegant villas surrounded by well-stocked gardens and pleasant grounds. The view of the whole from the lantern that surmounts the dome of the *Superga*, near the city, presents one of the finest panoramas of the kind to be seen anywhere: Mont Cenis is visible almost, as it seems, in close proximity; on the north is a boundary of Alpine mountains,

on the south the Apennines, while the Po winds its course through the rich plains of Piedmont.

The architecture of Turin shows little to remind the visitor of ancient times; it has few remains of antiquity, and these are not of much picturesque value: most of the streets are in straight lines, and intersect each other regularly at right angles. The houses, though lofty and massive, are generally plain, chiefly built of brick, and their appearance is uniform and rather monotonous; many of them are of comparatively modern date. The churches are numerous, yet none of them are remarkable for the beauty and attractiveness of their architectural features.



Entrance of the Palazzo Madama, Turin.

The principal square is the Piazza Castello, situated in the centre of the city; and here will be found some of the most important edifices. In the centre stands an ancient castle, erected in 1416 by Amadeus VIII., one of the dukes of Savoy, and it became the residence of his successors: of the original building little remains but the four towers which flanked the angles of the castle, it being square in form. Two of these towers are now nearly concealed from public view by modern structures. The *façade* on the side of the Dora is an addition made in 1720, from the designs of Juvara, who enriched it with a superfluity of sculptured ornaments of various kinds. Charles Emanuel the

Second, 1638—1675, fitted up the castle as a residence for his wife, Madama Reale, Duchess of Nemours; hence it received the name by which it has since been known, the PALAZZO MADAMA. Some of the principal apartments now contain the royal collection of pictures, which was opened to the public, as a kind of National Gallery, by the King Charles Albert in 1832: some account of these works was given in the *Art-Journal* for 1869. The engraving presents a view of the entrance to the palace, showing the lofty flight of steps leading to the picture-galleries. The whole forms a bold, striking, and fine example of Italian architecture.

JAMES DAFFORNE.

## ON THE PROGRESS OF OUR ART-INDUSTRIES.

BY PROFESSOR ARCHER,

PRESIDENT OF THE ROYAL SCOTTISH SOCIETY OF ARTS, F.R.S.E., F.S.A.S., DIRECTOR OF THE MUSEUM OF SCIENCE AND ART, EDINBURGH.

## III.—COPELAND'S PORCELAIN WORKS.

ONE of the foremost firms in the race for ceramic excellence is the old-established one of Messrs. Copeland, successors to the famous old house of Spode, which for more than forty years advanced the art, both in the manufacture of pottery and porcelain, in its now great centre, Stoke-upon-Trent. To the readers of the *Art-Journal* the works of Messrs. W. T. Copeland and Sons have for many years been familiar, for few have contributed more elegant illustrations, of their kind, to its pages.

Ceramic sculpture has made more progress in the *ateliers* of Messrs. Copeland than in any other; and although in Denmark Messrs. Bing and Gröndahl, and C. Falck the new proprietor of the late Royal Porcelain Works, have recently produced some exquisite works, they have not yet come up to the point of excellence attained by the English firm in the production of Parian statuesque pottery, either in the perfection of modelling or in that delicate softness of texture which makes this ware so highly appreciated. Indeed, until lately the Danish potters have sought to produce a cold, snow-white parian, as being most suitable to the severe style of their great sculptor, Thorwaldsen, whose favourite works have been reproduced by them in countless thousands, and have found their way into the dwellings of peasants and nobles all over Europe. Within the last year or two, however, Messrs. Bing and Gröndahl have very successfully produced parian of a waxy softness of colour, almost equal to the English, and bidding fair to compete very closely ere long. Few persons are aware of the very great technical difficulties which the modeller of figures in parian, or indeed any other plastic material which has to be burned in the kiln, has to contend with from shrinkage. This can never be estimated at less than a sixth of the bulk of each individual part of the object; therefore, in spite of this decrease of size by the action of the fire, to produce complete symmetry is indeed a matter requiring great skill and nicety of manipulation through all the various stages of the manufacture. In the ordinary forms into which ceramic materials are moulded the shrinkage acts equally throughout, and even if a slight irregularity is produced, is not so easily perceived; but this is very different in figure-subjects, where any irregularity in the limbs or features is instantly and offensively apparent.

¶ Amongst the later works which have been produced by the taste and enterprise of Messrs. Copeland, are the beautiful reproduction of Monti's 'Infancy of Jupiter,' in which Amalthea is represented as playing with the infant god, whilst the she-goat is standing ready to act as his nurse. Besides this are copies of the same master's expressively designed statuettes of 'Spring' and 'Autumn,' and several of the works of J. Durham, A.R.A., such as his 'Master Tom,' 'Storm,' &c., in which the Parian worker has been eminently successful in giving the artist's vigorous treatment and happy expressiveness to the reduced figures.

Like other Art-workers, the Messrs. Copeland have also felt the power of Japanese taste, and have adapted oriental decoration with happy effect to articles of European forms, and designed for home-use. To all lovers of porcelain who are acquainted with the productions of the Continental manufactories, it is well known that none of them excel the now extinct Imperial-Royal Manufactory of Vienna in the exquisite beauty of its chased gilding. The nearest approach to the Viennese gilding of the best period has lately been attained by Messrs. Copeland, and they have applied it in the same way to articles of rigid forms admitting of square panels with decorative framings, so well known to collectors of the costly Vienna ware. Should the firm persevere in this style of gilding, it is quite clear from the examples they have already produced, that they can soon rival the

famous works of which the Austrian potters are so justly proud. In the *mat* gilding they have no superiors, and some pieces in Japanese style, with lizards and plants in the dead gold upon their exquisite turquoise-blue, are very fine examples.

Like the two firms I have already written of, Messrs. Minton's, and the Royal Worcester Porcelain Works, the Messrs. Copeland strive for very high Art for two reasons; first, they have to supply those of cultivated tastes with objects of luxury in decoration; and secondly, for the really more important purpose of gradually improving the objects of everyday use, the dinner-services, tea-services, &c., which are the means whereby more improvement in public taste is brought about than is generally suspected. I well remember going through the warehouse of a very eminent potter, after having examined his showroom filled with the most tasteful objects, and was struck with the remarkable want of taste in most of the common wares. "Do not mention it," he said to me, on my calling his attention to it; "I never walk through this place without feeling depressed; the requirements of the trade force us to do these things, but I have some slight revenge; I now and then slip in an improvement, and so gain a step." This spoke volumes to me of the difficulties of the Art-manufacturer. Now any one who will carefully study the showrooms of the eminent firms above mentioned will see how the good taste displayed on the fine pieces of Art-workmanship is also quietly spread over the general manufactures which have to go into daily use. In this way the public taste is improved, for it must be obvious that—notwithstanding the old proverb, "familiarity breeds contempt," which, like many other old proverbs, may be too rigidly applied—the man who feels more pleasure in dining off an artistically decorated dinner-service, than off a patternless, or worse than patternless platter, has something more than his appetite for his dinner; he has taste for Art as well as for food, and the former, however small, will grow whenever it has a chance. Therefore it is that our potters are of great importance to us as Art-educators, whose instruction is so pleasantly communicated that they find no lack of apt pupils.

For porcelain vases of large dimensions the Messrs. Copeland have long since obtained the highest character. It is true these have not been very numerous, because in a country where there are people who, having money, will give thousands of guineas for a pair of vases simply because they were produced at Sèvres, it is tolerably certain you cannot find a sale for better ones if made at Stoke-upon-Trent. Education will perhaps in time correct this folly, and will make it generally understood that, although our potteries can produce a dinner-service of sixty pieces for a much less number of shillings, our artists in those same works can turn out objects of beauty not inferior to the best Continental works even under such discouragement. No more perfect forms have ever been produced at Sèvres than at Stoke-upon-Trent; indeed, the French have many legends of stolen patterns with which they console themselves; and certainly, as far as modern Sèvres decoration is concerned, it is very much below the exquisite designs which appear on the porcelain of Messrs. Copeland from the pencils of Messrs. Hürten, Beshe, Ball, and Weaver, under the able direction of their Art-manager, Mr. Abraham. The first of these has no superior in flower-painting, especially on pieces sufficiently large to give full scope to his vigorous yet delicate pencil; and his perfect feeling for all the beauties of texture and colour in his favourite subjects is sufficiently obvious. He makes us see he is as much a florist as an artist, and as true a student of form as of colour.

Amongst the more recent novelties on which the artists of this

firm have lately shown their talents, are a dessert-service of Oriental design, which has been carried out on the plates and *compottiers* with happy effect. The borders are characterised by an elaborate treatment of the Oriental key-pattern, in which black, turquoise, and rich matted gold predominate. The celadon groundwork of the centre of the plates gives the effect of relief to the delicately-painted bud, flower, or fruit, forming the central decoration. The octagonal form of the pieces is in itself Oriental, and still more so are the richness and purity of the enamel and other colours. Some vases also and small *jardinières*, with perforated exteriors in the old Chinese style, so aptly called "grains of rice pattern," are very successfully treated; the paste is of the warm mellow tint of the admired Satsuma ware, and the handles are formed by storks, the favourite Japanese bird, gracefully posed. Another specimen of pierced work is an excellent example of the potter's art; it is a *déjeuner* tray; the body, or paste, is of a most agreeable buff tint, and the delicate pencilling of the design is per-

fection. Some of the more important of the new colours used by Messrs. Copeland are well worthy of notice; first, their turquoise, which is very pure and mellow; next, a most delicate yellowish tint resembling that of the shells of Jordan almonds; a pair of vases of this colour, of novel form and Oriental decoration, are particularly nice and effective. These are a few of my notes, amplified as far as they are likely to be interesting to the general reader; they are enough, in conjunction with what I have previously written, to show that, however much the pessimists may decry our general technical progress, there is at present no fear of our taking a second place in ceramic Art when it is the result of individual exertion and legitimate competition, and not bolstered up by state-support. As our Art-industries are so various, it would not be fair to many others to give up each successive month to one until it is exhausted; I therefore propose to leave the Potteries for the present, and in my next glance at our metal-workers; taking, in all probability, Birmingham as the starting-point.

## LEICESTER SQUARE.

TO a person who had not seen Leicester Square since last year and who now paid it a visit, it might well appear that the Lamp of Aladdin himself, in obedience to the touch of some London magician, had evoked the services of its most potent ministers, and commanded them at once to accomplish on that forlorn site one of their most surprising transformations. Certainly, a few short months ago the area of Leicester Square was remarkable only as being the special disgrace of west central London: now, it ranks with the gardens of the Thames Embankment, as one of the Metropolitan ornaments of which London may justly feel proud. On Thursday, July 2nd, Mr. Albert Grant, with becoming ceremonial, and on a brilliant day, formally made over what Leicester Square had become, through his judicious liberality, to the Metropolitan Board of Works, when the gardens were declared to be open thenceforward and for ever as a pleasure-ground for the people. In order to dispose of any extravagant misrepresentations as to the cost to the donor of this munificent gift, Mr. Grant explained that the sum expended upon it by him from first to last amounted to £28,000. It may here be added, that Mr. Grant has no interest whatever in any property adjoining or near Leicester Square. The two magicians who in reality have worked together in Leicester Square, are Mr. Grant, who wielded the prime-mover; and Mr. Knowles, the architect, so well and so honourably known at West Brighton, who carried into effect the instructions received by him from Mr. Grant. The central area of the square now is

encircled by a low border of white marble, on which stands a range of decorative iron-work, in no particular style, but well adapted for its purpose, neither obtrusive nor insignificant, but consistently low. The enclosed space is laid out with clumps of flowering shrubs, flower-beds, turf, and gravel-walks, and there are suitable seats in sufficient numbers. In the centre of the whole is a large and handsome fountain of white marble, in which the water, issuing in jets from the upper part of the heads of dolphins, looks, in hot weather, delightfully fresh and cool. In the midst of this fountain, and girt in with flowers, rises a tall pedestal of square section, which supports a faithful reproduction, also in white marble, by Signor Fontana, of Scheemaker's well-known statue of Shakspeare upon the cenotaph in Westminster Abbey; on the scroll, to which the figure points, is inscribed, "There is no darkness but ignorance." Near each corner of the garden, and in the direction of that angle of the square which is nearest to the spot where once stood his old home, is a bust of a famous Englishman. The illustrious four thus commemorated are Hogarth, Hunter, Reynolds, and Newton; these busts, severally executed by Durham, Woolner, Marshall, and Weekes, are in white marble, and they stand on pedestals of granite. Thus has Mr. Grant shown how the worst area of a square in London may be converted into one of the best; and, while doing this worthy deed, he has set an example that we trust may be followed, in the interest of the public of London, in many other open spaces of our vast Metropolis, waiting a similar process of improvement.

## EXHIBITION OF WORKS BY GERMAN PAINTERS.

AN exhibition of pictures, by artists of the school of Munich, has been opened in the gallery, Great Marlborough Street. It is a good idea, though at present imperfectly carried out. We have been accustomed to collections of works by artists of France, Belgium, Italy, Germany, and Denmark, but of those of Munich, the great Art-city of Europe, we know very little; we meet them occasionally no doubt, but never as a gathering of master-minds to be studied and to teach. We can regard the present assemblage only as a commencement, and may hope it will be so supported as to lead the enterprising proprietor of most, if not all, the works, to do better by sending us more. The name of Kaulbach is duly honoured in England, but he is not well represented here; of his mighty productions, efforts of the loftiest

genius in conception and execution, only two are shown; both are cartoons of vast size and of great merit, but not attractive. The one describes the Scottish king, James V., opening his parliament (1532); the other a frightful scene, utterly repulsive, the infamous Inquisitor of Saragossa dooming a family to the stake, the faggots ready lit in the distance, to which horrible monks are essaying to drag them. Other painters of the school are seen to greater advantage: Conröder, Terchlem, Otto, Hemel, Wengener, &c. These are less known names—to us that is to say—but they are renowned masters in Germany. We limit our notice of the exhibition to a bare announcement: it is, as we have said, but a beginning; very soon, it is understood, the collection will be augmented—it will then demand a more detailed review.

## ART NOTES AND MINOR TOPICS.

THE EVENING "RECEPTION" of the Royal Academy, on the 2nd of July was a very brilliant gathering of rank and talent; the galleries were thronged by guests, the greater number of whom had contributed to the enjoyment the exhibition supplies: we understand that all contributors were invited on the occasion. We are thankful for the one evening of pleasure, and think it would answer the purpose to repeat it; it seems a pity that such capital arrangements of gaslight should be so little used. The pictures certainly lose nothing of their effect by being seen in this brilliant light. If we are to judge by the paucity of the red stars, a large number of works will be returned to the artists. But to assume this would be a delusion. It is the practice of the Royal Academy not to affix the mark to pictures that are sold to "dealers;" and the dealers have this year the lion's share of the collection.

A STATUE OF THE LATE EARL OF DERBY, by Matthew Noble, has been placed in one of the ornamental gardens opposite Palace Yard. It is of bronze, and stands on a pedestal of polished red Aberdeen granite; the cornice above is relieved by a chain of oak-leaves and acorns, also in bronze, carried round the four sides, while similar leaves and acorns run round the top of the four columns at the angles. The sides of the pedestal are ornamented with bronze bas-reliefs, representing respectively the Interior of the Old House of Commons, with the earl, then Lord Stanley, addressing the members as the advocate of the abolition of slavery—this was in 1833; his installation as Chancellor of the University of Oxford, in 1853; a Cabinet Council, his lordship presiding as Premier, in 1867; and his attendance as Chairman of the Manchester Relief Committee, in 1865. The statue, which was cast by Messrs. Young & Co., of Pimlico, is one of Mr. Noble's most successful works; the figure, habited in the costume of the Oxford Chancellor, is very dignified, yet easily and gracefully posed; the expression of the face is rather severe, but highly intellectual. The uncovering took place on the 11th of last month, in the presence of a large company, including many distinguished members of both houses of parliament, and others whose names are well known to the public. Lord Hampton, chairman of the committee of subscribers—the statue is the result of private subscriptions among the friends and admirers of the deceased statesman—in a brief but effective speech, alluded to the object which had called the assembly together, and then introduced Mr. Disraeli, who, drawing aside the covering which enwrapped the figure, addressed the company in a few eloquent sentences on the political character of Lord Derby.

ROYAL INSTITUTE OF ARCHITECTS.—Professor Ruskin has declined to accept the gold medal of this year, which the Council of the Institute had recommended the Queen to confer upon him as "a distinguished writer upon architecture." Mr. Ruskin's letter, stating his decision, was in the hands of the Council at the final meeting of the Architectural Conference on the 15th of June, but has not been made public; it is alleged, however, that his reason for refusal is that the state of architecture at the present time is such that no society representing the profession merits such an honour. It was announced at the meeting in question that the decision had been communicated to her Majesty through Sir T. Biddulph. The *Builder* remarks that the Queen should not have been placed in this position; the Council should at once have cancelled the award and nominated another recipient.

FEMALE SCHOOL OF ART.—The annual meeting for the distribution of prizes to the students of this school took place on the 18th of June, in the theatre of the Museum of Geology, Jermyn Street, the Archbishop of York presiding. The report, read by Mr. R. L. Valpy, stated that the condition of the school continued to be most satisfactory, that the number of drawings and models sent last year to South Kensington for the national competition amounted to 1,430, being the aggregate work of 123 students;

and that one of the principal premiums, of £30 each, awarded to the head masters or mistresses of schools of Art, was adjudged to Miss Gann, who for many years has conducted the Female School. In competitions under the Science and Art Department, open to all schools of Art in the kingdom, there were awarded to students of this school one national silver medal (Miss Isabella Hancock), one national bronze medal (Miss Agnes Ierson), and two Queen's prizes (Miss Anne Elizabeth Hopkinson and Miss Emily Austin). The Queen's gold medal for the best chalk drawing in light and shade from the antique was gained by Miss Alice Hanslip. Miss Emily Austin, who won the Queen's scholarship last year, retains it for the second year in consideration of the satisfactory works submitted by her. Half-studentships were adjudged to Martha Lovel, Julia Clarke, and Jane and Isabella Duff. Selections from the works of the successful students have been submitted for the inspection of the Queen, who had purchased a life study in chalk by Miss Hanslip. When the archbishop had presented the prizes to the successful competitors, he addressed a few words of practical advice and encouragement to the assembled pupils, concluding his remarks by a well-merited compliment to the indefatigable lady-superintendent and her able assistants, Miss Wilson, Miss de la Belinaye, and Miss Burrell, for the high condition into which they had brought the school—one of the best conducted and most prosperous in the country.

THE FRESCOES IN THE HOUSE OF LORDS.—In reply to a question put by Mr. Hankey, in the House of Commons, Lord Henry Lennox stated that he had communicated with Mr. C. W. Cope, R.A., on the expediency of covering with glass the eight frescoes in the corridor leading to the House of Lords, and Mr. Cope thought it might be desirable. If the pictures required retouching, his lordship would give the necessary instructions for the work to be done.

Mr. J. C. THOM, one of whose excellent works we have engraved in the present number of our Journal, has disposed to a £75 prizewinner in the Art-Union of his small picture exhibited at the Crystal Palace. The artist has been for some time abroad, we regret to say in ill-health. It cannot fail to gratify him to know that in England his fame has been firmly, though gradually, increasing. Our main object, however, in recording this fact is to state that of which many of our readers may not be aware, that the Crystal Palace gallery is now one of the galleries from which the Art-Union prizes may be selected.

UNIVERSITY COLLEGE FINE-ART SCHOOLS.—The Slade scholarships for the recent session have been awarded to Mr. Evelyn Pickering, of London, and Mr. J. Starr, of Hull: the former student also won a prize and a silver medal for painting from the antique. The £10 prize and a silver medal were given to Mr. J. Collier for painting from the life. Miss Mary Whitehead received a prize for drawing from the life, and Miss Dorothy Tennant for a composition. This school, according to the report of the Council, is in a high state of efficiency, and the number of pupils attending it is so great as to require enlarged accommodation.

METROPOLITAN SCHOOLS OF ART COMPETITION.—The St. Martin's School of Art some time since invited the sketch-clubs of the other metropolitan schools to join in a competition, the terms of which were, that three subjects should be chosen, in figures, landscape, and animals, respectively, and these might be worked out in any material. The award of honour was to be made to the club producing the best aggregate amount of work; and prizes, each of equal value, were to be awarded for the best sketch in each subject; that selected for figures was "Freedom," for landscape "Evening," and for animals any one mentioned in "Æsop's Fables." It might naturally be thought that so excellent an idea would have had a ready and general response, but the invitation was accepted only by the Lambeth school. On the 24th of June the drawings submitted by students in the two

schools were exhibited in the rooms of the St. Martin's school, after being examined by Mr. Calderon, R.A., the adjudicator, who decided that Mr. Lucas, of St. Martin's, merited the prize for figure-subjects, for his water-colour drawing of a tavern-scene; that Mr. Phillips, Lambeth, had produced the best landscape, illustrating a passage in Gray's "Elegy in a Country Churchyard;" and Mr. Beere, also of the Lambeth school, was entitled to a prize for his well-modelled figure of a crouching lion. The award of honour was to the Lambeth school, especially on account of the high quality of the models exhibited by the students of that institution, whose head master, Mr. J. Sparkes, has thus received additional testimony to the soundness and success of his teachings. The names of Mr. Oules and Mr. C. Calthrop, as painters, of Mr. P. Ball and Mr. G. Tinworth, as sculptors, may be mentioned as artists educated in the Lambeth school under Mr. Sparkes's instruction.

THE HOLMESDALE FINE ARTS CLUB—a society most instrumental in cultivating a love of Art throughout the district its name implies—met on the 9th of last month for its annual sketching-day at Albury Park, where, by the kindness of his Grace the Duke of Northumberland, the members and their friends found charming material and subject for the exercise of brush and pencil amid the sylvan beauties of that demesne. Later in the day an *al fresco* repast terminated this painters' holiday, in which a considerable number of artists of metropolitan repute pleasantly shared.

THE BRITISH ARCHAEOLOGICAL ASSOCIATION will this year hold its annual Congress in the City of Bristol, under the presidency of Kirkman D. Hodgson, Esq., M.P.

THE WELLINGTON MONUMENT.—Lord Henry Lennox, First Commissioner of Works, in reply to a question respecting the progress of this monument, put to him by Mr. Goldsmid, stated, that when he took office two side-groups remained to be completed, and also the recumbent figure of the duke. The figure is now ready for casting; one of the side-groups is expected to be in the hands of the founder in a few weeks, and the corresponding

group is proceeding satisfactorily. Mr. Stephens, the sculptor, has relinquished all his private engagements to devote himself entirely to the work he has undertaken to complete. His lordship bore testimony to the real excellence of what has already been done.

MR. JOHN KEITH, some time associated with the firm of Cox & Co., makers of ecclesiastical works in metal, principally church-plate, is now pursuing his profession at 6, Denmark Street, Soho. He is one of the few in this country—there are many such in Germany and France—who are at once artists, artisans, manufacturers, and merchants. His merits are known and fully appreciated by the highest "authorities" in this interesting and important branch of Art; it has long been increasing in extent and importance, and for much of the advance it has undergone we are indebted to the zeal, knowledge, and enterprise of Mr. Keith.

MR. W. H. FISK'S LECTURES ON PICTURE CONSTRUCTION.—These lectures, recently delivered at the Gallery, 46, Great Marlborough Street, have been well attended. The lecturer drew attention to the fact that while a knowledge of the laws of composition, effect, and colour, will not necessarily enable an artist to compose or colour grandly, it will certainly prevent his making serious blunders, and enable him to overcome readily difficulties all artists experience more or less in the construction of a picture. The strictures he passed on the want of such practical instruction in most, if not in all, of our public and private schools of art, are unfortunately merited, for it is well known that such teaching in anything like a practical form is overlooked if not ignored. The lectures were delivered *extempore* and profusely illustrated with splendid photographs after the old masters, lent by the Berlin Photographic Company, by prints published by the Autotype Fine Art Company, and by other works of Art. Space will not admit of our entering at length into the various branches of the subjects treated in these lectures, but their thoroughly practical character recommends them to the student and to the amateur as being of the greatest service to him in the prosecution of his studies.

## REVIEWS.

LECTURES ON ARCHITECTURE. By EDWARD M. BARRY, R.A., F.R.S., B.A., Professor of Architecture at the Royal Academy, &c. Published by G. HILL.

WE have here the two lectures delivered before the members and students of the Royal Academy by Mr. Barry this year, on his entering upon the duties of Professor of Architecture at that institution. In the first of them he takes a catholic view of the subject by speaking in equal commendatory terms of the two great styles into which European architecture generally is divided, Classic and Mediæval: he is, however, of opinion that in neither do the works of modern times approach the excellence of what was done ages ago. "It is certainly difficult to assign the reason," he says, "why, up to a particular time, it appears to have been natural for men to love and achieve beauty in their works; while, in these later days, ugliness would seem to be the common heritage." And in the early part of the second lecture the same opinion is expressed:—"In our own days architecture has, I fear, fallen short of its mission; . . . and the revivals, whether Gothic or Classic, which have marked its modern history, will sadly perplex any future archaeological inquirer into the ways and customs of the nineteenth century." To estimate the truth of these strictures one has but to look at much of the street architecture of London, to say nothing of some of our public buildings, in both of which, but more especially in the former, pretension, vulgarity, and unfitness of means to the end, are the prevailing characteristics. Mr. Barry is disposed to attribute no little of all this to the utilitarianism of the times; and he also asks hypothetically, whether we cannot "find the explanation of the apparent decline of the artistic faculties in the diversion of force occasioned by the devotion of the intellect to other lines of thought and achievement?" The fact is, more is required of the architect, as also of many other intellectual workers, than their time, and the remuneration they receive for their labours, enable them to bring to perfection.

These lectures are thoroughly practical and to the point: the students

who listened to them could scarcely fail of getting valuable hints from what they heard. We might find much to say of them if we had space to prolong our notice.

ANCIENT AND MODERN FURNITURE AND WOOD-WORK IN THE SOUTH KENSINGTON MUSEUM. Published, for the Department, by CHAPMAN AND HALL.

This volume is one of the unmistakable signs and tokens that the Department of Science and Art has been labouring well for the public good; it supplies a vast amount of information on the subject of which it treats, and should be in the hands of every designer and manufacturer of the kingdom, and be accessible to the artisan. It is abundantly illustrated by photographs and wood engravings, and every page is a history of some branch of the art. The photographs are not well done, but they suffice as copies of some of the most striking productions of several epochs; and often these are the useful accompaniments of memoirs of the artists who made them. It is by no means exclusively a book for the "profession;" the general reader will find much that will please as well as instruct in these described and illustrated Art-treasures, that have been models and "authorities" for centuries.

THE CHINA COLLECTOR'S POCKET COMPANION. By Mrs. BURY PALLISER. Published by S. LOW, MARSTON & CO.

The rage for collecting old ceramic works is now as intense as that of collecting modern pictures, though we fail to see, as a general rule, how the former can be placed in favourable comparison with the latter as objects of mental gratification. However, *chinamania*, as some call it, exists to a remarkable degree, and fabulous prices are paid for plates and dishes, teacups and saucers, jugs and basins, vases, figures, and a host of other objects distinguished by the taste and ingenuity of the potter, or

the skill of the porcelain painter. As the natural result of the prevailing fashion, we have had, and are still having, books of various kinds descriptive of the ceramic arts, initiating the unlearned into their mysteries, and guarding the ignorant, so far as books can, against deception, teaching them how to distinguish the new from the old, for there are "modern" *antiques* in pottery as well as in pictures. And as painters—some of them at least—were, and still are, accustomed to put their monograms on their canvases, so the potters stamped their wares with a name or device to give them authenticity; and few collectors, it may be presumed, would purchase an object without looking for this test of genuineness; some such work as that before us by Mrs. Palliser, herself a great authority on such matters, or that by Mr. Chaffers, also an authority, noticed by us last month, is almost absolutely essential to the "china collector."

We are not about to institute a comparison of the relative value of these two similar books; each has its own merits. Whether Mr. Chaffers's has a larger number of potters' "marks" than Mrs. Palliser's we have not taken the trouble to count, but, at a glance, the two appear to be about equal in this respect: Mrs. Palliser's, however, possesses the advantage of a brief explanation and description, in the majority of instances, referring to the piece on which the mark appears; and this cannot but add to the value of her catalogue. She also indicates, in very numerous cases, where the particular object is to be found.

THE LITTLE FOXES. Painted by S. J. CARTER; Engraved by W. H. SIMMONS. Published by HENRY GRAVES & Co.

This fine plate, of large size, will of a surety be popular, for there are thousands who appreciate such subjects; the three little foxes are peeping forth from their shelter in the hollow of an aged tree—peering, as it were, into the future, and hearing by anticipation their natural enemy the dog. The artist has carefully studied the character as well as the forms of his models: judging from his exhibited pictures, more than from this well-executed print, few men have portrayed with greater ability the exciting themes in which the sportsman delights.

IN CHARLEY'S CHAIR. Painted by EDWIN DOUGLAS; Engraved by A. TURRELL. Published by HENRY GRAVES & Co.

Mr. Douglas has obtained rapid popularity; his paintings are largely appreciated, and the engravings from them "sell." He is entitled to the position he has gained; we trust he will not be content to remain where he is, but will learn and know that distinction, to be permanent and valuable, must be the result of labour aiding genius. He is yet young, and must continue to be a student of nature; we may accord to him high praise for what he has already accomplished, and hope for him a still more prosperous future. The print under notice is a pleasant one: it gives us two portraits of dogs, but it has an incident. One of them, a burly bull-dog, is sitting on a chair to which obviously he has no right; it belongs to the pretty pet spaniel who demands it in vain. It is certain that since Landseer was removed from us—and that time includes some years before his death—we have had no artist to paint dogs as Mr. Douglas paints them, and that is a department of Art absolutely essential to the millions who love the animal which has ever been the truest and most trusty friend of man.

WHAT SHALL BE DONE WITH ST. PAUL'S? Remarks and Suggestions as to the Alterations made and proposed to be made. With a Plan. By J. T. MICKLETHWAITE, F.S.A., and SOMERS CLARKE, Jun., Architects. Published by J. HODGES.

Though not un mindful of the discussions on this important subject which are taking place, and which seem hitherto to have been, almost exceptionally, against the adoption of the plan proposed by the Committee, we have been content to leave the debate in the hands of the accredited organs of the architectural profession, and in those of the daily and weekly press. We are induced, however, to break silence by receiving this pamphlet, the authors of which "divide" with those who oppose Mr. Burgess's contemplated alterations. What these are were not clearly understood by us till we examined his model in the Royal Academy, and the impression it made at once on our mind was that of regret if they should ever be carried out. The only reason we choose to assign for coming to such a conclusion is that the proposed scheme cannot fail to destroy the simple grandeur of Wren's noble edifice: decoration and enrichment may, perhaps, be required, but not of the kind, nor to the extent, of Mr. Burgess's designs. It would seem that those who have had the work of alteration in hand since it began in 1858, have had no definite and well-devised plan of operation, but have been trying experiments, taking down and putting up, and repeating the process. "There have been continual changes," write Mr. Micklethwaite and his coadjutor, "and the

latest are, we may fairly say, as little likely to be permanently satisfactory as those which they replace. Now, we submit that the work of a great artist is not the *vile corpus* whereon to try reckless experiments; and we entreat the Committee to pause before they undertake what, if ever it was completed, would be an entire obliteration of the original design."

The propositions set forth in their plan almost ignore the question of decoration, and refer immediately to internal arrangements with regard to the nave, choir, &c. These points are beyond our province, and we must direct the attention of those who care to know what they are to the pamphlet itself.

COOK'S TOURIST'S HANDBOOK TO SWITZERLAND. Published by COOK AND SON.

Everything that a traveller needs to know concerning the way to, and what is to be seen and done in, Switzerland, he will find in this admirably constructed book. Nothing in it is given at length; it is a guide only to that which may be found in weightier volumes; especially it is the counsellor of the moment, quoting the best authorities, and leading always right. Few have done so much as the Messrs. Cook to make travelling easy; the old may well envy the young the facilities that bring knowledge within the reach of all: a tour to Switzerland is about as costly, and may be made with as little fatigue now-a-days, as would have been a journey to the English lakes half a century ago. But Messrs. Cook have gone much further afield, and opened up to us nearly all the countries of the world, inasmuch that a year spent under their guidance would give the tourist as much information as could have been acquired in ten years—"when this old cap was new."

A LITTLE LOWER THAN THE ANGELS. By FANNY AIKIN-KORTRIGHT. Published by SAMPSON LOW & Co.

This little book is full of practical wisdom; it is exclusively a woman's book, treating of woman's duties; ignoring what is wrongly called her "rights," and maintaining for her the position she was designed by God to occupy. The author deals with a variety of topics, such as "the dignity of labour," "dress," "helping the poor," "servants," "hospitality," &c.; it is counsel based on large experience, a mind liberally yet judiciously trained and directed, and a firm faith in the teaching of Holy Writ. We know of few books calculated to be so very useful; it may go a long way to remove popular prejudices and diminish popular errors in the education of women. It gives them their proper place, but that is a high one, from which their influence spreads, determining for good or evil so much of the destinies of humanity; so true is it that

"Those who rock the cradle rule the world."

Miss Kortright must be eminently qualified to educate youth, to mould that which is to be the future, to inculcate principles that lead to happiness, to combine wisdom with virtue, and sound intelligence with practical religion.

ART-REVIVAL IN ITALY. By GEORGE BROWNING, F.R.H.S. Published by C. MITCHELL.

This is the substance of a lecture delivered somewhat recently before the Royal Historical Society by Mr. Browning, the active and intelligent honorary secretary of the Society for the Encouragement of the Fine Arts, &c. In it he sketches out the condition of Italy from the downfall of the Roman empire, and the consequent decline of Art in its almost every phase, till it revived in the thirteenth and fourteenth centuries. One scarcely expects in these days to find any new light thrown on the subject, but Mr. Browning has treated it, in his lecture, clearly, intelligently, and in very readable language.

HANDBOOK FOR AUSTRALIA AND NEW ZEALAND. With Seasons-Chart of the World. Published by S. W. SILVER & Co.

The "outfitting warehouse" of Messrs. Silver & Co., in Cornhill, is well known to most persons having in prospect a journey to India or our distant colonies on the other side of the globe. With the object of affording information to intending emigrants to the latter countries they have secured the assistance of an "old colonist" to prepare a guide-book which can scarcely fail to be invaluable. "The compilation," he says, "has been made with the view of suiting all classes and all interests, as well as anticipating all possible inquiries. While the present has been depicted, the past history has been told; and while existing resources have been described, undeveloped industries have been indicated." An immense amount of very varied intelligence is here collected together, and is so classified as to be easy of reference. This "handbook" seems to us to meet perfectly the purpose for which it is published.



## THE NATIONAL GALLERY.



BY the sale of pictures belonging to the late Mr. Barker, the National Gallery has become possessed of a number of important specimens of the Art of the early Italian schools. The collection of which these pictures formed a part has for many years been familiar to amateurs; and it may be reckoned a fortunate circumstance that

the new Director of the Gallery, Mr. Burton, was able to secure some of the most valuable and interesting works contained in it. Want of space for the present renders the exhibition of all these pictures impossible, and we shall therefore now consider only those already hung in the Gallery. Mr. Burton has found room for an exquisite work by Pietro della Francesca, two classical designs by Botticelli, a fresco by Signorelli, and a fresco by Pinturicchio.

The genius of Francesca is of a rare type. The source of the peculiar fascination exercised by his works can scarcely be explained by criticism, for although we recognise in them many of the known characteristics of the painting of his epoch, his invention and the spirit of his design are absolutely new and original. His composition is so simple and impressive that we do not discover the exact point where Art has begun to deal with natural form, and are inclined to accept the represented scene as something literally revealed to the painter with all its incidents already arranged by the happiest accident. His grouping is secured without apparent effort, each figure standing firmly and erect in its space, and uniting with its companions without the aid of any of the ordinary devices of composition. This impression of extraordinary directness and simplicity received from Francesca's pictures is not by any means associated with the sense of awkwardness that belongs to much early design. His pictures have a superior freedom of action and movement, as though he faithfully reproduced all he actually saw, seeing nothing but what was fit for the purposes of Art. That this result was gained only by severe study, and was in truth the effect of a close and even scientific knowledge of nature, we learn from the account of his life given by Vasari. The date of his birth is not accurately known, but it is fixed by most writers in the year 1415. It is certain that in 1439 he was working in company with Domenico Veneziano on some wall-paintings in the church of Santa Maria Nuova, at Florence; and again, in 1451, he was with the same painter at Loreto. It is remarkable that, in common with others of the great Italian painters, Francesca made a study of science as well as Art. Vasari tells us that Pietro in his youth "obtained a good knowledge of mathematics; and although at fifteen years of age he had already determined to become a painter, yet did he never abandon his former studies, but, indeed, produced great fruits in both arts. Some of his writings on geometry and perspective having, in fact, been preserved, it is proved that he was nowise inferior in these matters to any man of his time, or, perhaps, of any time before or after. This also his works in perspective do show, particularly a vase, drawn in such a fashion that one may see from before, from behind, and from the sides, at once both the base and the mouth, the which is surely a stupendous thing, he having finely rendered every minutia, and drawn the rings of those circles with the utmost grace."

From the same source we learn of the precise and systematic methods by which Francesca gained a knowledge of form and of

the movement of drapery. In the picture now before us it is possible to recognise the evidence of this precise spirit which animated Francesca's art, and which, combining with the perfect freedom and simplicity of his imagination, produced results that are at once both spontaneous and controlled. Here, in the shadow of a rough wooden hut, set in the midst of an uneventful landscape, is a group of angels standing over the body of the infant Christ. The child's form is laid horizontally across the picture upon a dark blue robe that also circles the Virgin mother, who kneels by his side in prayer. A little farther away sits St. Joseph, and behind are two rustic figures and the forms of oxen. The angels are gathered closely together in a group, and those who are foremost are playing, and those behind have their mouths shaped to some slow sweet song. It is delightful to note how this idea of music soft and sweet has influenced the whole composition. The action of the limbs of the angels, with the foot advanced in expectation of movement, is such as music makes natural; and with regard to the other figures, we may observe the calm attitude of St. Joseph, and the sweet, soothed countenance of the Virgin herself. Turning from the motive of the picture to the artistic means employed in its expression, we find everywhere that strange union of precision and freedom to which we have already referred. There is almost a geometrical character in the arrangement of the singing and playing angels—the two ranks set one behind the other; and yet so naïve and curiously simple is the composition that they impress us with the thought that they have wandered by some happy chance into the picture, and have ranged themselves without effort in this severely graceful way. Sometimes in the work of the earlier painters simplicity is associated with awkwardness; and we accept and pardon it then, because of the fresh and unconventional vision of which it is the symbol. The special and peculiar quality of Francesca's composition is the existence of this direct and unfettered vision, and, with it, the complete mastery and control of the artistic faculty. If we find that the movement touches closely upon the movement of nature, that is because the painter has exquisitely chosen his material, and not because he has not the instinct to reject such natural movement as may prove unfit for Art. The picture now secured by Mr. Burton for the National Gallery was first purchased at Florence by the late Sir Charles Eastlake, whose appreciation of the works of the early Italian schools did much to enrich our national collection. It was left in the hands of the dealer at Florence for a short time, Sir Charles being called away elsewhere, and on his return he found that the picture had been wrongfully disposed of to Mr. Barker. It now stands upon an easel in the large room of the National Gallery.

Among the scholars of Francesca, Vasari mentions the names of Luca Signorelli and Pietro Perugino. Of Signorelli, one of the greatest masters of the fifteenth century, we have up to this time possessed no specimen in our Gallery, and it is therefore matter of special congratulation that at last a very beautiful example of his art has been secured. How great a painter he was judged to be by those who came after him we have ample evidence to show. "I do not marvel," says Vasari, "that the works of Luca were always highly praised by Michael Angelo, nor is it wonderful that in certain parts of his 'Divine Judgment,' in the Sixtine Chapel, he should graciously have taken some of the inventions of Luca." And in another place he tells us that Signorelli was in his time "held more famous in Italy than any other painter has been

before or after; also were his works in higher repute. And this is so because in his great works he taught the manner of painting the nude form, and showed that, although with much art and difficulty, it is possible to make it appear lifelike." The picture, or rather we should say the fresco, now in the National Gallery, is called the 'Triumph of Chastity.' It represents a throng of maidens ranged across the design, and in the centre of them the form of the god of Love, bending on one knee, and fast bound with cords. The many ills which maidens receive from the wounds of love are here pictured as avenged. One maiden, with relentless haste, uplifts her arm to tighten the cord, another holds the blue bright wings in firm grasp, another has gathered the arrows of the god and keeps them fast, while a fourth is intent on breaking the bow from which so many cruel shafts have been sent. In the background are two other groups, wherein the same drama is being enacted. Each represents some form of vengeance: in one he is being driven violently forth, in the other he is bound and captive, led away in a triumphal car. The energy and completeness of design are noteworthy qualities of Signorelli's genius. The whole space is occupied with the movement of the various figures: each figure fits naturally into the space assigned to it. And in the colour there is a delicate and very beautiful harmony secured in the broad and general tones which are alone possible in fresco. Side by side with the dark tints of the flesh painting, a tender blue, like the blue of flowers, makes such a contrast as we find with the new growths of spring-time touching the warm, upturned earth. The picture is emphatically a most valuable addition to the National Collection.

Pinturicchio, the scholar and assistant of Pietro Perugino, is another of the celebrated painters of this period, of whose work the National Gallery stood in need of a worthy example. The fresco now purchased hangs beside that of Signorelli, and is of about the same size. Its subject has been variously described, but the most probable theory is that which assigns to the composition the title of 'The Return of Ulysses.' It matters not much, however, to the influence of the picture what was its precise motive. Its beauty and attraction now rest chiefly on the reflection it serves to give of the world that surrounded the painter, rather than of any more remote time, whether Greek or Roman.

Mr. Ruskin has said in his paradoxical way, that all the greatest Art is portraiture, and it is at any rate true that much of the fascination of the early Italian paintings depends on the painter's intentional or unintentional presentation of the actual Italian life. Here, in the work of Pinturicchio, we find a lady seated at her loom, in a chamber whereof one side lets in a pleasant view of undulating cliff and sunlit sea; tall ships are resting in the quiet bay, and from these vessels certain seafarers have landed—some of them are now pressing in at the open door of the room. There is grace in the figures, but it is not of the same order as the grace to be found in the design of Signorelli. The painter's vision is simple in its survey: it takes the actual forms within its reach, and seizes all the nearer opportunities of grace, without striving overmuch to fulfil the particular requirements of the chosen subject. We may note, as illustrating this temperament in the artist, the contrast between the forms close at hand, attractive by their reality and naïve movement, and the mythical dolphins that sport in the distant sea.

Two designs by Botticelli complete the list of the works purchased at the Barker sale, which are as yet exhibited to the public. These represent the classical side of Botticelli's genius, of which side the National Gallery had previously no example. One, the finer of the two as regards composition, is of Venus and Mars, surrounded by young satyrs. The god is sleeping, and as he lies, with head thrown back and outstretched limbs in the false security of love, the little satyrs make sport with his cast-off armour. Over the head of one his helmet is thrust down, while two more bear away the long spear. The second picture is of Venus with young Cupids. The Cupids are here the chief feature in the picture. Their grace of action is exquisite and enforced. It is curious to note how completely in these two pictures the painter has endeavoured to cast off the tenderness, and almost personal sentiment, of his religious pictures. He has striven to attain to the gladness and freedom of classic Art, and, so far at least as sentiment is concerned, he has fairly reached the ideal. In workmanship there is more sense of failure, for Painting had yet to await the development that could compete with the full powers of classic Art.

J. W. COMYNS CARR.

## CORRESPONDENCE.

### ART-EDUCATION IN INDIA AND ITS RESULTS.

To the Editor of the ART-JOURNAL.

SIR,—I avail myself of the opportunity you afford me of giving an epitome of my experience of Art-education in India during the last thirty-two years, as there are doubtless many of your readers who are interested in the subject.

It may not be out of place here to draw attention to the first efforts that were made to introduce a taste for the Fine Arts in India. A very able artist, named Chinnery, a contemporary of Prout and Copley Fielding, who had acquired considerable dexterity in painting in water-colours, and also in oil, went to Madras about the year 1820, and commenced his career as a portrait-painter and teacher of drawing, painting, and sketching from nature. He did not meet with much encouragement in Madras, though he painted several clever portraits, chiefly of a small size, and in the broad, simple, effective style of Raeburn, the colours being laid on in a bold, massive way, and with a full brush. The likenesses were considered good, and he infused into them life and animation; they were usually finished in three or four sittings. There was a warmth and richness in the flesh-tints, and a cleverness in these portraits which attracted attention, and led at first to several commissions, but there was no continuous field for this branch of Art in Madras, as the European population was limited, and the natives were too poor to pay for pictures. Mr. Chinnery was so much struck with the beauty of the Indian scenery and the graceful elegance of the native figures, that he devoted much of his leisure time to sketching from nature; he also attempted to introduce lithography in Madras, and trained Mr. Just Gantz and his brother,

who subsequently carried on the arts of painting and lithography; he also instructed a few native artists, who obtained remunerative employment under Government. Mr. Chinnery remained only a few years in Madras, and removed to Calcutta about the year 1816. He there found a wider field and more liberal encouragement for Art, associating with a number of amateur-artists, in conjunction with whom the Calcutta Sketching Club was formed. So indefatigable was he, that he rarely allowed a day to pass without sketching something from nature, either in pencil or water-colours, and in consequence of this industry he acquired great facility, and rapidity of execution—qualities which are of great assistance to the artist in sketching figures from life. He remained in Calcutta for several years, and visited Singapore for the benefit of his health, after which he proceeded to China, where he spent the remainder of his life, and devoted most of his time to sketching and painting from nature. I allude to Chinnery at some length, as he was among the first pioneers of the Fine Arts in the East, and he became one of the best sketchers of Eastern figures, besides acquiring great power and breadth of light and shade, combined with a very harmonious style of colouring. He was a true artist in every sense of the word—genial, kind, and considerate to all who took an interest in the fine arts, devoting much of his time to the instruction of amateurs in all branches of the service, and not disdaining to instruct East Indian and native artists in Madras, Calcutta, and China. I think it a duty to pay a tribute of respect to the memory of one who did so much for Art in the East, as I found, after twenty-seven



years, traces of his successful efforts to diffuse a taste for the fine arts in Madras and Calcutta. It was in China, however, that Chinnery achieved his greatest success, and I have been told by distinguished officers who were engaged in the Chinese wars in 1841 and 1860, that he was as assiduous in sketching and painting from nature in that country as he had been in India. If on a future occasion you could find space for a few facsimile etchings after pencil-sketches by Chinnery, I could supply you with copies of some, which for vigour, truth, and individuality, would bear comparison with the sketches of Rembrandt; while many of his last works, executed in China, are equal in drawing, taste and lifelike expression to some of the best drawings by Tenniel, Leech, or some of our modern artists.

From this prefatory tribute to the memory of one who was little known in Europe, but was great as a sketcher of telling scenes of everyday life in the East, I shall pass on to the year 1841, when I went out to Calcutta with the promise of an appointment as a medical officer in the Honourable East India Company's service. I had wished as a boy to be an artist; but as my parents thought it a precarious profession—which it certainly was in those days—I studied medicine, surgery, anatomy, and a host of scientific subjects, with painting, etching, and modelling as amusements. The studies which I afterwards found to be most practically useful in India were botany, mineralogy, practical chemistry, and analysis of soils; drawing, painting, and etching—and for the study of these three I had enjoyed a special training, having been anatomical draughtsman and assistant-dissector in the Royal Infirmary of Edinburgh for a period of eight years. I also found use for the lessons in etching and modelling I received in Paris, and for pottery and veterinary surgery, which I studied in Portobello and in Edinburgh.

I may now give you an epitome of how I was able to apply a good deal of the artistic education I had received to profitable account; the scientific education I also found of great use in many ways during the whole period of my Indian career.

I was disappointed in getting a medical appointment for Bengal, but in 1843 I obtained one for the Madras Presidency, and after doing probationary duty with the artillery for five months, I marched, or was attached, to twenty-three different regiments of European and native cavalry, artillery, and infantry. During the first four years, I was almost constantly marching with troops, and saw many amusing, as well as stirring scenes of active life, of which I took sketches. I also kept a diary, and formed large collections of dried plants, minerals, fossils, and shells. These collections for the first twenty years were presented to the different museums which were being instituted in Southern India, and to local libraries and reading-rooms. The collections of minerals, fossils and shells I formed during the last ten years of my service, I have brought home for the use and instruction of my boys. I also assisted in preparing special collections of minerals used in arts and manufactures for European exhibitions. After marching for upwards of 5,400 miles, and with hardly any rest or intermission, I was appointed to the medical charge of the Zillah of Chingleput, thirty-six miles from Madras, and when there I formed collections of the minerals and plants, with drawings of the insects of the district. At the suggestion of Captain Best, the engineer, and the Hon. W. A. Morehead, who was then Civil and Sessions Judge of the district, experiments were commenced to improve the bricks, tiles, and pottery of Southern India. The suggestion met with the approval of the Marquis of Tweeddale and the Madras Government. Twenty-five prisoners in the Chingleput gaol were instructed in these branches of industry under skilled potters and brickmakers, obtained from European regiments. The experiments proved successful, and were repeated in a number of gaols in other parts of India. In 1850 I was appointed surgeon of the first district in Madras, and in that year the first School of Arts in India was commenced, and the first Exhibition of Fine and Industrial Arts was held in the Banqueting Hall under the patronage of Sir Henry Pottinger. For five years this school was supported by myself, aided by payments of one rupee monthly from each pupil. I gave up the lower part of my house, my library, sketches, and studies, and contributed about £240 annually, the pupils paying about £216 more. This gave us a good sum monthly to purchase benches, tables, and school-furniture, and to remunerate some of the teachers. I found the two brothers, Messrs. Gantz, who had been trained under Chinnery, and two other talented East Indians, Messrs. Fougeca, able assistants, and after a trial of five years I was able to report favourably to Government of the progress made in drawing, etching, wood-engraving, modelling, and pottery. A committee was appointed by Government to report upon the experiment. I was relieved from most of my medical duties to be put in charge of the school. An able assistant, Mr. Archibald

Cole, was sent from the Kensington School of Design; he succeeded so well in training native pupils, that after his death the various branches he superintended were successfully carried on by some of them. A grant of £600 was made by Government for procuring good casts, oil-paintings, and tools, for the school; temporary quarters were also provided for its accommodation. This gave a great impetus and an encouragement to both the masters and the pupils, the number of the latter rising from 200 to upwards of 400 in daily attendance. A number of the prize-students obtained remunerative employment yearly under Government, in the railways, in private workshops, and as teachers in other schools. My services were retained by Government for employment on scientific and other committees—as, a drug committee, of which I was secretary for three years; a sanitary committee for the town of Madras; a farm committee, of which I was a member for about five years; and the committee of the Agri-Horticultural Society, of which I was honorary secretary for six years. The School of Arts was of great assistance to these societies in drawing, etching, engraving, and painting illustrations for their proceedings, as well as in making useful and ornamental terra-cotta works, draining-tiles, and flower-vases.

Illustrated reports of the progress made in the school were published from time to time, and numerous applications were received for advice and assistance in establishing other Schools of Art. I was asked to draw up the suggestions for these, to supply some of the teachers and tools, and to recommend the best studies and appliances for instruction. In Bombay a School of Arts was commenced under the liberal patronage of Sir Jamsetjee Jeejeebhoy, Bart., for which school five teachers were sent from the Department of Science and Art, Kensington. Others were established in Calcutta, under the direction of Mr. Hover Locke from the same department; in Jaffna, Ceylon, and in the States under their Highnesses the Rajabs of Travancore, Vizianagram, and Jeypore. The last of these has been very successful, partly on account of the liberal support afforded by His Highness the Maharajah, who has done more to advance civilisation and education in his territories than any other native prince in India. The success is also in some measure due to the zeal and talent of Dr. De Fabek, the superintendent. Assistance has been afforded from the Madras School of Arts to thirty-three schools in all, but in a few of these only rudimentary drawing and some very simple branch of Art-industry has been attempted.

In commencing the Madras School of Arts, I felt that Industrial Arts were more likely to be of use to the pupils at first, by supplying remunerative employments for the successful students; but I always thought that our efforts should afterwards be directed to the higher branches of the Fine Arts. I also felt that unless the hearts, the sympathies, and the affections of both the pupils and the teachers could be reached, no satisfactory progress would be made. That this was accomplished is proved by the fact, that upwards of 4,200 pupils received instruction in the Madras school from the time of its establishment in 1850 to the year 1873, and that out of that number a very large percentage obtained remunerative employments. The Madras Government very liberally supported the recommendations made by the committees appointed to report upon the school, and there is every prospect that Schools of Art will be further extended in India every year; but we must bear in mind that we have to deal with questions of more importance than mere Artistic or Industrial Education for the rising generations in India; and we would do well to remember that nearly two thousand years ago the Art-Industries of the East had attained to a perfection that has hardly been surpassed in later times; that many of these industries—as Cashmere shawls, embroideries in gold, silver, silk and velvet; carpets and rugs, fine muslins, the gold and silver chasing and filigree works, ornamental mats, the carvings in stone, granite and marble, and the finer carvings in sandal-wood, ivory, and horn—can hardly be surpassed in any other country. We have already deprived India of some of her most remunerative industries, let us take care not to disturb those that have been so nearly perfected. The Fine Arts have not received that attention amongst Eastern nations which has been bestowed upon them in Europe; but the natives are beginning to perceive how highly painting and sculpture are appreciated and encouraged in Great Britain and other countries. Let us take care that we give them such Art, and only such, as will elevate their ideas. The native taste may be directed to what is tawdry, tinselly, or sensual; instead of these, let us give what is pure, instructive, elevating, and telling for good: the natives of India have taste and sense enough to perceive the difference; let us use the Fine Arts as a lever to elevate, refine, and purify India.

ALEX. HUNTER, M.D., &c. &c.

18, Belgrave Crescent, Edinburgh.

## ART IN CONTINENTAL STATES.

BERLIN.—*Statue of the Count de Moltke*.—This work, says the *Fédération Artistique*, now in the hands of the sculptor Brunow, at Berlin, and which is designed to complete the monumental memorial of the field-marshal, at Parchim, advances in satisfactory progress. Already a model statue has been prepared by the artist, of about half the height of the final colossal creation—that is to say, four feet. It represents the great strategical soldier erect, the attitude calm, the head uncovered, slightly bent, with an expression of deep reflection. A mantle drapery is well adjusted to the more minute detail of uniform. The physiognomy is extremely fine and strikingly successful in resemblance. In a word, we are promised a *magnum opus*.

BRUSSELS.—M. Emile de Meester de Revenstein, formerly in the Belgian diplomatic department, and a famous *virtuoso*, has presented his acquisitions to the Prince de Ligne, for the Belgian Museum of Antiquities, conditionally that the collection be kept intact under the title of the Musée de Revenstein. It is divided into twelve sections, consisting of Egyptian objects, painted vases, terra-cottas, jewellery, ivories, glass, engraved stones, Belgio-Romano antiquities, &c. &c.; and the whole are fully described in two printed volumes of nearly a thousand pages. The estimated pecuniary value of the collection amounts to more than £16,000.

THE HAGUE.—Among a collection of sketches and drawings, by old Dutch masters, belonging to M. Van der Willigen, sold in this town in the month of June, were the following:—'Landscape and Animals,' N. Berchem, £37; 'View at Rheenen,' A. Cuyt, £78; 'Marriage of St. Catherine,' painted on ivory, Goltzius, £28; 'Watering the Flock,' Hobbema, £78; 'A Dance in a Cabaret,' Van Ostade, £28. The next five are by Rembrandt: 'The Descent from the Cross,' £141; 'The Star of the Magi,' £296; 'A Sleeping Lion,' £270; 'Three Eastern Figures,' £113; 'An Eastern Figure,' £130; 'The Accouchement,' C. Troost, £128; 'Nine-pin Players,' A. Van der Velde, £50. The sale of this portion of the collection, which numbered nearly three hundred works, produced about £2,300.

MILAN.—Italy is about to commemorate Napoleon III. with a statue at Milan. It is to be equestrian, and of bronze, 3 metres 50 in height, with a granite pedestal of 4 metres 50. The execution of this work is entrusted to the sculptor Barzaghi.

PARIS.—The friends and admirers of the painter Corot, feeling indignant that his claims to the Grand Medal of Honour have not yet been recognised by those empowered to make such award, are endeavouring to promote a subscription to present him with some testimonial which shall mark their appreciation of his genius.—The *Salon* has closed after a season reported to have been more successful than at any former period.—The exhibition of the works of Prud'hon closed in the month of July, after being open during two months, and producing £760. The expenses amounted to £280, leaving a balance of £480 to be handed over to the artist's grand-daughter, Madame Quoyeser, for whose benefit the exhibition was organised. Prud'hon died in 1823.—The *Moniteur des Arts* extracts from the *Journal des Arts de Belgique* a strange story to the following effect:—The collection of pictures belonging to the Duc de Montpensier was packed up preparatory to being sent for exhibition to the Royal Academy of London, but the Landseer Exhibition having been decided on, intimation was given to the noble duke that no room could be found for his paintings, which were then at Gibraltar, when an American, named Arthur Codman, heard of them, and proposed to take them to Boston for exhibition at his own expense, and guaranteeing to their owner the sum of 500,000 dollars. The Duc de Montpensier accepted the offer, and the collection will be hung in the Boston Athenæum.

*French Art-Arrangements*.—In our July number we noted an incident in reference to recent French Fine-Art arrangements which gave to the concurrence of cross-purposes a signally untoward illustration. The new *Directeur des Beaux-Arts* obtained from the *Ministre d'Instruction* the foundation of a second Roman prize—a three years' residence in Rome—to be conferred on the artist, under thirty-two years of age, who should, according to the verdict of a jury, have produced the best picture in the year's exhibition. This measure, it appears, was obnoxious to many in the profession, and, among others, to the jury who were appointed to realise the transaction. They accordingly withheld a return, and so the liberal measure of the *Directeur* was neutralized and rendered nought. So at least it seemed, provision not having been made to supersede the first jury by the nomination of a second. The *Ministre d'Instruction*, however, did not take this view of the matter, but resolved to remedy the obnoxious default by an exercise of his own prerogatives. He himself then made the election, and awarded the Roman prize. To render his

proceeding the more secure, on the question of merit, and at the same time place the jury in an awkward position, his choice fell on the artist upon whom, according to the award of the jury of the year, the chief gold medal was conferred. Thus M. Lehoux had the gratification to carry off the double honours of the year. Provision, it may be suggested, should be made against the recurrence of a transaction so ill-timed and unreasonable.

Monsieur de Chennevières has, it would seem, been equally infelicitous in respect to the other more important work, with the proposition of which he inaugurated his entry into office—the internal decoration of the Basilica of St. Genevieve. To carry out the vast project, he reserved the nomination of the artists to whom it should be confided. *Hinc ille lachryma*. The whole profession took this in very ill part, considering that it was a case for competition. It is affirmed that many even of the nominees to these great functions, moved by a modest concurrence with the opinions of their brethren, declined the honours tendered to them. The result was that an address was presented to the *Ministre d'Instruction*, praying that on this great occasion the principle of nomination should be superseded by that of competition. In consequence of these *contretemps*, M. le Marquis de Chennevières tendered the resignation of his office, which, it appears, was not accepted.

Sir Richard Wallace has expended, it is affirmed by the *Chronique des Arts*, 280,000 francs (£11,200) on the purchase of works from the exhibition of this year in the *Palais de l'Industrie*.

*Cabanel and the French School*.—If judgment were determined, as to leadership in a school of Fine Art, from the circumstance of predilection as a master, then assuredly to Cabanel would be assigned that high position amongst the French. The catalogues of yearly exhibitions in the *Palais de l'Industrie* give evidence of this, in the frequency of the expression "*élève de Cabanel*," being attached to the names on canvases. In the present year this was signally exemplified in connection with the name of Pierre-Adrien-Pascal Lehoux, first gold medalist, and moreover first recipient of the new *Prix du Salon*, conferring a three years' residence in Rome, as just stated in a former paragraph. A more striking evidence of the fact may be recognised in the incident that, on the recent contention for the pupils' *Prix de Rome*, out of ten candidates seven came from the Cabanel *atelier*, and to two of these were assigned, upon a unanimous decision of the jury, the highest honours, viz. to M. Paul-Albert Besnard the Roman privilege, and the second *Grand Prix* to M. Leon-François Commerce. M. Cabanel has always, it must be admitted, held a very high place in public estimation. His works have ever been marked by a touching sincerity of feeling, colouring of deep and subtle force, and a very felicitous treatment of subject.

NEW YORK.—Mr. J. W. Bouton, of this city, announces for publication, to subscribers only, a work by George Henry Felt, the nature of which will be best understood by the title:—"The Kaballah of the Egyptians and the Greek Canon of Proportion: the Normal Law of Being and of Beauty applied to Art, Sculpture, Architecture, Symbolism, Language, Natural Law, and Science; and the Deciphering of the Hidden Meaning of the Sculptured and Written Egyptian and Hebraic Religious Records." A prospectus of the work is in our hands, stating that it will be published in ten parts of sixty-four pages each, with more than one thousand illustrations, and will appear simultaneously both in America and in Europe. Mr. Felt's discoveries, as they may be called, appear to have been most favourably received by a large number of eminent theologians and men of science in New York.

RHEIMS.—An interesting collection of Roman antiquities has recently been turned up in a field near Rheims. Amongst these are a hundred vases of the time of Cæsar, some in glass, and said to be of a very superior type. Here also is a very heap of coins, silver and copper, with effigies of various emperors; bracelets in bronze; rings set with precious stones; urns, &c. In the same quarter was found the sarcophagus of a vestal virgin, the skeleton of which had, at the neck, a collar of silver coins, with heads of the Emperor Probus, Gallus, Claudius, and Valerianus. All these objects have been safely deposited in the Museum of Rheims.

TORONTO.—In June the Ontario Society of Artists held, at Toronto, their annual exhibition, which was opened with a *conversazione*. Many of the pictures, particularly the landscapes, our correspondent informs us, are of surpassing merit. Mr. Marshall Wood, the sculptor, has lately had on view, in the House of Commons at Ottawa, his model for the improvement of the grounds of Parliament House. It is a very attractive design, and if carried out as proposed, will add materially to the appearance of the public buildings.

## LIFE ON THE UPPER THAMES.

By H. R. ROBERTSON.

## XXXI.—GUDGEON-FISHING.



It may occur to some of our readers that such occupations as this, and one or two others of the series, can hardly be classed as illustrations of the industries connected with the river, which we stated it was our intention to describe and portray. We would reply that though to those who hire the punt and man for the day, and sit comfortably discussing at intervals the merits of pigeon-pie and claret-cup, the term "industrious" would be somewhat ludicrously misapplied, yet to the man (hired with the punt) it is quite another thing. What may be sport to us is serious work to him, and probably not that part of his work most to his taste.

Roach, barbel, and gudgeon fishing present much the same appearance to a casual observer. All three are best carried on from a punt at a spot which is, by experience, known to be a good swim for the respective fish. In gudgeon-fishing it is chiefly necessary to rake the bed of the river well, to plumb the depth, and to let the bait (a small red worm) just touch the bottom. Raking the ground, and now and then throwing in a handful of river-sand, are found to attract the gudgeon sufficiently, without the use of

any other ground-bait. It is said that gudgeon are soon satiated, as their digestion is slower than that of most fish; thus, to throw in any other food than the bait on the hook would be attracting the fish to little purpose.

The man habitually sits astride the well of the punt with a flower-pot before him, in which are the worms for bait. He is thus ready to detach the fish from the hooks as soon as caught, dropping them into the well, and rebaiting the hook, if necessary. The poles to which the punt is tied are called ri-pecks, and they, as well as the punting-poles, are young larches, grown for the purpose. Ash or birch are used when the larch cannot be obtained, but the latter is far preferable. This wood is found to resist the water, almost for ever, without rotting. The piles of this timber, on which the houses of Venice were built so many hundred years ago, are still as fresh as when first put in. Stakes of it have been tried in the decoys of Lincolnshire, which, between wind and water, have worn out two or three sets of oak-stakes without discovering any symptoms of decay. The best larches for this purpose are grown on the side of hills, thinly planted. They are then said to run up well, and to become both flexible and tough.

But to return to our gudgeons. As many as twenty dozen of these little fish are occasionally taken in the day by one rod.



Drawn by H. R. Robertson.]

Gudgeon-Fishing.

[Engraved by W. J. Palmer.

They are considerably in request for the breakfast-table at the hotels on the river-banks, and are purchased from the fishermen at sixpence the dozen.

Gudgeon are much used as bait when trolling for jack, and as a live-bait for various large fish. When the fisherman requires them for this purpose, he seldom has recourse to the rod and line, but employs the casting-net, which soon supplies him with as many as he wants.

Old anglers tell us that the gudgeon are on the decline in the Thames, both as to number and size. They "remember the time" when eighty dozen were to be taken in the day by the party in one punt. "Now, at the present time, in a take of fifteen or sixteen dozen, it is seldom a really sizeable fish gets in the wells. If the extremity of the bye-laws of the fishery were carried out, every gudgeon fisher, as he carries away his fish, would be indictable for taking unsizeable fish. The gudgeon are largely required

as bait for the anglers, and where minnows are not always to be had, they have to supply their place. Thousands upon thousands are annually used as bait for night-lines, and every effort should be made to prevent such an annihilating agency from being employed at all. In addition to the frightful destruction of gudgeon and other small fry, trout and other valuable fish are caught on the night-lines. Let the fishermen be permitted to lay their weels in any portion of the river, but make the laying of night-lines a punishable offence. The eels themselves consume vast quantities of gudgeon. Some few years ago a fisherman cut open two eels in my presence, and we found nearly a dozen gudgeons in them.\*

#### XXXII.—BALLASTING.

By "ballasting" is meant raising the gravel, &c., from the bed of the river. The channel is thereby deepened, and the naviga-

tion consequently facilitated in the dry months: during the rainy season the passage of the surplus water is thus assisted, and the chance of floods diminished. As to the extent to which floods in this district might be prevented, Mr. Greville Ffennel writes:—"The conditions, which have to be taken into account, if thoroughly examined, might render a knowledge of the approach of floods a matter almost of certainty. It is, however, still a source of reproach that the possibility of their occurrence should be admitted above Oxford, as these inundations are directly the result of mechanical obstructions capable of removal. Indeed, certain alterations, and doubtless improvements, of late years had caused a few of our sanitary reformers to indulge in the hope that a flood in Oxfordshire had become merely matter of history. The last week's experience must, however, have dispelled such a delusion; and those who are not satisfied with evidences from *terra firma*, have but to look around from the leads of the Rat-



Drawn by H. R. Robertson.]

Ballasting.

[Engraved by W. J. Palmer.

cliffe Library to witness the great extent to which the inundation reaches, affecting, as it does, not only the counties of Oxfordshire, Berkshire, and Buckinghamshire, but those of Northamptonshire, Gloucestershire, and Warwickshire, which supply the respective rivers of the Cherwell, Wenlode, Isis, Ray, Thame, Windrush, and other important watercourses of the Upper Thames valleys. Dr. Acland, about the year 1850, pointed out the serious nature of these floods in an able work, taking for his text, 'How much our climate affects the heads and hearts, especially of the finest tempers, is hard to be believed by men whose thoughts are not turned to such speculations.' This eminent physician further drew these inferences from a series of most carefully arranged statistics: 'First, that the inhabitants of the Isis and Cherwell

valleys, and of the lesser tributaries which pour into them, would have better health if the ground they live upon were drier. Secondly, that the owners and the cultivators of these same lands would have fuller purses if the waters were under so regular and complete control as to avoid, as far as possible, the extremes of over-saturation and of drought respectively.' This was printed nearly a quarter of a century ago! and it was then conceded that 'both the University and the city are becoming fully alive to these conclusions; and it remains only for the occupiers of land to join committees already formed by members of these two bodies,' &c. Yet Oxford is now, in 1874, literally surrounded with water, which subjects those who would go from place to place to take boat over what ought to be dry land, or to make considerable detours if on foot or by horse. Many have followed Dr. Acland in this good work, notably the energetic town clerk of Oxford,

\* W. H. Brougham. *The Field*, Sept. 20, 1873.

Mr. G. P. Hester, who, being moreover a practical angler, and well acquainted with the whole of the aquatic districts in question, might be presumed to bring convincing experience to bear wakefully upon the slumbering faculties of those most interested. Then came Dr. Haviland, with his fever and cancer maps of the Thames valley, showing beyond a doubt that the inner margins of these visitations as clearly defined the ravages of these diseases as it was possible to trace. And all this to no avail, for the infliction is as great as ever. Sandford Mill still stretches across the Thames from bank to bank, the navigation is suddenly and completely stopped; and what is emphatically a national disgrace may still be perpetuated from year to year. Well may it be asked by visitors to this otherwise most beautiful and highly favoured town: How is it that a city situated on the chief river of a kingdom such as England should be subject to evils of which a small Dutch farmer would be ashamed? that around a university town—a centre, therefore, of knowledge and intellectual progress—

up to nearly the end of the nineteenth century such a state of things should be allowed to exist?"

To much the same purpose wrote John Taylor more than two hundred years ago:—

"Were such a business to be done in Flanders  
Or Holland 'mongst th' industrious Netherlanders,  
They to deepe passages would turn our hills,  
To windmils they would change our water-mills,  
All helpers unto this river they would ayd,  
And all impediments should be destroyed."

#### XXXIII.—SHOOTING AN OTTER.

Without at all disputing the fact that a good many fish fall victims to the voracity of each otter which is suffered to survive, we cannot help putting in a mild plea on behalf of the species. There are now so very few of the tribe left near the river, their enemies have had such constant success, that from the victors we



Drawn by H. R. Robertson.]

Shooting an Otter.

[Engraved by W. J. Palmer.

would now petition for a cessation of hostilities. The difference which the few remaining otters make to the total quantity of fish in the river must be but a minute fraction, surely not enough to justify the complete extermination of "so interesting a native." Only once have we had the luck to view one of these graceful creatures in the Thames, and we do not think that more than two or three are ever seen in one year. The fact of the presence of an otter being detected anywhere seems to call for immediate notice in the *Field*, usually accompanied with talk of rewards for its destruction. The animal is generally alluded to in more vituperative language than would have been thought to exist in the vocabulary of the "gentle" angler, and should the death of the poor beast be compassed, the glory supposed to attach to the exploit is ludicrously out of proportion to the occasion.

The following particulars regarding the otter are to be found in the "Museum of Animated Nature":—

"This well-known species is by no means confined to the lakes and rivers of Europe, but abounds also on many parts of the coast,

being common on the shores of Scotland and Ireland. It is during the night that the otter carries on its work of slaughter; sly and recluse, it lurks by day in its deep burrow, the mouth of which is concealed among masses of stone, the luxuriant herbage of some steep bank which overhangs the water, or beneath the twisted roots of an overshadowing tree.

"The movements of the otter are remarkably graceful, and it swims at every depth at great velocity; every now and then it comes for a moment to the surface to breathe, previously expelling the air pent up in its lungs, which, rising in bubbles, marks its sub-aquatic course. Having taken breath afresh, it dives noiselessly, like a shot, and gives chase to its prey, which it follows through every turn and maze, till at length the exhausted victim can no longer evade the jaws of its rapacious foe. Whoever has witnessed the feeding of those which from time to time have been kept in the gardens of the Zoological Society, cannot fail to have remarked the fine sweep of the body as the animal plunges into the water, its undulating movements while exploring its prey, the

swiftness and pertinacity of the pursuit, and then the easy turn to the surface with the captured booty. This is generally devoured before the chase of another fish is commenced; sometimes, however, instead of treating them thus separately, the otter contrives to bring up several at a time, managing not only to seize them, but to carry them hanging from its mouth. In eating them it commences with the head, which it crushes in an instant between its teeth. Eight or ten moderate-sized fish serve for a single meal; but it is well known that in a state of nature the otter slaughters a much larger number of fish than it devours; hence some idea may be formed of the havoc occasioned by a pair of otters in support of themselves and their young. Indeed, the animal seldom devours more of a fish than the head and upper portion of the body. When fish is scarce, the otter will feed on frogs and water-rats. It has even been known to resort far inland to the neighbourhood of the farmyard, and attack lambs, sucking pigs, and poultry, thus assuming for a time the habits of its more terrestrial congeners. In winter, when the smaller streams and ponds are frozen, the otter wanders in search of places in the river, the depth of which secures them against the effects of the frost, or travels down the smaller streams to the large river into which they merge, and there continues its work of destruction.

“Otter hunting was among the favourite field sports of our ancestors, and is still eagerly carried on in the islands of Scotland, where the difficulties of the chase, from the rocky, broken nature of the shore, add to the excitement. At Carlisle, and at three or four other places in England, packs of otter hounds are still kept up.

“The common European otter measures about two feet two inches in the length of the head and body, the tail being one foot four inches. Its usual weight is from twenty to twenty-four pounds, but instances

have been known in which it has attained the weight of forty pounds. Those that frequent the sea-coast are generally larger and darker-coloured than the otters of inland rivers or sheets of water. The female produces from three to five young, and is devoted to them, nursing them with the greatest assiduity.

“The otter is intelligent, and when taken young easily tamed, and may be taught to assist the fisherman, by driving shoals to the nets or by catching salmon. Daniel, Bewick, Shaw, and Goldsmith, record instances in which the otter has been domesticated, as do also Mr. Bishop Heber noticed in India, on one occasion, a number of otters tethered by long strings to bamboo stakes at the water's edge, and was informed that it was customary to keep them tame, in consequence of their utility in driving the shoals of fish into the nets, as well as bringing out the larger fish with their teeth.”

Some curious particulars respecting the otter are to be found in the “Complete Sportsman, or Country Gentleman's Recreation,” by Thomas Fairfax, Esq. (not dated). The following sentence is a specimen of that gentleman's style: “He is a very subtil and crafty beast, and endowed with a wonderful sagacity and sense of smelling, insomuch that he can directly wind the fishes in the water a mile or two distance from him.” Mr. Jesse, in his “Gleanings from Natural History,” narrates an incident in evidence of the devoted affection that the otter bears to its young. In the case of some young otters being taken alive and put into a sack on board a boat, the old otters persistently followed the captors ten miles up the river (the Indus); and whenever their progeny uttered a wailing noise, they not only approached the boat, but even attempted to get into it, with utter disregard of the danger to themselves. According to

Fairfax, the flesh of this animal is said to be “cold and filthy.”



Martins.



Nets drying.



Water-Wagtails.

## THE EAST HADDON HOGARTHS.



IN November, 1872, shortly after the death of Mrs. Sawbridge, the owner of East Haddon Hall, an old Northamptonshire manor-house, the books and pictures which it contained were sold by auction, by Messrs. Macquire and Walker, of Northampton. Among the pictures were twelve old paintings, several of them much the worse from bad varnish, or from having been hung where the sun shone full upon them; they were catalogued as "Twelve oil paintings by Hogarth, illustrative of 'Hudibras.'"

For this extract from their catalogue, my thanks are due to Messrs. Macquire and Walker, who, on being, in 1874, applied to by a Northamptonshire friend of the writer's for one of the catalogues of this 1872 sale, finding that every duplicate copy had been destroyed by them, most courteously cut out, from the single copy of the catalogue preserved for business purposes by themselves, the portion relating to the Hogarth pictures, and sent it.

These twelve Hogarth paintings were, at the East Haddon Hall sale, bought, as a joint speculation, by two London booksellers, who had been attracted to the sale by the catalogued contents of the library of the Hall. Early in the present year they parted with their Art-purchase; and the new owner, believing the pictures to possess peculiar interest, as being twelve of the earliest extant paintings by Hogarth, and as such, curiously illustrative as well of his early style and power as a painter, as of the effects of his long apprenticeship to engraving on silver, and to the influence which his study of the works of Jacques Callot exercised over his designs, has sent them to the Kensington Museum, to give the authorities there the opportunity of selecting the best preserved and most characteristic for exhibition.

The paintings form a single series corresponding to, but far from identical in their details with, the series of twelve large Hudibras engravings published in 1726, five or six years after Hogarth had completed his apprenticeship to Gamble, the silversmith of Cranbourn Street, Leicester Fields, and three years before his runaway marriage with Sir J. Thornhill's comely daughter.

Ireland, in "Hogarth Illustrated from his MSS.," tells us (vol. i. p. 29), speaking of the artist, that, "By seventeen \* small plates, with a head of the author, for Butler's 'Hudibras,' he first became known in his profession. In design they are almost direct copies of the same book, published sixteen years before. Whether this originated from a wish to save himself the trouble of original designs, or in the twenty booksellers for whom this (1726) edition was published, it is not easy to determine." Ireland adds, "The large series on that subject were published in the same year."

Ireland is far from correct in asserting that the engravings designed by Hogarth for the duodecimo "Hudibras" of 1726, are "direct copies" of the anonymous "cuts" of the smaller 1710 edition of the poem, which have been attributed to a refugee Walloon engraver, named Le Pipre, an artist of no great merit, if we may judge from the fact that in the extensive collection of prints possessed by the British Museum, no single specimen of his work is to be found. Walpole had, in his "Anecdotes of Painting," previously insisted on this want of originality in Hogarth's designs for "Hudibras." After a careful comparison of the engravings of the 1726 duodecimo, with the cuts of the smaller 1710 edition, the imputation of want of originality seems to me to be about as well founded as a charge against Shakespeare of want of originality as a dramatist would be, on the ground that he borrowed the rough plot of many of his plays from tales which were current in his day. Ireland, with far more reason, combats Walpole's deprecating criticisms of Hogarth's Hudibras engravings, as wanting in humour and merit, no less than in originality. "If," says Ireland, "these plates are to be considered as copies, they ought not to be produced as a criterion. If compared with those from which they are taken, it is not easy to conceive a greater superiority than Hogarth has attained over his originals."

"Hudibras" seems to have furnished Hogarth with subjects on which he dwelt with special pleasure, and to his first designs for these he kept

adding variations and improvements. The superiority of his twelve large Hudibras engravings over his own sixteen designs for the duodecimo of 1726, is as marked as is the advance in those duodecimo designs over the anonymous cuts of the 1710 edition; and some of the East Haddon Hudibras paintings, in like manner, amplify and improve upon the large engravings to which they correspond. In defending the Hudibras engravings from Walpole's criticisms, Ireland adds a remark, which may account for this continued improvement: "We are further supported by the opinion of the artist himself, who, on the assurance of his widow, always declared it was his favourite work, and that, whenever he met an early set of the impressions of the plates, he never failed to become a purchaser." (*Ireland's Hogarth Illustrated*, vol. ii. p. 18.)

Ireland, who obtained Hogarth's autobiographical notes and papers from Mrs. Lewis, of Chiswick, to whom Mrs. Hogarth left them, in an earlier passage of the work from which we have quoted, insists on the artist's fondness for his Hudibras designs. "Hogarth," he says, "seems to have been particularly partial to this subject; for, previous to the twelve large plates, he painted it in oil;" and he adds, "The twelve original pictures, somewhat larger than the prints, are in the possession of the Editor of these volumes." (*Ireland's Hogarth Illustrated*, vol. i. p. 33.)

In a later work, the "Anecdotes of Hogarth, written by himself," and edited with lists of his paintings, drawings, &c., by J. Nicholls, we find a further mention of Ireland's twelve alleged paintings by Hogarth, which, if genuine, Nicholls would arrange, as being, with the twelve East Haddon pictures, the earliest extant paintings by Hogarth. At page 349 of the "Anecdotes," Nicholls, alluding to these twelve Ireland pictures, writes as follows:—"Twelve pictures of 'Hudibras' bought in Mr. John Ireland's sale for fifty-two guineas, by Mr. Twining, in whose possession they now are. Copy of Mr. Ireland's will:—'I leave it as my dying declaration that the twelve pictures of Hudibras were as certainly (in my most decided opinion) painted by Hogarth as the "Marriage-à-la-Mode" was; and this opinion is founded on the most deliberate examination, and has been coincided in by the best judges of painting that I know.'" To which assertion Nicholls appends the following note:—"Notwithstanding this solemn declaration, this important series of paintings is supposed by competent judges to have been painted by Heemskirk."

In addition to this set of Ireland pictures, Nicholls mentions yet another set of twelve paintings, designs on *panel* illustrative of "Hudibras," sold at Southgate's as Hogarth's handiwork, but pronounced by Sir Thomas Lawrence to be by Vandergucht. If Mr. Twining would send up his twelve Ireland paintings to the South Kensington Museum for comparison with the East Haddon Hogarths, it is quite possible that such comparison might prove that Mr. Twining's pictures were painted by the same hand. In size Mr. Twining's pictures must correspond pretty closely with the East Haddon Hogarths, for Ireland describes the former as "a little larger than the twelve Hudibras engravings." Those engravings are about 13 $\frac{1}{2}$  in. by 9 $\frac{1}{2}$  in. each. The East Haddon paintings being 17 in. by 13 in., stretched—with the exception of two or three, which have been "lined"—on the lightest and most rudely-made frame I ever examined. It would be curious to see whether the frame of Mr. Twining's paintings are nailed together as inartistically; still more curious to see whether the paintings correspond with the East Haddon Hogarths in the brightness of their colours, and in their *accolorization* (if I may coin such a word on the model of alliteration); and if they also correspond with the East Haddon Hogarths \* in their divergences from, and their additions to, the corresponding large engravings.

It is far from improbable that Mr. Twining's paintings may be really Hogarth's, not Heemskirk's. That it was, in later life, Hogarth's practice to paint a series of oil-pictures corresponding with each series of engravings, we know. We know, also, from his own autobiographical notes, that until he was nearly thirty years of age, and became Miss Thornhill's husband, he had to struggle hard to keep his head above water by engraving shop-cards, for his own sisters among others, by illustrating books for booksellers, and by "such prints as 'Hudibras' in twelves." We know, moreover, that, when he published on his own account any successful engraving, he found himself met by the piracy of

\* Ireland enumerating "seventeen" small plates with a head of the author is inaccurate. There are sixteen small plates only, besides the head of the author. The author of the *Cornhill* papers on Hogarth reproduces this inaccuracy of Ireland's, and speaks of the "eighteen" plates designed by Hogarth for this 1726 duodecimo. In the 20mo edition of 1710 there are nineteen cuts, supposed to be by Le Pipre, in addition to the likeness of the author.

\* Through the kindness of some members of the Twining family, I have learnt where these pictures now are in the North of England, and have obtained permission to inspect them. I propose when I shall have examined them, to send to the *Art-Journal* a few words stating how far they correspond with the large Hogarth plates, and with the East Haddon paintings respectively.

printsellers, who, he complains, pirated the design as soon as one of his prints had a run, and undersold the rightful owner. From the same autobiographical notes we know also that Hogarth, about the time of his marriage, had taken to eke out his livelihood by painting small conversation pieces from twelve to fifteen inches high, as he himself describes them. "This," he says, "having novelty, succeeded for a few years." Scarcely a single one of his smaller conversation pieces of "twelve to fifteen inches high" has come down to us. What more likely than that, while dwelling on his sixteen illustrations for the duodecimo *Hudibras* of 1726, and on the twelve large engravings with which he followed up those smaller *Hudibras* designs, the artist may have painted the Ireland pictures. If the most assiduous study of Hogarth's works could qualify the most painstaking of collectors to form a correct opinion, Ireland ought to have been able to form as good a judgment whether a painting was or was not by Hogarth as Sir Thomas Lawrence himself. For reasons which will appear, the East Haddon pictures must have been painted after the publication of the large *Hudibras* prints. How diligent a collector Ireland was, is shown by the catalogue of some six hundred Hogarthian productions, which Ireland, while still retaining some favourite examples, sold in 1797, through Messrs. Christie, of Pall Mall, the predecessors of the present Art auctioneers, Messrs. Christie and Manson, of King Street. Lot 57 of that catalogue is described as consisting of "a set of seventeen small *Hudibras*, and seven ditto in red, and seven of an old edition of that work from which Hogarth has borrowed many of his ideas;" lot 58 being catalogued as "a set of twelve large *Hudibras*, subscription set, with a list of the subscribers to the work." My thanks are due to Mr. Fagan, of the British Museum, for calling my attention to the British Museum copy of this interesting catalogue. By a curious coincidence I had at the moment in my pocket a catalogue of Messrs. Christie and Manson's then impending picture sale of May the 2nd, 1874, the 57th and 58th lots in that catalogue being respectively 'The Lady's Last Stake' and 'The Gates of Calais.' If the latter picture shows that Hogarth, under provocation from French officials, could degenerate into a caricaturist, the former is, perhaps, unsurpassed by any of his works. The eager glance, the flushed cheeks and parted lips of the ardent young officer, and the half-closed eyes and hesitating expression of the fair, but unsuccessful, gambler, the tempted and wavering object of his passion, show how keenly Hogarth observed, and how vividly he depicted the human countenance under the influence of strong and conflicting emotions. When one calls to mind the graceful, but somewhat Irish, letters concerning its original purchaser, addressed to Hogarth by the Earl of Charlemont, we regret to think of "The Lady's Last Stake" as no longer adorning the Charlemont Collection. Let us hope that this admirable example of Hogarth's latest style may, now that it has come to the hammer in England, find, before long, a resting-place on the walls of the National Gallery. It is interesting to compare the style and colouring of 'The Lady's Last Stake,' almost the latest of Hogarth's paintings, with the style of the East Haddon pictures, almost his earliest extant essays in oils, and with the drawing of the corresponding set of twelve *Hudibras* engravings, of which set a subscription copy, with a list of the subscribers' names, was, as we have seen, sold at Ireland's sale in 1797. Nicholls, in his anecdotes of Hogarth, mentions a similar set. Here are his words:—"The Rev. Mr. Bowles, F.A.S., had a set with the names of the 192 subscribers, which he purchased at the Duke of Beaufort's sale in Wiltshire. The printed title to them is, 'Twelve excellent and most diverting prints, taken from the celebrated poem of "Hudibras," wrote by Mr. Samuel Butler, exposing the Villany and Hypocrisy of the Times. Invented and engraved on twelve copper plates by William Hogarth, and are humbly dedicated to Wm. Ward, Esq., of Great Houghton, in Northamptonshire, and Mr. Allan Ramsay, of Edinburgh.

What excellence can brass and marble claim  
These papers better do secure thy Fame,  
Thy verse all monuments doth far surpass—  
No Mausoleum like thy *Hudibras*.

Printed and sold by Philip Overton, print and map seller, at the Golden Bank, near St. Dunstan's Church, in Fleet Street, and John Cooper, in James Street, Covent Garden, 1726."

Some of this series of engravings, of which there is a complete set in the Print Room of the British Museum, have the artist's signature, *Wm. Hogarth, inven. et sculp.*, below the margin of the engraving. In others of the same series the signature is differently placed. In others, again, it is actually *within* the engraving. Some have engraved at foot the words:—"Printed and sold by P. Overton, near St. Dunstan's Church, in Fleet Street." Others have no publisher's name, and on one of these last, the scene between *Hudibras* and the lawyer, the signature is—"Wm. Hogarth (*sic*) delin et sculp." which, as previous critics have pointed out, proves that Hogarth's manner of spelling his name had not yet become habitually settled, and that he still reverted at times to the spelling of his father, the old Westmoreland schoolmaster, and ill-remunerated compiler

of a Latin Dictionary. This particular spelling of the name seems to prove also, that a second copy of the twelve *Hudibras* engravings, which have at foot the words—"London, printed for Robert Sayer, Map and Printseller, at No. 53, in Fleet Street," and which have, I believe, been supposed, on account of a very slight difference in their size, to have been printed from different copper-plates, were in fact printed from the original plates of 1726, slightly modified and retouched, otherwise it is hard to account for the scene between *Hudibras* and the lawyer, and no other print in each series, being signed "Hogarth."

The space covered by the engraving in ten plates of the Overton series, varies from 13½ in. by 9½ in. to 13 in. by 9 in. Some of the Sayer series exactly match in size with the corresponding Overton engravings; others are from ½ in. to ¼ in. smaller each way. In the Overton series the encounter of *Hudibras* with the Skimmington is 10½ in. by 9½ in., and the 'Burning of the Rumps at Temple Bar' is 19 in. by 9 in. The corresponding plates in the Sayer series are 19 in. by 9 in. and 19½ in. by 9½ in., respectively.

The fourth of nine remarkable papers on Hogarth in the *Cornhill Magazine*, vol. i. p. 561, opens with the following remark on the Dedication of the *Hudibras* series to Mr. Ward:—"About the year of grace, 1729, the world began to hear of William Hogarth, not only as a designer and engraver of pasquinades and book plates, but as a painter in oils. He had even begun to know what patronage was; and it was doubtless not without a reason that his *Hudibras* series was dedicated to *William Ward, Esq.*, of Great Houghton, in Northamptonshire." The contributor of these nine papers omits to state that Mr. Allan Ramsay, the well-known Edinburgh bookseller, was joined with the Northampton squire in that dedication. The subscription list above mentioned, shows that Ramsay subscribed for thirty copies of the prints. This was a very important help to the struggling young artist, and it is pleasant to see the self-made Edinburgh bookseller and author coming forward to aid the struggling silversmith, turned artist, whose engravings had not yet become the fashion, and did not till some years later, when the 'Harlot's Progress,' with its likeness of the rigid Sir John Gonson, induced all that worthy's fellow-aldermen to become subscribers for that series: Hogarth's prints thus became the rage; and he felt his fortune assured, if artists' copyrights could only be protected from piracy. An Act of Parliament conferring this boon was obtained by Hogarth's exertions; and all artists should recollect with gratitude the sturdy genius who obtained so important a benefit for himself and all future artists.

If the writer whom we have last quoted, had known of Ramsay's subscription for thirty copies of the *Hudibras* series, he would probably have pointed to the fact as corroborating his suggestion that the dedication to Mr. Ward was not without some inducement in the way of patronage bestowed on Hogarth; and, in like manner, if he had known the fact that the Northamptonshire squire was, in 1726, owner not of Houghton Magna only, but also of East Haddon, and had been acquainted also with the fact that, for many years, twelve oil paintings by Hogarth, corresponding with the twelve *Hudibras* engravings, dedicated to William Ward, had hung on the walls of Ward's manor-house, East Haddon Hall, Hogarth's biographer might fairly have inferred that a commission to paint those pictures constituted the "reason" for that dedication, which he acutely assumes to have existed in the form of some sort of patronage, the nature whereof he is unable to specify.

We know for certain that the East Haddon Hogarth's hung on the walls of the breakfast parlour of the Hall during the latter half of the period which elapsed between Hogarth's death and the sale in 1872, of the books and pictures. Baker, in his "History of Northamptonshire," among other facts which, more than half a century ago, he placed on record touching East Haddon Hall, mentions these twelve paintings as hanging there in his day, and as being original works by Hogarth. Dildin, also, whose "Library Companion" is in the hands of every lover of old books, more than fifty years since referred to them; and under the name Sawbridge, in the index to the "Library Companion," the reader will find the following entry:—"Sawbridge, Mr. Henry, his collection of pictures from 'Hudibras,' by Hogarth, p. 731." Baker, again, in his "History of Northamptonshire," explains how the Hall passed out of the hands of the Wards, and in 1780 into those of the Sawbridges. Here are his words, so far as they are material:—"The next possessor who occurs is Andrew Last, Esq., of Thorp-underwood, who had also the advowson of the vicarage, and on whose decease, in 1695, this manor and advowson descended, with his other estates, to his three daughters and coheireses, Elizabeth, wife of —; Sarah, wife of —; and Catherine, wife of William Ward, Esq., of Little Houghton. . . . It will be sufficient, therefore, for the present purpose, to state that the manor and mansion-house of East Haddon, with other lands, and the third turn of the presentation to the vicarage, were allotted to William Ward, Esq., whose son, Thomas Ward, sold them in 1737 to John Woodhall, Esq., of Thetford, of whom they were purchased in 1751 by Clarke Adams, Esq., Colonel of the Northamptonshire Militia, whose



son, in 1780, conveyed them to Henry Sawbridge, Esq., the father of the present proprietor.\*

It is not improbable that if the muniments of the Sawbridge family were looked into, schedules or other documents would be found among the East Haddon titledeeds and conveyances, showing that the fixtures and furniture of East Haddon Hall, including the Hogarth pictures, passed,\* with the walls on which they hung, from the Wards, through Mr. Woodhall, and the family of Adams, to Mr. Sawbridge. It must be recollected that, in 1737, when the Wards sold the manor, small paintings by Hogarth possessed very little value, and that in 1751, and even in 1780, they were still worth very little. How small their value then was, is proved by the fact that Hogarth, in 1750, after paying four guineas for each frame, sold by auction the six far larger paintings of the 'Marriage-à-la-Mode' series, now in the National Gallery, for only fourteen pounds each beyond the cost of their frames; Mr. Lane, of Hillingdon, being the purchaser. The twelve pictures constituting the 'Rake's Progress' series, were, about the same date, purchased by Alderman Beckford, for twenty-two guineas each. The eight pictures which are now in the Soane Museum, in Lincoln's Inn Fields, were recently valued at twelve thousand pounds; and the four 'Election' pictures, which are in the same collection, are valued at five thousand pounds each.

Of the Hogarths in the National Gallery, Dr. Waagen, whose authority on such subjects is unquestioned, says:—"What surprises me is the eminent merit of these works as paintings, since Hogarth's own countryman, Horace Walpole, says he has but little merit as a painter. All the most delicate shades of his humour are here marked in his heads with consummate skill and freedom, and every other part executed with the same decision, and, for the most part, with care. Though the colouring on the whole is weak, and the pictures, being painted in dead colours with hardly any glazing, have more the look of water colours than of oil paintings, yet the colouring of the flesh is often powerful, and the other colours are disposed with so much refined feeling for harmonious effect, that in this respect these pictures stand in a far higher rank than many of the productions of the modern English school." (*Waagen's Arts and Artists in England*, vol. i, p. 230.)

The weakness of colouring which Dr. Waagen complains of in the 'Marriage-à-la-Mode,' and which is observable in several other pictures of Hogarth's middle life, is less apparent in the 'Lady's Last Stake,' one of his latest works; and there is no weakness of colouring whatever in his earliest extant essays in oils, the twelve East Haddon paintings.

So much has been written about the alleged want of originality in the Hudibras prints, and the extent to which Hogarth is indebted for his treatment of the several scenes to the anonymous and feeble cuts of the 1710 zomo edition of the poem, that I here take the opportunity of suggesting to the next editor of Hogarth's works that he would do well to set the question at rest for the future by engraving a facsimile of each of the nineteen small cuts of 1710, with a facsimile of the most nearly corresponding illustration designed by Hogarth for the duodecimo "Hudibras" of 1726, on the same page, while the opposite page should present a facsimile of the corresponding print of the large Hudibras series.

This would show clearly that although Hogarth, possibly at the bidding of the twenty booksellers, adopted as the subjects for illustration much the same points of the poem and situations as the designer of 1710, he treated them with far more freedom, life and art in his illustrations of the 1726 duodecimo, and that in his large set of Hudibras prints he improved greatly on the eighteen smaller book engravings of the same year. Could facsimiles of the East Haddon paintings also be added, such facsimiles would show how Hogarth's brush appears to have run away with him, as the *invenit* could not do; how his fertility of invention multiplied faces and figures, and his eye for colour led him into variations for the sake of producing effects, which mere light and shade, especially as treated by the engravers of that day, could not accomplish. This is particularly observable in the painting which corresponds with the third plate of the large series, the meeting of Hudibras and Ralpho with the bear-baiting rabble, into the centre of which scene Hogarth, in his East Haddon oil-picture, has with admirable effect introduced a large pool of water. It is equally observable in the painting corresponding with the 'Burning of the Rumps at Temple Bar,' one of the two double-sized 19½ in. by 9½ in. prints. This picture, with the bright flame of the nearer bonfire, the clouds of smoke surging up round Temple Bar, and carrying skyward flecks of burnt wood, and in the background the more distant bonfires seen through the Bar with figures moving around them, is, perhaps, the cleverest of the East Haddon works, and proves that Hogarth was already no mean master of his art. In this painting a curious concentric

cracking of the paint, just above the nearer bonfire, is worth notice, because in the four "Election" pictures, and in some others of Hogarth's paintings, cracks of a similar concentric form are frequent. Does this point to any particular method employed by Hogarth in mixing or laying on his colours?

The divergencies between the twelve large Hudibras engravings and the corresponding East Haddon pictures are very numerous, and are of a character on which no copyist from Hogarth would have ventured. The variations are amplifications of, and improvements on, the artist's prints, and argue the fertile invention of the original artist, revelling with the greater freedom of the brush over designs on which he dwelt with pleasure, rather than the hand of a copyist. It will be sufficient to point out here the following variations, though others might be added:—In the picture which represents Hudibras towing the captive fiddler to the stocks, corresponding with Print IV., twenty-three figures are introduced in place of the seven figures of the print. In like manner, in the subject which corresponds with Print VI., representing Hudibras and Ralpho in the stocks, and the widow visiting them in their tribulation, instead of the twelve figures of the engraving, twenty-seven figures are introduced, to every one of which might be applied the remark made by Dallaway on Hogarth's men and women; "There is not a male nor a female face that is not true to nature, voluminous as his works are." This picture is reversed in the large engraving, which is not the case with any other.

This picture of 'Hudibras in Tribulation' was lined many years ago, and apparently, also, was touched by the "restorer's" brush. The painting representing the committee in conclave, corresponding to Print X., appears to have been lined at the same time. That of the interior of Sidrophel's dwelling, which corresponds to Print VIII., has also been lined, but, it would seem, at an earlier date, and by a different hand.

In the painting corresponding with Print V., which represents Trulla, sword in hand, bestriding the prostrate knight, the group of Ralpho and his two captors on the left of the picture is identical with the same group in the left of the engraving, but the background of the right of the painting differs from that of the engraving, and the figures introduced are more numerous as well as more strikingly Hogarthian. In all Hogarth's works it would be hard to find a more characteristically Hogarthian figure than that of the bear-leader holding the chain of the bear with his left hand, while cautiously endeavouring to aim a blow with his right hand at the prostrate Hudibras, without himself getting a dig from Trulla's sword. Again, in the picture of the interior of Sidrophel's dwelling, which corresponds with Print VIII., a brown pitcher is introduced close to Sidrophel's chair, also a green glass jar in the centre of the foreground. Neither of these objects appears in the engraving. This pitcher is further noticeable from its being again introduced in the painting corresponding with Print IX., Hudibras drubbed by his masked tormentors, where a pitcher, identical with that of the Sidrophel interior, is shown on the little ottoman in the right hand of the foreground, in place of the very different ewer which occupies that position in the engraving. This pitcher, therefore, seems to have been one of the artist-models, or "properties," which Hogarth delighted to copy at the date of his East Haddon paintings. Another like item of artist-properties, a double-headed canopus jar, is introduced in the left of the Sidrophel picture. In the painting the double head of the canopus is most distinctly defined, while in the corresponding print it is not. This canopus is particularly noteworthy because a like canopus is introduced among the ticketed auction importations in the 'Boudoir,' scene of the 'Marriage-à-la-Mode' series, the canopus in that painting being labelled "4." It is difficult in the Sidrophel print to trace the form of the canopus stoppers, represented in that engraving as tied over with a leather-covering.

I may, while speaking of this Sidrophel interior, remark that the necromancing properties shown in this painting and in the corresponding print, the books, the crocodile, and the cross-banded divining rod on the floor, are all of them to be found in the anonymous designs of the 1710 'Hudibras,' while the figures and their attitudes are not similarly adopted. The painting corresponding with Print XII., the interview between Hudibras and his lawyer, is noticeable as being almost identical in its details with the plate.

The painting corresponding with Plate I., the allegorical frontispiece to the set of engravings, appears noteworthy, as showing that the twelve East Haddon pictures could not have been completed until after the large engravings had been published. For it is impossible to suppose that any painter would have chosen such a subject for his brush. But, having prefixed such a plate by way of frontispiece to a set of engravings, it would not be unnatural for the artist to reproduce it in a series of corresponding paintings. The effect of the half-finished bas-relief of the monument under the chisel, is cleverly given in this sadly obliterated painting, and the freedom of the wreath, with its natural foliage, is a great

\* It seems probable that during the life of William Ward, of Houghton, his son, Thomas Ward, may have resided at East Haddon Hall, which had devolved on his mother; and, on his father's death, may have removed to the paternal residence on the Houghton property, and have thereon sold East Haddon, with its furniture and pictures, to avoid the expense of keeping up a second large country house.

improvement on the stiff, conventional wreath of the print, which is quite in the silversmith style.

Another point to be remarked in this painting is the allegorical treatment of the subject, which tells of the artist's long apprenticeship to an engraver of somewhat similar allegorical designs on silver. Four very Callottesque satyrs are introduced in this painting, there being two only in the corresponding print. It is noticeable that Hogarth appears to have made divers preliminary studies for this frontispiece-print. Among the original sketches by Hogarth which Ireland possessed, and of which he published facsimiles, in his *Illustrations of Hogarth*, will be found a design for this frontispiece, in which a satyr, playing on a large violin, is introduced in place of one of the two principal figures in the

foreground of the frontispiece-print and of the corresponding East Haddon painting.

In one of his best known prints, Hogarth represents time, scythe in hand, puffing smoke over the face of a picture so as to give it an appearance of respectable antiquity. Time and careless hands have dealt very rudely with the East Haddon pictures; the backs of several of them bear marks of slight slits, inflicted, it may be, by the point of time's said scythe; and, though smoke has not been applied, the hot summer-sun of the midland counties, has, thanks to the bad varnish with which the pictures have been treated, reticulated with innumerable cracks the faces of those of them which hung on the sunny side of the breakfast-parlour at the Hall.

VIDEO.

## THE DORÉ GALLERY.

SINCE the appearance in Bond Street of the remarkable picture by Gustave Doré, 'Pilate's Wife's Dream,' three more works by the same artist have been added to the collection in the gallery that bears his name. One of these fresh pictures, on canvas of the largest dimensions, is Doré's contribution to the series of works, in which so many painters have delighted to give expression to their ideas, of the 'Massacre of the Innocents,' a subject always miserably painful, and which generally has its horrors enhanced by the morbid imagination of the artists. Doré has painted a few figures only of heroic size; and his groups, whether of struggling and writhing mothers in dread agony, and bleeding infants, and savage soldiers exulting in the execution of their murderous work, or of similar figures under varied conditions, are characterised by the full dramatic power of the artist in its boldest exercise. In addition to these large figures, the composition contains several others seen approaching from some little distance. This is the picture that attracted so much attention at the *Salon* at Paris in 1872. The second of the new pictures in the Doré Gallery, entitled 'The Soldiers of the Cross,' of the same size as the painter's well-known 'Christian Martyrs,' represents the march of the army of the Crusaders under Philip Augustus. The scene is an Eastern ravine-like valley, winding between mountainous hills and broken rocks, the time about sunset, with the resplendent afterglow and the deep shadows of the East. In front, a band of prelates, priestly warriors, and princes, the king himself grouped with them, are carrying what they were taught to regard as the true cross: they are closely followed by the long column of the 'Soldiers of the Cross,' their dense array prolonged through the windings of the valley, and extending itself on the hill-tops to the far-away horizon. Strong bodies of these same warriors, armed in mail, with long surcoats of white, all of them ensigned with the red cross of the Crusade,

waving their swords in vehement enthusiasm, are formed up, as guards of honour, on either side of the front of the advancing column. In none of his works has the artist more impressively exemplified his marvellous powers of grouping vast numbers of figures, and of conveying, with infinite simplicity and with an effectiveness that cannot be surpassed, the idea of the presence of absolutely unnumbered multitudes, the whole actuated by one common impulse. The colouring of this picture is endowed with qualities of unusual excellence. The third new picture will remind many visitors of another work by the artist bearing the same title, 'Midsummer Night's Dream,' that a year or two ago was deservedly held in high esteem. The new picture is a veritable scene in fairyland, the fairy queen and her own personal attendants appearing as the fairest of human beings, of human proportions, in gracefully light attire, star-crowned, winged, and light of foot. In one of these groups the artist has almost repeated the figures of the fair sisters in one of his Dante illustrations. But how are we to describe, or even glance at, the tiny sprites of fairydom that, in every conceivable form and under the most quaintly grotesque and fantastic conditions and associations, through the entire landscape? We can only say of

"These fairies large and fairies small,  
Fairies at rest and fairies dancing,  
Asleep in flowers or on dragonflies prancing,  
True elfin sprites, both one and all,"

that they are signally Doré's among Doré's conceptions of this order, and then bid our readers go and look at them. This last picture, we understand, is to remain but a short time in the Bond Street gallery, where another new work, representing the 'Genius of the Vintage,' will soon make its appearance.

## QUEEN ISABELLA AND HER LADIES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

G. H. BOUGHTON, Painter.

T. SHERRATT, Engraver.

THIS picture, which has never been publicly exhibited, is the result of a commission given to the artist by the proprietors of the *Art-Journal*, who were desirous of having a representation of some scene in Shakespeare's *Richard the Second*, but leaving the painter to make his own selection. That chosen by Mr. Boughton will be found in the fourth scene of the third act of the drama, where the monarch's wife appears, with two of her ladies, in the garden of the Duke of York's palace at Langley, now known as King's Langley, in Hertfordshire. In a farmhouse in this parish are some remains of this royal residence, supposed to have been built by Henry III., in which Edmund of Langley, afterwards Duke of York, was born.

Queen Isabella, daughter of Charles VI. of France, was betrothed to Richard when she was a child, and became his second wife. After the murder of her deposed husband, she returned to Paris, married her cousin, the Duke of Orleans, and died in 1409, while still young.

In this garden-scene Isabella appears to have some forebodings, as Shakespeare describes it, of the misfortunes that awaited her: she asks—

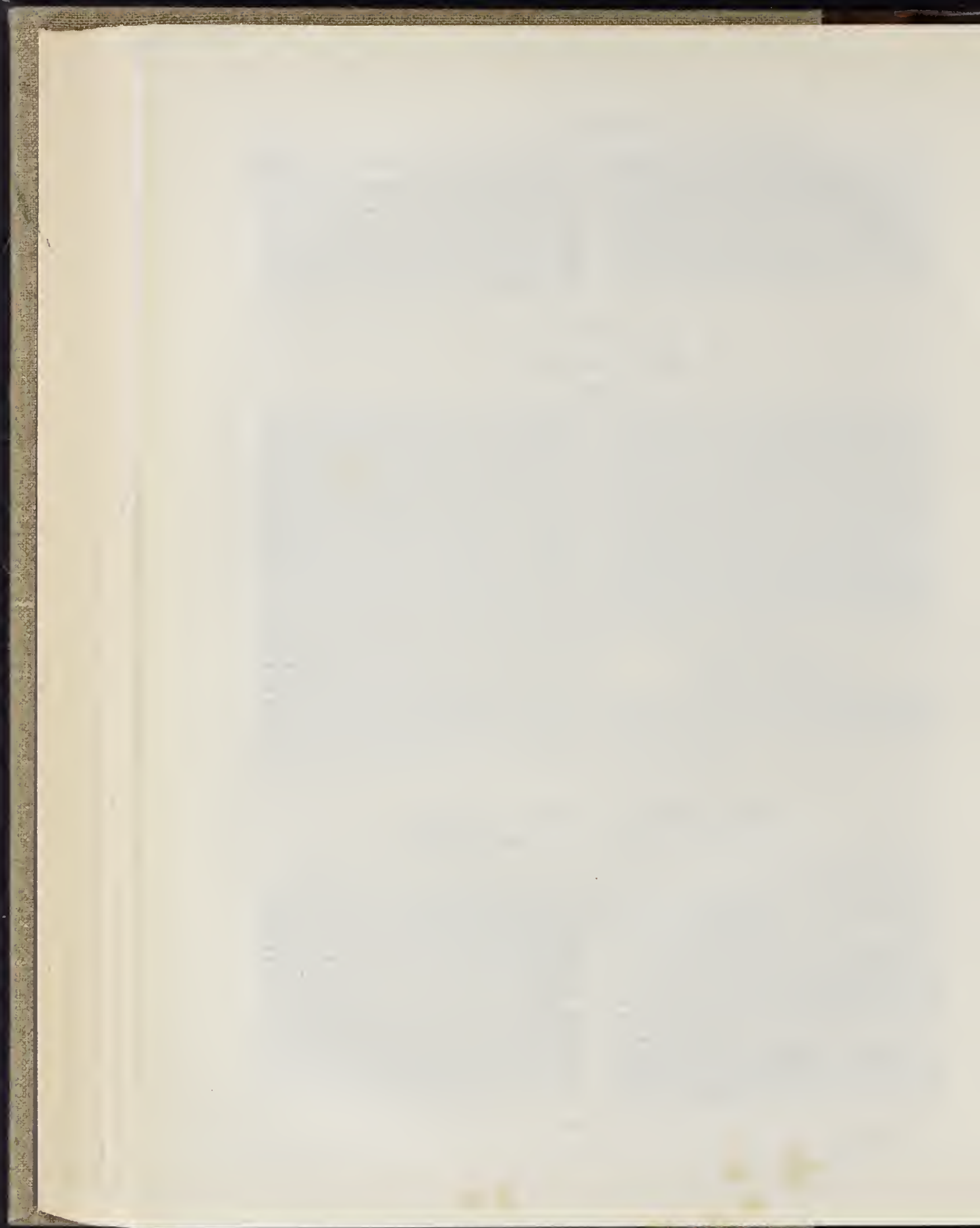
"What sport shall we devise here in this garden,  
To drive away the heavy thought of care?"

Several are suggested by one of the ladies—bowls, dancing, telling tales, and singing—but none suit the queen's condition of mind; and before she leaves the place, she overhears one of the gardeners informing his companions of Richard's dethronement, and of his being a prisoner "in the mighty hands of Bolingbroke."

The incident depicted offers little scope for artistic power: it is simply a colloquy between a triad of ladies as to how they should amuse themselves, when, so far as one of them is concerned, for pastime there is no heart. Seated on a low, richly-carved stone bench, the youthful queen gives evidence in her looks of the sorrow which weighs down her spirits, and the ground is strewn with the fragments of flowers she held in her hand, but which she has pulled to pieces in the moodiness of her sorrow, while the ladies in attendance try in vain to divert her thoughts into some cheerful channel.

The dramatic action of the composition is of a negative kind; the merit of the picture consists in its quietude of expression, the elegant arrangement of the group, the harmonious colouring of the ladies' quaint costumes, and the rich hues, judiciously kept down, of the flower-borders and the background of trees.







FRONTISPIECE

QUEEN ISABELLA AND HER LADIES.

FROM THE ILLUSTRATION IN THE PUBLICATION OF THE PUBLISHERS.



## ANCIENT STONE CROSSES OF ENGLAND.\*

By ALFRED RIMMER.

## SOME ANCIENT CROSSES.



HERE are many crosses yet standing in England that date back far beyond the Conquest, and far beyond any ecclesiastical buildings, even among those that are in ruins. Curious and instructive these are, and strongly do they remind us of how little we know of Britain from the time the Romans left it to the time when, under the iron sway of William of Normandy, it was consolidated into the kingdom it has remained to the present day. There is a long gap from the Roman period to the early dawn of recorded history, over which all the chronicles we possess cast but an uncertain light.

In the year 398 Stilicho sent effectual aid to the Roman colonists in Britain, who much felt the loss of the legions that were recalled for the defence of the capital; and for the while they were protected against the savages of the Grampians, and

came from Rome were not a few Christian converts. St. Ninian arrived as early as about the year 350, and founded a monastery in Galloway. Many others followed, and St. Columba, who was born in Ireland in 521, landed about two centuries after St. Ninian in the desolate dominion of the Picts, and with twelve friends founded the monastic retreat of Iona. Now, as missionaries were sent out from these homes of Christianity, it is easy to see



*Crosses at Sandbach, Cheshire.*



*Crosses at Sandbach.*

how forms of very ancient crosses may have been transported to various parts of England; yet so far we have not been successful in finding the dates of the oldest of them.

There is a singular resemblance between the architecture of these crosses and other remains of which all known history leaves us in the dark. The Runic sculptures have a strikingly Eastern



R



the adventurers from the Elbe and the Baltic: but all this could avail the Roman tenure of our island only slightly; and one marvels when we see such vast Roman remains—splendid cities, and villas, and roads which were not at all equalled until Telford's time—that the colonists could do so little to assist themselves against rude tribes. Honorius, indeed, tried to arouse them, but he tried in vain; and after sending them aid A.D. 423, he left them to their fate. Among the emigrants that continually

\* Continued from page 207.

appearance; it may, of course, be quite accidental, but it is a singular circumstance that the remains of ancient cities described by Stephens in his "Ruins of Central America," and well delineated by him—those mysterious and vast cities round which hardwood forest-trees have grown, and quietly thrust up stones weighing many tons—seem to have travelled round the globe by the East.

This ancient architecture appears in China, and on some Pacific Islands long deserted; it is strongly developed in Hindostan among the ancient ruins, and there are many traces of it in the older cities of Italy, which had arrived at a high state of civilisation long before Rome was built. The coincidence of design is curious, but the cross at Carew, or the Runic stone at West Kirby, might easily pass for stones from the very furthest East.



*Iona, Scotland.*

This Runic stone is said to be of the ninth or tenth century, but its age is conjectural; and in estimating the date of any very ancient remain in England, we must always remember how great and chaotic an interval elapsed before the Norman conquest led to a more clearly recorded history. For distant as that event now seems to us, it only stands half way between the present day and the period when the Roman remains with which Chester and other cities abound were fashioned.

The most interesting and ancient Christian relics in England that are not covered up by earth, have long been considered to be the "old crosses" at Sandbach, in Cheshire. Sandbach is situated in a rather uninteresting part of the county, though there are some excellent specimens of antique architecture in the neighbourhood. Notably among these is Crewe Hall, and the old hall at Sandbach, which is now used as an hotel, and as an office for Lord Crewe's agents.

An excellent account of these crosses has been given by Lysons and Ormerod; they had, as the old story goes, been pulled down and used for walls and grottoes for the houses of tasteful proprietors in the neighbourhood. It is said that they were raised on the same spot where some priest from Northumberland first preached Christianity, and that they were erected in the eighth century. Startling as this may seem as to date, there is really nothing to cause us to doubt its accuracy; the stone they are cut from is the very hardest of the lower Silurian formation, and seems almost to defy abrasion; indeed, as this is being written, a troop of schoolboys has just poured out from a neighbouring gate, and literally swarmed over the relics.\*

There is a circle on the lower side of the tall cross, which is easily distinguishable in the woodcut, and it is, in all probability, correctly called the salutation of Elisabeth; the figure in the centre is supposed to be from Luke, "The power of the Highest shall overshadow thee." Above this circle is the "Annunciation," "Behold from henceforth all generations shall call me blessed." Above this is a sculpture of the crucifixion, that indeed compares favourably with some of the earlier specimens of Italian art; and

\* Since writing the above Sir John Lubbock's bill for the preservation of old Christian monuments, of which Sandbach was considered to be one, has been somewhat unexpectedly thrown out of parliament on the second reading.

at the foot of the cross are the figures of Mary wife of Cleopas and Mary Magdalene; while in singular grotesque series are the emblems of the four evangelists: these are just indicated round the intersection of the cross—that is to say, an angel is cut for St. Matthew, a lion for St. Mark, a bull for St. Luke, and an eagle for St. John. There is much precision about the sculptures, and an infinite amount of action. The bringing of Christ into the judgment-hall, Pilate seated on the judgment-seat, and the fall of Judas—it will be remembered that Judas repented of his actions, and tried to force the chief priest to take his thirty pieces of silver back—and here he is represented with his head downwards, as showing his fall; and above this, over the plain blank stone, are certain figures that are said to represent the "implements of the passion," such as hammer, pincers, &c.; but this sculpture is much mutilated.

A local description of these singular medallions, which is at least careful, says:—"On the west side of the cross is a plain cross; in the lower quarter are two dread, fiendlike animals, in the act of biting the transverse part of it; their tails are fretted, gnawed, and terminated with a snake's head." This is obviously the seed of the woman bruising the head of the serpent.

Higher up is a rude representation of the angel Gabriel appearing to Zacharias in the temple, who is seated on a chair, struck dumb. Quoting the local description above alluded to, "Above is a man walking with a club in his hand, and followed by Simon the Cyrene, carrying over his shoulder the cross." Of course this may be the correct interpretation, for in such rude sculpture nearly anything may be made out of anything; but there are two



*Bromboro Cross.*

unmistakable stars in each panel, and it would perhaps be more consistent to consider them as the Magi: "We have seen his star in the East, and are come to worship him." This would be more consecutive as to time, for the panel immediately above is said, and perhaps correctly said, to be the bringing of Christ bound before the judgment-seat. The next side is filled with beautiful filigree-work, not at all inconsistent with the late Colonel Forde's theory of their still greater antiquity than that already



suggested. It was owing to him that the fragments were collected and restored as far as they have been; he was Lord of the Manor of Sandbach, and a very accomplished antiquary; he certainly put down the date of their erection as being in the seventh century of the Christian era. And it is a very singular circumstance that on a cross at Kells, in Ireland, the sculptures of which resemble this, there are undoubted Roman knights and horses, and a very perfect centaur, with a bow in his hand. The crosses in Ireland, it is needless to remark, are very much more ancient than those in England.

On the north side of the large cross are a succession of figures one over the other, and this is said to represent the "descent of the Holy Ghost, in the shape of cloven tongues, to the apostles; they are placed in narrow cells, in a double row from the bottom: it is remarkable to observe that the division on which each stands is cut off at one hand, so as not to touch the sides, leaving an uninterrupted communication between the whole, which is not observable in other parts."

This very peculiarity, however, would almost seem to indicate a "Jesse tree," an ancient and favourite emblem, and the sculptures would then represent the Holy Ghost descending in the form of a dove, and the "apostles" would be the row of ancestors, "Which was the son of Heli, which was the son of Matthat, which was the son of Levi," &c. &c.

"The north side of the small cross is divided into a double row of cells, in each of which is a man, all in the act of walking, some with short daggers in their hands, others without, which in all human probability represents Peda setting out from Mercia with all his nobility and attendants from Northumberland to solicit the hand of Alchfleda, King Oswy's daughter;" and on the west side is a triple row of figures in small cells, and a tableau which is supposed to represent Peda receiving baptism. On the south side are like figures to those on the north, all travelling on; but instead of daggers, they carry staves in their hands. The version which the local description gives of these being Peda and his attendants is most probably correct, for Peda was the son of Penda, the King of Mercia, who was always at war with neighbouring princes. He was deputed governor of the Middle Angles, and arrived on a visit to Oswy, the king of Northumbria, who had embraced Christianity, and sought the hand of his daughter Alchfleda, for whom the pagan young prince had conceived a great passion. He was allowed to marry her on condition of his embracing the Christian faith. This he consents to, and returns with his bride and some priests to his own court, promising that the priests should have every opportunity of preaching the Christian religion. All this seems to tally with these rude sculptures, which, however, are here only slightly touched upon, but in reality are among the most interesting relics in the kingdom; and it is pleasing to be able to add that another stone with figures has been recently exhumed in the neighbourhood, and brought into the market-place.

The east side of the small cross is exceedingly curious, and it is doubtful if any ingenuity of interpretation could make anything out of it; the events or circumstances to which it alludes are, in all probability, not recorded in history. There are five lozenge-like compartments, though originally there were more, and the interstices are filled with figures of men and animals; in the uppermost lozenge is the figure of a bull, with his head reflected on his back. In the top part of the next lozenge is the figure of a man, with his hands stuck in his sides, and his feet extended from one side of the lozenge to another. In the base are two men indorsed. The next is partly mutilated, but seems to have been filled in with something of the reptile kind; and in the next two are men with clubs in their hands. The whole of the subjects on this side are enclosed in a curious fretted margin, laced, and indented, and fretted, but of exquisite design and workmanship.

It is uncertain when these crosses were mutilated, but great

violence has been necessary to pull them down, for the large cross in its fall has torn away a great part of the socket-stone in which it had been firmly fixed, on the opposite side from that on which it fell, where it fell in several pieces; the bottom part was split with wedges, and long served to protect the sides of a neighbouring well, while other fragments of this truly interesting relic were used as doorsteps and guards for the corners of walls: some parts were taken to Oulton Park, the seat of Sir Philip de Malpas Egerton, where they served to adorn a grotto. Some years ago, however, the inhabitants of Sandbach were anxious to have the crosses restored as far as possible, and the various fragments were collected. The restoration was entrusted to Mr. Palmer, of Manchester, in 1816, and he had the valuable assistance of Mr. Ormerod, of Sedbury Park, the author of the "History of Cheshire," in arranging them.

It is to be remarked that the whole of the groups in the larger cross are from

Scriptural subjects, while those in the smaller one relate most probably to secular history, much of which must for ever remain unknown, as in all probability some of the events portrayed in the panels are not preserved in any history, and these rude old sculptures are the only record they have left behind. Some of the sculptures, such as a figure on the south side, here shown, has never been deciphered at all satisfactorily: it probably is only a variety of design in which the sculptor has indulged.

In old times it is said that a Runic cross stood in the village of Bromboro, in the hundred of Wirral, in Cheshire; but the only cross that now is standing was built about the year 1400. Bromboro is on the high road between Liverpool and Chester. One remarkable feature in this cross is the high flight of steps, all of which have very small treads. The upper portion has been taken away, and a very unsightly sun-dial substituted, with a large round ball over it. It is in good repair, and might be restored to something like its original form without great expense.



*Monasterboice, Louth.*

## BRITISH ART-MANUFACTURES.

GLASS-FOUNTAIN BY MESSRS. OSLER.

TILL within a very few weeks there stood, for some time, in the showrooms of Messrs. F. & C. Osler, Oxford Street, a colossal glass-fountain, remarkable even among the numerous splendid objects produced by these well-known "workers in crystal." The engraving on this page gives some idea of its character, so far as refers to the design, which may thus be described. A platform of richly-cut glass rests upon a white marble-base, from which rises a massive central shaft, surrounded by six smaller columns composed of prisms, also richly cut, on the inner side; and although these, doubtless, consist of many separate pieces, yet so accurately are they fitted, that the joints are quite imperceptible. The columns are connected

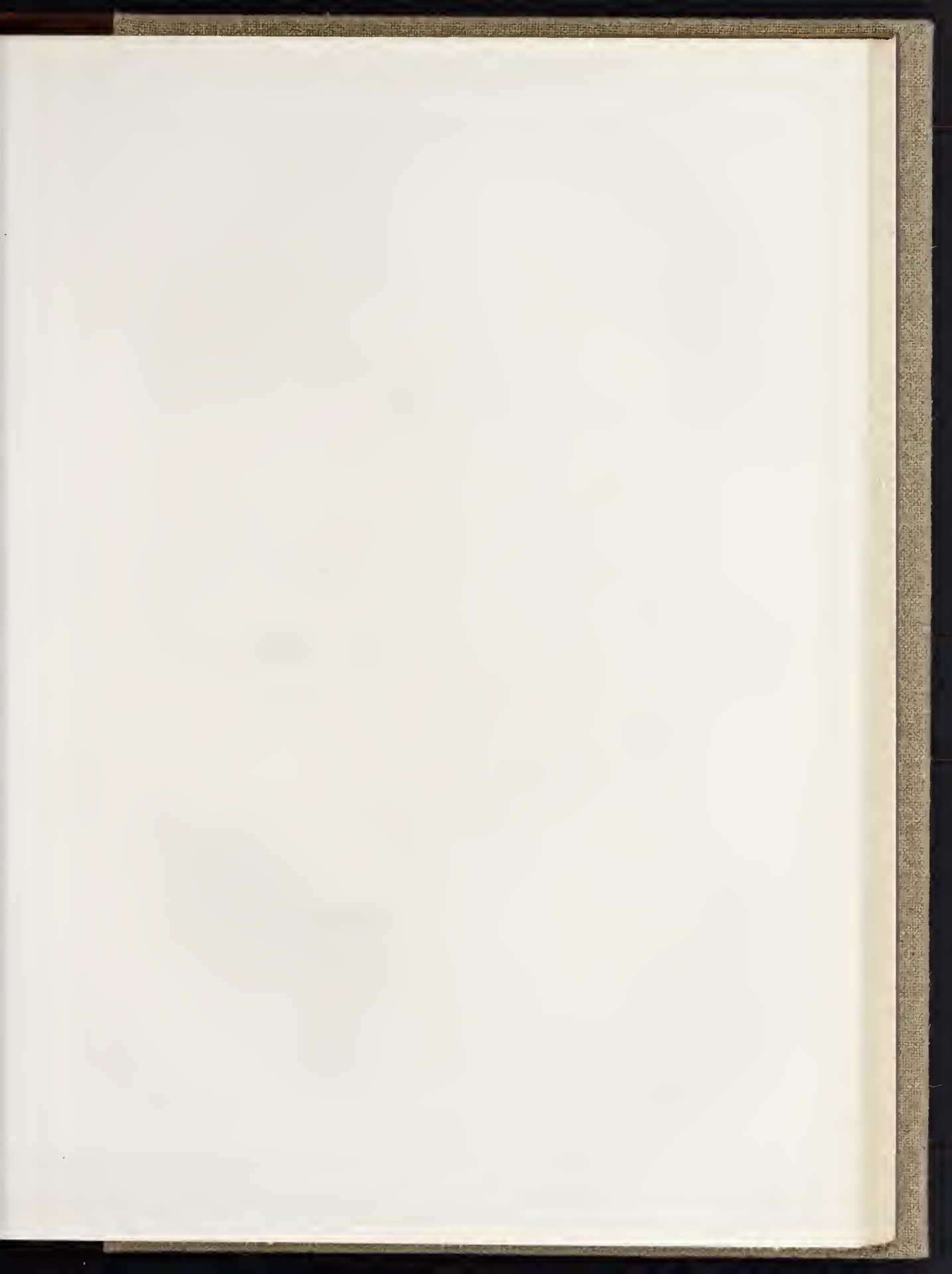
tapering hexagonal ornaments, so that, from the great basin upwards, complete uniformity of design is secured, and also perfect harmony with the water which will play around it. The total height of this magnificent fountain is twenty-three feet six inches, and its weight, exclusive of the marble base, is two and a quarter tons. Its elegant proportions, originality, and beauty of design, combined with perfection of workmanship in all its elaborate details, have certainly not been surpassed, even if equalled, by anything of the kind we remember to have seen. The fountain has been sent to India for the palace of his Highness the Maharajah of Puttiala, G. C. S. I., who purchased it. The supremacy of England in the production of pure



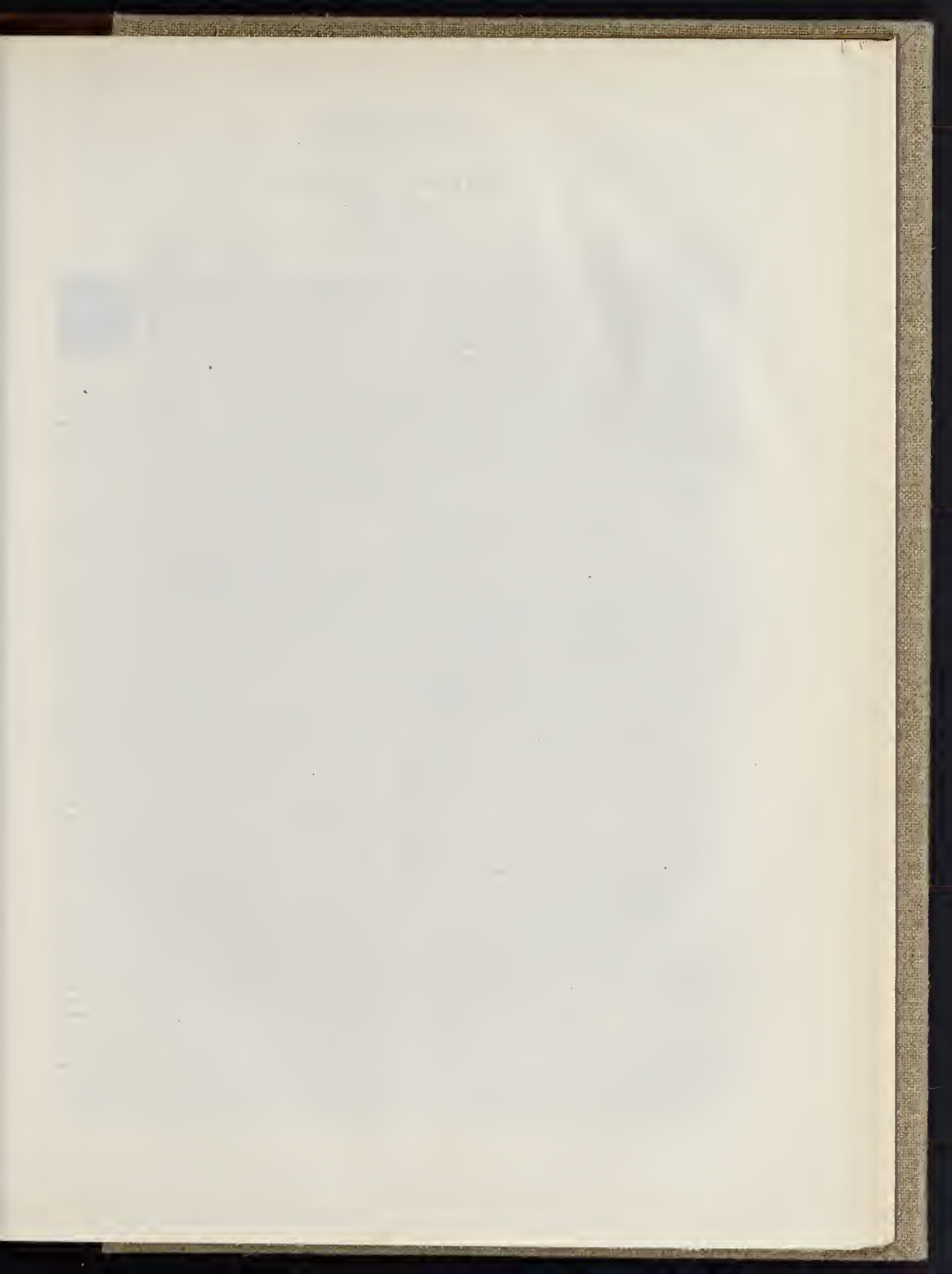
by a handsome glass cornice, and are surmounted by large and solid crystal balls, cut in triangular facets with minute exactness, repeating the rays of light in rainbow-tinted hues of singular beauty. Above these, and resting upon the shaft and columns, is an elegant foliated neckpiece, which serves to support a capacious basin of crystal, eight feet in diameter. This basin is deeply scalloped, and cut on the under side to represent the ripple and play of water, which it does very effectively. The scalloped edges are eleven feet from the ground, and from the centre rises a crystal-pillar supporting sixty jets on elegant scrolls of glass, festooned, and arranged in tiers; the whole terminating in a prismatic star and

rest their fame solely on the purity of their glass: they obtain the aid of art of a high order, and their designs are invariably of great excellence.

crystal glass has long been an established and indisputable fact: other countries may, and do, excel us in coloured glass, but none of them approach us as regards the purity of the metal. Messrs. Osler are, in that way, perhaps, the most successful of our manufacturers: they do not produce any of the minor elegancies of the art, but their candelabra, chandeliers, and, more especially, fountains, are famous all over the world. No other producer attempts to compete with them in "large pieces:" in these they stand alone, and have so done for upwards of a quarter of a century. But they do not









## VENETIAN PAINTERS.

By W. B. SCOTT.

## XIII.—TINTORETTO.



ous in these modern days, when every picture is an easel picture, and must be elaborated in all its parts, a thousand restraining proprieties bearing upon the artist, so that not only no false light and shade, perspective, or drawing, no nudity, no violence, nothing in questionable taste, —so that at last the texture of the surface is perhaps the most serious labour of all,—the career of Tintoretto, his genius and his actions, are inexplicable, almost miraculous. Titian is sufficiently exceptionable for energy and continuous power, Veronese also, both showing the fertility that always accompanies complete mastery and the faculty for work which enables all truly great artists or intellects to accomplish much more, as well as nobler results than lesser men effect. It is truly ludicrous to find people who consider themselves endowed with extraordinary faculties, after writing a novel, or painting a few pictures for the exhibitions of the season, complaining of their heads, and looking languidly for a little holiday, when we think of these giants, Titans too strong for the arm of Jupiter, and especially Tintoretto, a Prometheus whose limbs were never touched by a chain.

Jacopo Robusti belongs to a generation later than any of the painters we have yet reviewed. He was born in 1512, and was brought to Titian when that master was about the middle of his career, and entered as a pupil. Ridolfi's account of this pupilage is short: "The master's eye was attracted by some animated drawings lying about in the studio. He inquired whose they were, and when he was told they were Tintoretto's, who had been but ten days with him, he ordered one of the other scholars to conduct the boy home." What age "the boy" was, or whether he ever was a boy indeed, we do not know, but Tintoretto, the most vigorous, fearless, fertile of all men on the page of history, is the first artist in Italy who taught himself. The Venetians say they have three Tintoretto's, a bronze one, one of silver, and a Tintoretto of gold. But which is which it is difficult to say; we rather think, like the ages in the archaeologists' division of time, the stone age overlapping the bronze, and both of these existing simultaneously with the age of iron, all the three Tintoretto's are most frequently to be seen together.

Repulsed in this unexplained manner, it is said he took a loft, wrote over the door, inside, "Il disegno di Michelangelo ed il colorito di Tiziano," bought casts of the Florentine master's sculptures, and worked day and night till he acquired both the excellencies indicated. To these casts he added others from the antique bassi-relievi and statues; these he drew and studied, going round them by degrees, and shading them by various lights, lamplight, daylight, perhaps even moonlight. He then made models of figures in wax, and clothing them carefully, adapted them to pasteboard boxes, or houses, with windows, so that he saw a whole group lighted as he wished. Other models and figures he suspended from the beams of the ceiling, viewing and drawing them in all positions, ordinary or extraordinary, the most abnormal having the greatest attraction for him. Then he entered the lists, took commissions for the price of the materials, and executed them before the time his employers had made up their minds what was to be done; so that now we have from his hand actually existing as oil-pictures, or known to have existed as frescoes, as much work as would occupy a hundred of our best living English or French artists for a century. In the Scuola di San Rocco alone we have fifty-four pictures, without reckoning some heads contained in the decorations, some of them very large and of many figures, as that of the 'Slaughter of the Innocents,' a nightmare in terror and a Shaksperian tragedy in power; the 'Annunciation,' wild and wonderful as one thinks this subject could never be made, and as it certainly *ought* never to have been

conceived; and the mighty 'Calvary,' covering the whole end of the large Sala dell' Albergo, the apartment in which the fraternity received their guests, one of the few pictures never to be forgotten for all time, "while rivers run and winds do blow;" a typical work, inexhaustible and terrible in dramatic power, completed with the strength bodily and mental of a giant, but executed exactly at the moment of time touching upon decadence.

For the Scuola of San Marco he painted four large works, all of them relating to the miraculous power of St. Marc, a favourite subject with the Venetians at all times. One of these is that we engrave. A Christian slave is lying on the ground unharmed under the clubs and iron bars and hammers of oriental heathen executioners. A row of wonderful heads bend over him, a Moslem, a civilian, a knight in black armour—all in perplexity, confusion, and stormy dismay; no one sees the saint himself, balanced in the air exactly above the body of the Christian, his head "dark with excess of light." This picture, which is movable, comprehensible in a gallery among others, and filled with a portentous splendour of colour and *chiaroscuro*, is considered his masterwork, but the 'Calvary' in San Rocco is infinitely grander. Whatever they may be relatively as paintings, that in San Rocco impresses the spectator in a quite different way.

Elsewhere are also wonderfully impressive masterworks by Tintoretto. In the Ducal Palace are many lovely pictures of a smaller size, 'Mercury and the Graces,' the 'Forge of Vulcan,' 'Ariadne crowned by Venus,' ceilings without end; not nonsense pictures, like the ceilings of later times, but curious and surprising inventions, never to be properly examined; and in the great room, nearly two hundred feet long, refurnished just then—having been burnt, with all its pictures by Bellini and others, in 1577—is the 'Paradise.' Circles and spheres of the blest cover this enormous canvas, the largest in the world, 84½ feet in width by 34 high, said to be damaged and blackened by time, and impoverished by picture-cleaners. I refrain from speaking of this surprising composition at length; to do so one would require to visit it time after time, and give it much consideration, so as, if possible, to understand the artist as well as to feel the impression of his work.

It must not be expected, indeed, that I venture here to express any judgment on the gladiatorial nature of the larger works of Tintoretto, or on the result of the attempt to unite the design of Michelangelo with the colouring of Titian. But even in doing this he was not an imitator or eclectic, in the same sense as later men have been. It was impossible for him to be either, so robust, self-directed, and opinionative as he was. Standing before them, or thinking of them at this distance of time and place, the first sentiment is a kind of fear, and the next is wonder, at the enormous energy wherewith nature had endowed him. To say this is enough; to criticise, to separate the bronze from the gold, and to find even baser metal, would require a fireproof crucible and great caution. When the reader looks again at the small engravings of the 'Calvary' and of the 'Miracle of St. Marc,' he will agree with me in treating their creator with extraordinary respect.

This feeling of wonder is not limited to his larger works; the union of extreme freedom of action with female beauty, as in the 'Leda' and the 'Juno,' from whose queenly breasts spring the stars of the milky way, can be seen nowhere but on the canvas of Tintoretto; and the fulness and turmoil of his histories are equally his own, as in the 'Taking of Gallipoli,' the 'Victory of Contarini,' the 'Defeat of Sigismund.'

It is a pity we have not one of his more remarkable works. All those we have mentioned it is impossible to obtain, but there are very many others, and his portraits are often as powerful and excellent as any other class of paintings on which he employed himself. Sebastian del Piombo said Tintoretto could do as much in two days as he himself could execute in two years. He was called in his lifetime "Il Furioso," because of the energy with

which he worked enabling him to finish the 'Calvary,' one of the largest and most noble pictures in the world, in the short time allowed to produce the competing cartoon. Thus he went on to the end of his life, without so much diminution of power, or limitation of spirit, as to be perceptible, or to distinguish his latest works from those of his middle period; and he lived to eighty-two. Throughout his whole career, however, he was unequal, and the majority of his works give us the impression of having been done against time, by a man working ten hours a day, and without previous study. In saying this, we must confess, at the same time, we may be influenced by our knowledge that such were his habits. The enormous 'Paradise' in the Ducal Palace, it is scarcely possible to treat as a picture at all. It has no foreground, no *terra-firma*, no composition, no *chiaroscuro*; it can never be seen from one point of view so as to be understood in its entirety, and in its separate groups and single figures at the same time; it affects the spectator with a most unhappy feeling of mental confusion and a total want of beauty. It is an attempt to convert the end of the great hall into another world, to open a vast entrance into a cloud region, which is anything but a Paradise; rather a confused, writhing, athletic mass of human creatures, greenish, blackish, whitish, yellowish, unstable and unsupported. And yet here, as everywhere in his works, is the energy, vitality, spontaneity, and command, before which we bow.

The only example we have of Tintoretto in the National Gallery is the 'St. George destroying the Dragon,' left by bequest in 1831. It is a miniature for Tintoretto, being only five or six feet high; but it possesses some of his finest qualities, both in the figure of the fair Sabina and in that of the knight.

#### XIV.—BASSANO.

THE last of the great painters of the sixteenth century of whom we have engraved an example is Bassano, Jacopo da Ponte, called Il Bassano from his native place (a very considerable school of painters during the previous generation), where he was born in 1510, and whither he returned in advanced life, to die at the age of eighty-two. Scarcely three generations, eighty years or so, it will be found, is the length of the duration of the Venetian summer of art, from the most efficient days of Gentile and Giovanni Bellini to the triumphs of Tintoretto and Paul Veronese. With the first, art was a means; with the last, art was an end; and Jacopo Bassano appears when the religious pictures commissioned were fewer, and the church itself was invaded by classic learning, the Renaissance electrifying it where the Reformation did not. Tintoretto made sacred subjects themes merely for romantic and tragic interest, Veronese for splendour of accessory and everyday naturalism. Bassano went a step farther, and has been called the earliest Italian *genre* painter. His *genre* is on a large scale certainly, and lies principally in rustic figures and the introduction of animals; but now, for the first time, we recognise the principle of picture-making by imitation of natural objects, without any ulterior object or ideal. Annibale Carracci tells us that he visited Bassano one day, and to amuse the moment, thinking to take up a book he saw on the table, advanced his hand to it for that purpose, and found it was only painted! When we hear this we know not only that the apprenticeship of art is over, the time when the artist was a tradesman under the surveillance of employers, but also that the meridian day of art, emancipated by great motives and great geniuses, and made equal to any other, the highest efforts, of the human soul and hand, is also past, and that the artist is becoming again, not a tradesman, because the glory of his ancestry abiding with him he is recognised with respect, but a clever sleight-of-hand practitioner, whose business is rather to amuse the idle and the weak, than to move the world.

Bassano himself, however, was still a patrician and a great painter; it was rather his family and his school we must speak of as degenerate. At first, especially, he aspired to a heroic style, and it is said his fresco works showed a Michelangelesque manner and a certain noble ambition, but as he advanced his natural leanings and powers developed; the love of landscape and of animal painting, new arts to a certain extent, also operating upon him from without; every subject he treated, the Nativity, the angel

appearing to the shepherds, the return of Jacob into Canaan, became more groupings of animals than anything else. In such subjects as the Entombment, one of his most impressive creations, wherein Joseph of Arimathea is drawing the linen cloth round the shoulders of the dead Christ, and the Virgin, supported by the Magdalen, is pathetically addressing the body as the Lord and her Son, he had too much feeling to introduce animals or other accessories, but he compounded with his love of ordinary naturalism by making the scene one of torchlight, vivid as Rembrandt, but ennobled by the Italian dignity of the drawing. Animals, however, were manifestly his own peculiar province, and many of his best productions are market operations and farmyards, but still conceived in a certain large and heroic manner, and seem in a lurid *chiaroscuro*, altogether unlike the *genre* paintings of our northern schools.

Giacomo da Ponte was the son of a painter who had been trained in the school of Giovanni Bellini, settled at Bassano, who was able to instruct him both in art and in letters. He was afterwards sent to Venice, and entered with Bonifazio, whose rich and full colour he acquired and retained, uniting to it a stronger *chiaroscuro*, which very often seems to want explanation, as neither representing properly either artificial light nor the light of day.

Regarding his short residence in Venice, there are very contrary accounts. One of these tells us that Bonifazio was as jealous of his pupils as Titian was, and that Jacopo could only see him paint by prying through a crevice, a sufficiently absurd attitude for a learner where practical instruction only is of use. So it is said he spent his time there in drawing from cartoons of Parmegiano. Another account says he was entered as a pupil with Titian, and the historian Verci, depending it seems on some MS. left by Volpato, reports an anecdote in confirmation, so uncharacteristic of the great master as to bear with it its own refutation. Titian, it is said, had had a long-unexecuted commission from a noble Venetian, and at last bethought him of getting Bassano to do it. While the pupil was occupied on the picture, the great man arrived and expressed chagrin on being shown his canvas, and finding the pupil doing what he expected none but the master was to touch, whereon Titian replied, "On the contrary, your Excellence it is to give you the completest satisfaction that I have confided the work to this young man!"

At all events, his father's death brought him back to Bassano, and here he pursued the treatment we have already described, and gave the first evidence in Italy of artistic interest in the class of subjects most peculiarly Flemish. With the assistance of his scholars and his four sons, all of whom were painters, Francisco, the eldest, being the most distinguished, he executed innumerable pictures, great and small, in his busy and not much visited studio, and sent them for sale to Venice and to every other place where there was a chance of a purchaser, even to fairs. So that, at last, it was an extraordinary thing for any one who cared for pictures not to possess one or more by Bassano. The subjects were curiously varied, often from the Old Testament, pastoral subjects, Noah's Ark, and so on; from the New Testament, feasts and interiors, with mighty displays of brazen vessels and plates; or from common life, buying and selling, the objects being cattle or brazen pots, and even compositions of these objects of metal, with vegetables and other materials without figures. At other times 'The Family of Bassano' may be the subject, or one of the family playing on a musical instrument and a servant lighting a candle, or half a dozen of them as a 'Music Party.' Many of these have extraordinary power and vigour of hand, so that the appearance of this class of compositions in Italy does not exhibit any sudden and foreign difference in manner from the other works of the school wherein subjects of graver and higher class are treated by contemporary painters. This is principally due to the impressive light and shade he employed, even in the landscape portion of his pictures, landscape being now a much larger element than hitherto. In Bellini's hand the open air backgrounds are invariably bright and clear as crystal, and even in Titian and Tintoretto there is light in their skies, although the exigencies of art cause the probabilities of nature to drop out of the painter's regard; but in Bassano, the greenish-grey of twilight, or the last burning gleam, is all ever seen, and more frequently an unexplained thundery darkness.



That Bassano should be great in portraits will not surprise us : portraits of men particularly. Every painter of the Venetian school has been so, and their sitters were worthy of the highest art. One of the three Bassanos in our National Gallery is the portrait of an unknown gentleman. The others are 'Christ driving the money changers out of the temple,' where the unscrupulous painter of animals has represented cattle, sheep, and other animals within the sacred precincts ; and 'The Good Samaritan,' in which

a couple of dogs are the leading attraction. There is a tradition that Sir Joshua Reynolds, to whom the last belonged, kept it for many years in his studio. Upon the whole this last of the giants, the last of them we can present in the shape of engraving,\* is worthy to close the roll of the sixteenth century, at the same time we see in him, the shattered motive, the *tour-de-force*, the scenic tendency, of a degenerate age, when painting is becoming merely sensational and amusing.

## ON THE PROGRESS OF OUR ART-INDUSTRIES.

BY PROFESSOR ARCHER,

PRESIDENT OF THE ROYAL SCOTTISH SOCIETY OF ARTS, F.R.S.E., F.S.A.S., DIRECTOR OF THE MUSEUM OF SCIENCE AND ART, EDINBURGH.

### METAL-WORK.

FOREMOST among the Art metal-workers of Britain stands the firm of Elkington & Co., and so prominently have they for a long time been before the world that it is not easy to say of them much which has not previously been said. But the fact is, there is no firm in the kingdom in which such an energetic determination for progress exists, as that under our notice. A successful trade in certain favourite articles may satisfy some houses, but the actuating principle of Messrs. Elkington is continual improvement, both in designs and in the *technique* of their interesting manufactures ; and if a work of surpassing merit is suggested by their talented staff of artists, it is certain to be executed, irrespective of cost or the chance of sale ; many such works have found their way into the private collections of the partners in this princely firm, instead of into their showrooms. Our business in this article is with the newer works and processes pursued in the establishment at Newhall Street, Birmingham ; and foremost among them is the art of enamelling, which they have steadily pursued for some time on a comparatively limited scale, but which has now, under judicious management, become a large and very important branch of their Art-work. In the early stage of the revival of enamelling, especially in the Oriental style, there was, both in the English and French productions, a hardness and sameness of effect which was unsatisfactory ; in the hands of Messrs. Elkington these defects have disappeared, and a greater freedom of design, and a much richer and softer colour-effect, are now produced, so that only age is wanting to bring them up to the excellence of the best examples of Oriental enamels, whilst the European designs are more agreeable to the tastes of western nations. For a long time Messrs. Elkington had to feel their way in this branch of their manufacture as public taste slowly developed ; their staff of enamellers is now large, and their kilns are capable of working pieces of considerable size.

Hitherto only two kinds have been made here, the *cloisonné* and the *champlevé*. The former requires the greater skill and care, and has had the greatest efforts bestowed upon it, as its effects are so much more pleasing, and it admits of more artistic development than the latter. For the benefit of such of our readers as are not acquainted with the technical processes, we will say a few words in explanation of them. First, then, the article to be enamelled in *cloisonné*, whether a mere *plaque* or a raised article of any kind, must be in metal, and a kind of bronze is usually employed ; for convenience we will suppose it to be a dish to be decorated with floral designs. The dish being made with great care as to its form and surface, the designs are traced on paper in outline, and placed in the hands of the wire-worker, who takes the wire, which is indeed a fine flat riband of brass, rarely more than the sixteenth of an inch in width ; this is carefully cut in pieces to suit the lines of the design, and bent to the various shapes of the different parts of the pattern, so that when complete, and standing on their edges, they entirely cover the outlines on the paper, to which they are for convenience attached by a little gum, which enables the workman to move them without displacement. When

completed, the design thus formed of minute pieces of brass is carefully transferred to the surface of the article to be enamelled, and as they are placed in position they are soldered on, and give the surface a cellular appearance, which is now ready for the enamels. These are formed of different coloured glass, each colour being most carefully prepared, ground to an impalpable powder, and mixed either with water or an essential oil, so as to be of the consistency of paint ; in this state the various colours are filled into the cellular spaces of the design by one or more operations, and are then fired in the kiln, the heat of which is sufficient to remelt the glass and bring it to its original condition of an opaque-coloured glass. The surface is, however, very irregular when it comes from the kiln, and some spaces are over-full, whilst others are deficient ; the next process is, therefore, rubbing down and polishing, by which a perfectly even and lustrous surface is obtained, and the work is complete. This is a simple outline of the process, but from first to last it requires the greatest nicety and care, in spite of which, and in the most skilled hands, it often fails ; in the first place the metallic outlining of the pattern requires a delicacy of handling and a degree of patience which are not commonly met with ; next, this tedious operation has to be repeated on the metal-surface ; then the enamels have to be filled in with judgment, in order to reduce the irregularity of the surface after firing to a minimum. And, after all this care, it has to be submitted to intense heat in the *muffle*, out of which it may come quite perfect, or so warped and twisted as to be totally spoiled : against this latter chance no skill is of avail. Hence *cloisonné* enamels can never be cheap ; they are therefore limited in their use, and can only be in demand among those who seek for costly decorative Art. The result is that only the works of superior artists can ever pay, as those who indulge in such luxuries will not put up with works in bad taste.

Besides the great beauty of colour which may be obtained in enamels, their imperishable nature is also a strong recommendation ; no exposure can injure them ; in fact, time only improves them by a softening process, familiar to those conversant with antique Oriental enamels, which are now well known to connoisseurs, and easily distinguished from the more modern productions.

The other kind, *champlevé*, is much more easily produced, but it never has the same delicacy of effect. The object to be enamelled is usually made of thicker metal, upon which the outlines of the design are traced, and the parts to receive the enamel are cut out deeply and separately, so that ridges of metal are left between them, and answer to the brass riband used in *cloisonné* ; the enamels are filled in and fired in the same way, and afterwards rubbed down and polished. The repetition of desirable patterns is very easy, because a design once produced can be reproduced by electro-deposit as often as required ; and

\* We have been unable to prepare in time the engraving to which reference is here made ; but it will appear in a subsequent number. The print now published, from a picture by Padovano, will be explained when the works of that painter come under notice.—[Ed. A. J.]

even castings are made from the first engraved design. The greater thickness of the metal, and the absence of any soldered parts, makes the firing easy and the liability to injury very small; hence such works are comparatively cheap.

Both processes are practised by the Messrs. Elkington, and great improvements have been effected in each, especially in the variety and softness of the colours, and the delicacy and grace of the outlines. The infusion of an Oriental feeling, without adopting Oriental subjects, has also greatly added to the interest of the works lately produced, which consist chiefly of vases, dishes, and caskets, with a few of a larger kind, such as wine-coolers and *jardinières*. It has long been an object with our Art-metal workers to produce good *niello work*, but until very lately with little success; and even now nothing has been produced which can compare with the so-called *platinum* snuffboxes, &c., made by Russian artists at Tula and in the Caucasus, and of which they carefully hold the secret. Some of their silver-work, decorated by *niello* and gilding, is of great beauty, especially that produced by the important firm of Messrs. Serge and Valentin Sazikoff, who have houses in St. Petersburg and Moscow, and that of M. Paul Ovtchinnikoff, of Moscow. Splendid specimens of their exquisite productions fill a case in the Birmingham Museum, lent by the Messrs. Elkington, whose liberality is thus shown; as they offer the examples to all who choose to try and acquire this beautiful art. The writer had the opportunity of seeing some trial-pieces in the workshops of the Newhall Street Manufactory, which give promise of great success. Hitherto our artists have been satisfied with a black colouring matter rubbed into an engraved or sunk surface, after the manner of its originator, Masso Finiguerra; but the Russian *niello* is so superior in beauty and durability, that it must in future be the aim of all workers to compete with it; and this is so especially with the firm whose operations are the subject of this paper.

Among all the novelties they are producing, none are more interesting or purely artistic than those in iron *repoussé*, of which several most important examples have been completed. The works at present in hand are a pair of vases, about fifteen inches high, of beautiful form, hammered up, and decorated with inlaid silver, the subject on one being two fighting cocks, the other a contest between a griffin and a serpent, both from the design of their very clever artist, Mr. Wilms, and executed with great spirit. Another important work from the designs of the same artist is a vase of *repoussé* iron, eighteen inches high, on which the decorations are of a very novel kind. The outline of the design is countersunk in the metal, that is to say, the space to be occupied by it is sunk by the graver and the edges slightly undercut; the surface of the vase, excepting the engraved part, is then protected by a *resist*, and it is placed in the depositing apparatus, and a deposit of silver or copper is formed in the cut-out and unprotected space: this is accumulated to a thickness sufficient to allow the artist to chase it up in relief to the required design.

The first attempt at this very original mode of ornamentation is in the Edinburgh Museum of Science and Art; it is an iron plate, upon which, in slight relief, is an apple-tree in copper; a silver Cupid is clinging to the branches and picking the fruit, whilst another silver Cupid below is catching it. This simple design is rendered very effective by the soft black ground of the finely tooled steel contrasting with the two differently-coloured metals; and there is true originality in the technical management of the process. The growing taste for the best features of Japanese Art

has necessitated a close study of their various methods for producing the charming effects which give such variety to their decorative work. Their bronzes, for instance, although in quality of material, softness and richness of colour, and Art-treatment equal to any in the world, are, notwithstanding, frequently inlaid with other metals in a manner so skilful and effective as to be the envy of every artist in metal. Gold, silver, and copper, are the metals used for inlaying, portions of which are let into the bronze, and a sufficient thickness left in relief to admit of elaborate chasing; frequently one of the decorative metals is let into another, so as to increase the colour effect and vary the design. This sort of incrustation is common upon those small flat metal buttons and the little quadratic *plaques* of which their bracelets are constructed. Every kind of this ornamentation is now being successfully employed by the great Birmingham firm with excellent effect; and this success is sure to lead to the production of great novelties ere long.

In damascening, a novel method has also been introduced at these works, not equal to the old method, which consists in hatching the surface of the steel with an engraver's tool, and then pressing in fine gold wire to form the pattern, and afterwards heating it in a *muffle*, which causes the hatched lines to contract in cooling, and holds the gold firmly in its place; but better than the French method called *incrustation*, in which the various parts of the pattern are cut out in the steel body, and the edges slightly undercut, so that when a piece of thick gold-leaf is cut to the shape of the indent and pressed in, it is retained by the undercut edges. The new method, shown to the writer at Messrs. Elkington's, is a modification of both these processes, and admits of the use of a thicker layer of gold, so thick indeed that it can be chased, and some beautiful effects are thus produced.

A combination of metal and ceramic material produced by this firm is one of their newest and most beautiful works; it consists of a plate formed of steel worked in *repoussé*, with elaborate *renaissance* scrollwork on the raised edge, connecting four small oval medallions of Worcester porcelain, painted with designs representing the four seasons, by the late Mr. Bott, in his now famous Limoges enamel style; a circular one occupies the centre of the plate, or dish, the subject being a boy on a swan: the effect is very subdued and pleasing, and is suggestive of a greater extension of such works. A walk through any of the showrooms in London, Birmingham, Liverpool, or Manchester, by those who have watched the progress of the galvano-plastic art from its commencement, will show that an extraordinary progress has been made; and although the demand for the various articles comes from people with taste and from people without taste, and both have to be satisfied, it is very gratifying to see that a pure taste is now in the ascendant, and the elaborate absurdities of the last decade are less and less sought for. This we owe in a very large measure to the great public spirit of this eminent firm, for they have spared no pains to advance the public taste; and they have proved by their success in this, and commercially, that, as in the olden times of Art-workmanship, the people of this and other lands are led by such efforts to love Art and to pay for it cheerfully. It is not so generally known as it ought to be, that there are some few firms in this country who prefer the advancement of their special Art-industries to the promise of immediate profit; and certainly none have shown this spirit with more benefit to their country than Messrs. Elkington & Co.

## ART IN SCOTLAND.

**DUNFERMLINE.**—Mr. E. B. Roxburgh, an artist of this place, recently brought an action against the North British Railway Company for damages arising from delay in the transmission of a picture intended for the late exhibition of the Royal Academy, where it did not arrive in time for its reception. The alleged injury was that the artist thereby lost a probable market for his work, and also was frustrated in his endeavours to secure reputation; but the court ruled that the injury

was too remote to sustain an action; and we do not see what other decision could have been arrived at, unfortunate as the neglect proved to Mr. Roxburgh, whose expectations of benefit were, undoubtedly, contingent on circumstances independent of his picture reaching Burlington House in time.

**EDINBURGH.**—A monument to the memory of David Allan, one of the fathers of Scottish Art, who died in 1796, is about to be erected in this city. It is the work of Mr. J. Hutchison, R.S.A.

## ART-WORK IN SYRIA AND PALESTINE.

BY MARY ELIZA ROGERS.

## POTTERY.—PART III.



URING my wanderings in various parts of Syria and Palestine, I was surprised to see how much the towns and villages of one district differed in appearance from those of another, especially when I considered the limited area of the whole country. This must arise to a great extent from the want of good roads. Wherever the means of communication and transport are difficult, the people naturally make use, as far as possible, of the materials which they find immediately around them, and thus they echo and unconsciously reproduce the picturesque diversity of the country itself.

The peoples of Europe are, by constant intercommunication, losing their distinctive characteristics. With regard to their dress, they are guided by ever-changing fashions, and not by local traditions; even the peasants' costumes are rapidly disappearing, while specialities in Art-work are by degrees being modified by international exhibitions and congresses.

However desirable this may be, the fact that it is not yet the case in the East adds greatly to the charm of a tour through Syria and Palestine. Every district has its traditional mode of building, and not only the huts, but the tents and garden-booths differ con-

siderably both in form and material. The costumes of the people, and their ornaments of gold and silver, are even more various, and are unquestionably of very ancient fashion.

A woman of Bethlehem may readily be distinguished from a woman of Samaria or of the Lebanon, and it is not difficult to recognise a Galilean. I was particularly struck by the contrast between the general appearance of the Salibiyeh potteries at Damascus and the cluster of potters' houses built at the end of one of the spurs of the sandy and rockbound headland called *Ras-Beirût*—that is, Cape Beirût, literally Head Beirût.

At an early hour on the morning of May the 29th, 1867, during my last visit to Beirût, I started from the new and comfortable Greek hotel, which is close to the seashore at the western extremity of the town, to walk to the potteries. Hassan, my brother's faithful Kurdish kawass, led the way along the tortuous and uneven road at the edge of the low cliff. Just below us on the right, wherever the sandy earth had drifted into the fissures and hollows of the rocks, samphire and other amphibious flowers flourished, while over the lower rocks, which were black and slippery with seaweed, the bright blue sea, fringed with foam, splashed gently.

On the drifted sandhills, out of reach of the tideless sea, there



Fig. 1.—The Workshop.

were broad patches of the yellow-horned sea-poppy (*Glaucium luteum*), and the smaller red-horned poppy (*Meconopsis phœnicum*). Sea-holly and sea-thistles of exceedingly beautiful form and colour grew abundantly, and I had never seen the wild yellow cabbage (*Brassica oleracea*), so rich in leafage. Its green leaves, shaded on the under side with lilac and violet tints, reminded me pleasantly of the green and lilac foliage on the broad margins of a MS. folio illuminated by Francesco and Girolamo Veronese. Caper-bushes sprang from rough stone walls on our left and from the edge of the cliff below.

A low creeping plant bordered the sandy road with its silvery white flowers and tiny green leaves tipped with crimson—the *Paronychia argentum*. In the springtime many of the sandy places of Syria and Palestine are carpeted with this quickly

growing plant. It is called in Arabic *Abu Fulûs*, أبو فلوس—i.e. Father of small coins or scales, on account of the silvery or scaly appearance of its numerous flat rounded petals. The sea spurry sandwort (*Arenaria marina*), with its delicate pointed leaves and starry, pink flowers, ventured close to the water.

The rude path became more indirect and irregular as we advanced, sometimes leading us over steep places and then sinking abruptly almost to the level of the sea. Hassan, wishing to find an easier and shorter route to the potteries, guided me to a mulberry-orchard; then we waded through drifting mounds of red sand till we came to an orange-garden, with clusters of fig-trees and a few palm-trees near. Thence we made our way through sandy lanes hedged with prickly pear (the *Cactus Opuntia*). We had wandered far from the shore and had quite lost our way, when

some women who were gleaned in a field directed us to the potteries; but they marvelled greatly at my desire to visit such a place, and they said, "Whence do you come?" When I told them that I came from England, they were still more astonished, and one old woman who walked with me across the stubble-field said, "Did you come all the way from your country to see our potters make clay-pots, which are sold for a few paras, and broken daily?" I think that her idea of my extraordinary want of sense was confirmed when she saw me pick up, as treasures, a few pieces of iridescent glass and some fragments of very hard ancient pottery, with turquoise-coloured blue glaze on it, which is not now produced in Syria. Presently we approached the shore again, and soon



Figs. 2 and 3.—Beirût Water-coolers.

came in sight of the potteries—a group of houses and furnaces at the extremity of a rocky and sandy headland. Mounds of sand and finely sifted grey earth stood outside the houses, and excavations were made in the rocks for the clay pits. The furnaces were almost concealed by large stacks of fragrant pine branches, the chief fuel used in the ovens of Beirût and its suburbs.

When Syria was under the vigorous Egyptian rule from 1832 to 1841, Ibrahim Pasha, the Governor (father of the present Viceroy of Egypt), saw the necessity of protecting the town of Beirût from the inroads of the drifting sandhills by which it was almost surrounded. He did all in his power to encourage the people to plant long-rooted grasses and bushes over the sandy promontory, and he especially endeavoured to extend the plantation of pine-trees. To effect this, he granted to the bakers and potters of Beirût the privilege of cutting the lower branches of the pine-trees every year on condition that they would plant yearly a certain number of young trees. This excellent rule is still in force, and consequently the now beautiful pine-forest is spreading vigorously, binding and enriching the sandy soil. The fruit of the pine-cone, called *snobar* in Arabic, is very nutritious. A gazelle or a lamb stuffed with pine seeds and raisins is a favourite dish for a feast-day in Syria.

The stacks of fragrant pine-branches formed a welcome shade for the tired workmen from the furnaces; and, unlike the fuel used at the Salihyeh (cakes of dried dung), added greatly to the picturesque appearance of the potteries. A little boy who, at my request, brought me a clay-cup full of sweet water, told me that he would show me where the best water-jars were made. He led me to the workshop of his father. It was formed of roughly hewn stone, built up without mortar or plaster of any kind; the interstices were filled up with small stones. The roof was made of pine-planks and beams, supported by the stems of pine-trees. The planks over the wide doorway were upheld in the middle by a pine-post, with a block of stone for a capital. The floor was of red sand, mixed with clay. A man was at work at a wooden bench, and my little guide approached him, saying, "Oh, my father, a lady from England has come to see the work of your hands!" The potter did not speak or look up from his work until he had completed the jar which he was making, then he welcomed me courteously, and quickly resumed his work.

He was seated on a narrow, rudely fixed tilted plank, and he pressed his right foot firmly on a foot-rest, while by a regular backward movement of his left foot he turned a wheel, which set in motion a smaller wheel above. On the bench before him there were many masses of measured clay; these, one after the other,

he quickly transformed into jars. He threw the clay on to the revolving disc, drew it up rapidly in spiral form, then compressed it, hollowing it out with his fist, and gradually drew it up smoothly in the required form; then he finished off the bottom of the jar, which was uppermost.

Boys were bringing fresh supplies of clay, and carrying the newly made jars to the shadiest corner of the shop. Jars which had been made many hours earlier were standing outside the door and along the edge of the cliff, drying in the sun. A low platform in the middle of the shop was covered with small jars, to which the necks had been recently added.

I seated myself on a wooden bench to rest and to sketch the pleasant scene (Fig. 1). I wish that I could reproduce it here in its true colours, with the bright blue of the sea and of the sky, and the grey, purple-shadowed mountains of the Kesrouan, on the opposite side of the beautiful bay of Beirût, appearing through the wide open doors and windows. The pleasant shade of the workshop, "with its clay population all in rows" upon the light red floor, the faded indigo blue gown of the potter, his red leather girdle and red tarbush with its purple tassel, produced altogether a most effective picture; and my young guide unconsciously made a good foreground to it, by bringing several jars of various forms and placing them upon the bench before me, to show me what his father could do. The jar with the twisted handles was made in imitation of Smyrna pottery; the other jars are especially characteristic of Beirût work. The engraved lines on the mouldings of these are precisely similar to the marks on some of the ancient pottery exhumed at the Troad by Dr. Schleinmann, and which were mistaken at first for cuniform characters. Figs. 2 and 3 represent the most usual form of the water-jars made at Ras Beirût. I visited one of the furnaces and a shop built on the western side of the cliff, where an artist was engraving the jars. We returned to the hotel by a direct route through lanes and stubble-fields, guided by boys who were leading donkeys laden with water-jars.

There is, in the 38th chapter of Ecclesiasticus, such an excellent description of a Syrian potter, that I venture to insert it here, with the introduction to it, as the Apocrypha is not always easily accessible.

"The wisdom of a learned man cometh by opportunity of leisure. How can he get wisdom that holdeth the plough? He giveth his mind to make furrows. So every carpenter and work-master that laboureth night and day: and they that cut and grave seals and are diligent to make great variety, and give themselves to counterfeit imagery and watch to finish a work. The smith also

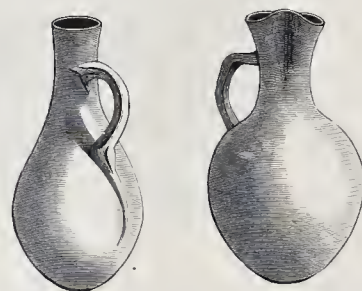


Fig. 4.—Water-cooler, Latakia. Fig. 5.—Glazed Jar, Latakia.

sitting by the anvil and considering the iron work, the vapour of the fire wasteth his flesh and he fighteth with the heat of the furnace: the noise of the anvil and the hammer is ever in his ears, and his eyes look still upon the pattern of the thing that he maketh; he setteth his mind to finish his work and watcheth to polish it perfectly.

"30. So doth the potter sitting at his work, and turning the wheel about with his feet, who is alway carefully set at his work: and maketh all his work by number.

"31. He fashioneth the clay with his arm and boweth down his

strength before his feet; he applieth himself to lead it over; and he is diligent to make clean the furnace.

"All these trust to their hands, and every one is wise in his work. Without these cannot a city be inhabited, and they shall not dwell where they will, nor go up and down. They shall not



Fig. 6.—The Aithé Puzzle-jar.

sit on the judge's seat; but they will maintain the state of the world—their desire is in the work of their craft."

The reference to the glazed surface of pottery, produced by the application of lead, is especially interesting, as lead and silex are still the chief ingredients universally used for coating pottery.

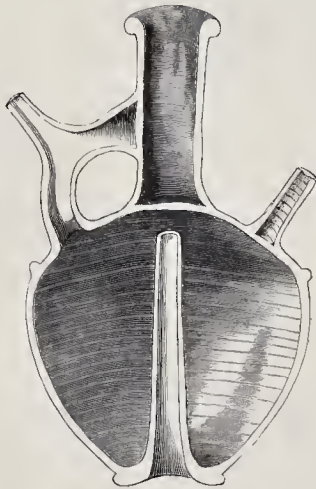


Fig. 7.—Section of Puzzle-jar.

Unfortunately the art of glazing pottery is declining in Syria, and in some of the potteries it is quite abandoned. At Latakia it is, however, practised very successfully. I never visited the potteries there, but I have seen many excellent specimens of the skill of the potters of that district—the ancient Laodicea. One day when I

was walking through one of the bazaars at Damascus, a dignified looking man, who was an entire stranger to me, alighted from his horse and courteously greeted me, saying in Arabic, "I have heard, O lady, that you have made many drawings of the pottery of Salihyeh, and that you take delight in the work of the potter! I have some jars which are of rare beauty; let me have the pleasure of showing them to you." I gladly followed him to his shop. I expected to find that he was a dealer in porcelain and ancient pottery, but I soon perceived that he was a tobacco-merchant, and his shop was appropriately adorned with pottery from Latakia. He especially called my attention to a light red unglazed jar, which had a gracefully formed handle coated with an opaque, fine white glaze, and I gladly transferred it to my sketch-book (see Fig. 4). I then made a drawing of an iridescent green glazed jar, which had three lips and a strong handle (see Fig. 5). The good-natured tobacco-merchant had no desire to sell any of his pottery, it was kindly feeling only which prompted him to show it to me.

At the village of Aithé, in the Lebanon, exactly half way between Damascus and Deir el Kamar, in a direct line, there is a pottery of very early origin, and here also the art of glazing survives. All



Fig. 8.—The Inscribed Water-cooler.

the potters of Aithé are Christians. I have seen many examples of their work, both glazed and unglazed; but the most curious specimen was a green glazed puzzle-jar, which Mohammed, my brother's Indian kawass, one day brought in triumph to the consulate to show to me. I very gladly made two careful drawings of it, which I showed to Mohammed when I returned the jar to him. These drawings pleased him so much that he insisted on my keeping the jar, and it is before me now (see Fig. 6). It is exactly twelve inches in height, and is ornamented with rings of clay, several of which are movable: they are threaded on loops of clay, five being fixed round the neck and five on the body of the jar, which is encircled by small protuberances of clay. The green glaze on this jar is very irregularly distributed; in several places it does not hide the red clay of which the jar is composed, and over some parts it has been allowed to flow so thickly that the green tint is exceedingly dark, almost black in patches, and very iridescent. Where the coat of glaze is thin the colour is pale green; but these accidents produce an excellent effect.

To show the peculiar construction of this jar, I have drawn an imaginary section of it (see Fig. 7). The diaphragm at the base

of the neck is not pierced, and what appears to be the spout has no opening into the body of the jar, which must be filled from the bottom. The easiest way to do this is to dip it, to the depth of not less than seven inches, into water, which will then rise up the central tube and overflow into the body of the jar. It is poured out from the short tube projecting from the clumsy-looking hollow handle.

At El Maaser fi Eshûf, near Muktara, in the Lebanon, glazed pottery of a superior kind is still made.

The village of Rasheiyat el Fukhkhâr, on the western slope of Mount Hermon, is, as its name implies, famous for its "potter's clay," and here, naturally, an extensive pottery has long been established. Its furnaces, unlike those of Damascus and Beirût, are dome-shaped, and are capable of baking enormous jars, large enough for thieves to hide in or for a Diogenes to dwell in. The pottery of Rasheiyat is sent to all the fairs in the neighbouring districts, and even to the Hauran and as far north as Homs, the ancient Emessa, although there is a large pottery there.

Jars which are intended to contain only dry stores, such as wheat, rice, beans, onions, &c., are made in every district; and although they are always of good design, they are rudely wrought of clay mixed with chopped straw, and sometimes only baked by the heat of the sun.

Jars intended to hold oil, butter, wine, &c., are made of hard pottery, and are always carefully glazed inside, and sometimes outside also.

The large jars in the store-room of my brother's house at Damascus used always to remind me of "Ali Babi and the Forty Thieves." Many of them were more than four feet in height, and made of red clay splashed with red, brown, and yellow glaze out-

side, but uniformly glazed within. Some of these jars had four handles, others only two. The smaller jars were of a yellowish grey colour, and well glazed inside.

Large amphoræ capable of holding twenty gallons are called *khâbich*, خابية. Jars for carrying water are called *jarra*, whence our word—jar. Small jars with two handles are called *dörak*, دورق. Water-coolers composed of porous grey earth are generally made without handles, and are commonly called *kâllah*—كَلَّة, and sometimes *zêr*, زير.

One of the most carefully made Syrian water-coolers I ever saw was given to me a short time ago by a Greek merchant who had received it from northern Syria, but he could not tell me at what pottery it was made. It is of quite modern workmanship. It is eleven inches in height. The clay is of a pale grey tint, and the surface, which is very smooth, is ornamented with a fanciful tracery in dark chocolate colour. Solomon's seal appears upon it in eighteen places, and an Arabic love-song encircles it (see Fig. 8). The quatrain is the bitter complaint of a lover who has been encouraged to boldness, and then suddenly repulsed. With the assistance of a Syrian friend I have made a free translation of this thoroughly oriental composition, which reminds me of some of the verses in the Song of Solomon:—

"A gentle gazelle offered drink unto me from its lips, a sweet juice, a sweet wine, that made sweet unto me all the bitters of life: Enticingly turning it offered the chalice which urged me to seek for the wine that is lawful.

"By Zemzem the cup brimming over with nectarous lip-juice\* for me, banished fears, lured me on till I closely approached; then to my grief it upstart—and stood—in watchful, resentful, defiance."

## OBITUARY.

HENRY MOGFORD, F.S.A.

IN recording the death of Mr. Mogford, which occurred at his residence at Hounslow, on the 9th of July, we write of one who, in the earlier history of the *Art-Journal*, was a frequent and valuable contributor to its pages. Many years ago he was a picture-dealer in Craven Street, Strand; in the pursuit of his business he acquired a very general knowledge of the works of the old masters as well as of modern painters, especially those of the Belgian, Dutch, and French schools; and on several occasions we were indebted to his pen for notices of the various exhibitions of pictures in these continental galleries. It was mainly through the representations made to us by Mr. Mogford, and to the information he gave us, that we commenced our crusade, more than a quarter of a century since, against the sale of fictitious "old masters;" a trade which had been carried on all over the country to an enormous extent, and to the very serious loss of a host of individuals, the victims of this nefarious trafficking. In the course of his own business he managed to discover how and where these spurious pictures were made up—we remember a house not very far from Richmond Bridge, well known to the initiated as the "Canaletti Factory"—and he learned how copyists adopted the "smoking" process, by which freshly-painted pictures acquired the *mellowness of age*. All this, and much more of a kindred nature, he described in our pages at various times. The war we then waged against a certain class of picture-dealers and picture-auctioneers was not carried on without considerable pecuniary loss to ourselves in the legal defence of the cause we had taken up; but ultimately we had the great satisfaction of knowing that, mainly through the exposures reported in our columns, the channel of public patronage was diverted from the works of the old painters, real or assumed, to those of the modern schools, and especially of our own: collectors became apprehensive of purchasing the former unless well authenticated,

lest they should turn out to be spurious. "You have spoiled that trade," was the remark made to us not very long since by one through whose hands many thousand pictures, both ancient and modern, have passed, on our asking him the presumed value of an old Spanish painting whose owner wished to sell it.

A reference to a few of the earlier volumes of the *Art-Journal* would show some remarkable facts connected with the picture-market of the period. For example, in the year 1842, we published a statement of the number of paintings—of course all of them *undoubted originals*—imported into this country from the Continent during that and the preceding three years: they amounted to the astonishing total of 46,289; the duty paid for them at the Custom-house reached £13,452. The number, however, was considerably swelled by the works smuggled into England. At the present time such a statement appears incredible.

Mr. Mogford was in the eighty-seventh year of his age at the time of his death. His son, Mr. John Mogford, has long been an exhibitor at the Royal Academy of landscapes and figure-subjects of commendable quality.

HIPPOLYTE BOULENGER.

The death of this promising Belgian landscape-painter, at the age of thirty-seven, occurred early in July last. His works gained much notice in the Brussels Exhibition of 1866; still more in that at Ghent in 1868; and again in Brussels in the following year. In 1872 he obtained a medal for his 'Allée de Charmes.' At the last *Salon* at Paris he exhibited the 'Environs de Tervueren;' and in the International Exhibition at Kensington, this year, a very clever landscape, 'Spring-time in Brabant.'

\* See Solomon's Song, i. 2, iv. 11, and v. 13, 16.

THE CROSS, IN NATURE AND IN ART:

ITS HISTORY, RAMIFICATIONS, AND VARIOUS ASPECTS.

By LLEWELLYNN JEWITT, F.S.A.



IN English gold coins, as well as on those of silver which I described in the last chapter, crosses have also been more or less used from early times. That of Henry III. bore a long voided cross, with a cinquefoil and three small pellets in each angle formed by the limbs. The noble, and other coins of Edward III. and Richard II., bear, as has been stated already, a very elaborate and remarkably elegant cross on their reverse, and this was varied by Henry IV.

The reverse of the angel and half-angel of Edward IV. and others, bore, it will be remembered, with variations on the reverse, a ship bearing a large cross, in front of which is a shield of the royal arms; and on the noble is a similar ship with a cross rising from a rose. On the coins of the Commonwealth, both gold and silver, the cross was upon shields; and in this manner the crosses of St. George and of St. Andrew were represented. From the time of Charles II. the four shields arranged in form of a cross, as on the silver coins already described, were adopted.

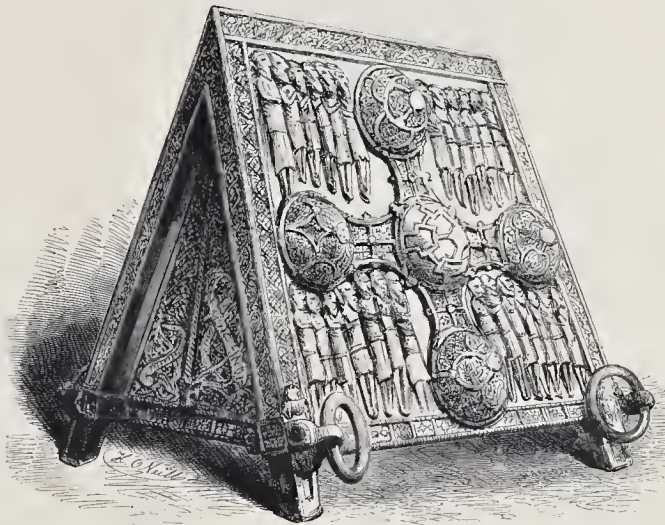
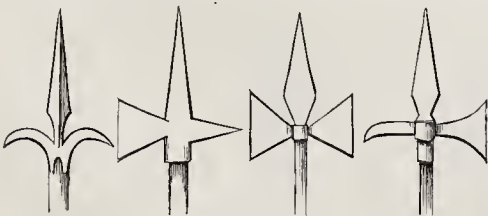


Fig. 193.—The Shrine of St. Mauchin.

On the Maundy money of Charles II. a very pretty cruciform arrangement of his initial C occurs. This is shown on Fig. 180. It consists of the letter C, for Carolus, or Charles, four times repeated, and interlaced, and has a very pretty effect. On the coin itself this cross is surmounted by a crown, and between the letters are, respectively, the emblems of the four countries—the

Peter II. Each of the letters P is crowned, and the coin bears the legend, *Moneta novaya zena rouble*, i.e. "new coin price one rouble." The same arrangement was adopted by Catherine II. These pieces, from the device, were called *Krestoviki* (or "cross-pieces"), from the word *Krésst*, a cross. Peter II. also issued a "cross" five kopeck piece, which bore a voided St. George's cross (St. George is the patron saint of Russia as well as of England), on



Figs. 194 to 197.



Figs. 198 to 200.—Spur-roubels.

rose, the thistle, the fleur-de-lis, and the harp. Carrying out the same idea of arrangement, though not of value, Peter II. of Russia, in 1727, adopted on one of his silver roubles the cruciform device shown on Fig. 179. It is composed of the Russian letter P, the initial of Peter, four times repeated; and between the limbs are the letters ii, for II., thus standing for 1874.

which was placed the legend and date, 1730. A rare trial-piece silver rouble bears an ornamental cross of St. George, or Greek cross, on its reverse. But it is not possible, in the space at my disposal, to enter more fully into the subject of crosses on foreign coins, although it is one of the most prolific and instructive branches of the subject. On the religious tokens, pilgrims' signs, &c., of the Middle Ages, the cross frequently formed a prominent

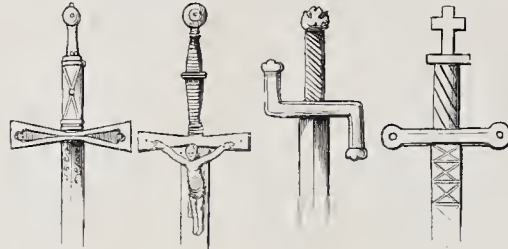
object. Some of these, as in Figs. 176 and 177, which are leaden tokens found at Bury St. Edmunds, the reverses are copied from the groats of the fourteenth and fifteenth centuries. The next

examples (Figs. 189 to 191) are also of lead, and form part of a large hoard discovered in London.

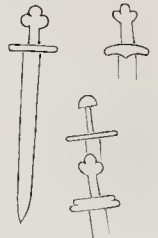
On traders' tokens of the seventeenth century, crosses of various



Fig. 201.



Figs. 202 to 205.—Swords.



Figs. 206 to 209.—Swords from *Il. MSS.*

forms occur; of these one or two examples will suffice. For instance, on a token of Thomas Cracroft, of Burgh, mercer, in Suffolk, 1666, is a cross pattée filling the entire field; on one of Francis Crosse, of Clare, a cross pattée; on one of Land-

guard Port, a similar cross; and on one of Richard Middleton, of Tideswell, 1669 (Fig. 192), the plain cross of St. George occurs.

These brief notes will be sufficient to prove the general adoption



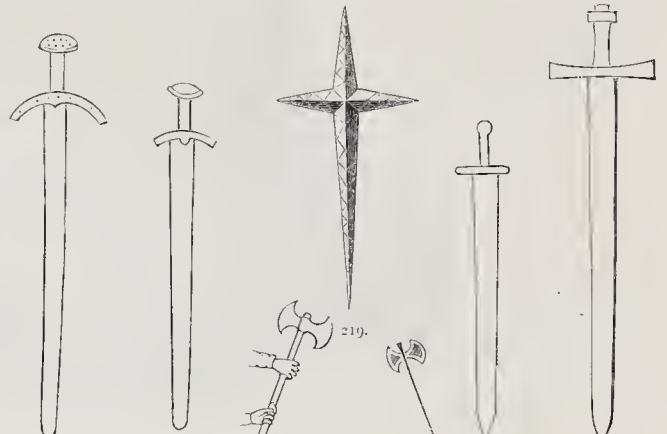
Fig. 211.



Fig. 210.—Stone Hammer.



Fig. 212.—Calthrop.



Figs. 213 to 218.—Swords and Battle axes from *Illuminated MSS.*

of the cross in numismatics; and now I pass on to consider its place in arms and armour, and in heraldry.

In ancient and mediæval weapons and in armour the cross in various forms is frequently met with. One of the earliest examples is the cruciform stone hammer (engraved Fig. 210) from Denmark, where such hammers are occasionally discovered. They are supposed to have been used in sacrificial ceremonies to the god Thor. The central hole, of course, as in the case of all stone-hammers, was for the insertion of a wooden shaft or handle. Among early bronze weapons, too, the form of the cross was occasionally adopted, as will be seen by the engraved example (Fig. 211), and in others which might be adduced.

The heads of the battle-axes of ancient Germany, as did those

of other nations, frequently partook of the cruciform—the cross tau-form; while the pole-axes, halberds, horsemen's battle-axes, partizans, &c., were commonly not only conical in shape and of very ornate character, but were frequently pierced with an open-work cross or crosses.

The casque and helmet, both of foreign nations and of our own, often bore the cross, either as a distinct ornament, or as strengthening bars, or as perforations for light and air: one example (Fig. 221) will be sufficient to engrave as an illustration. A Greek casque of the eleventh century, at Paris, has a small aperture in form of the comure in form of the comure

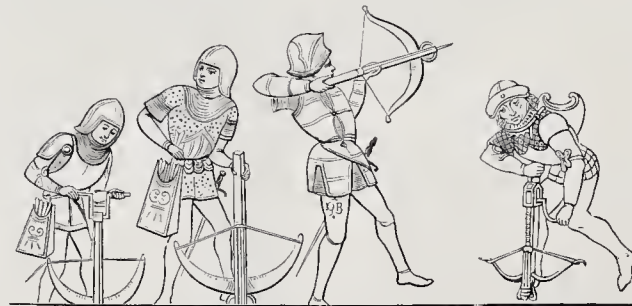


Fig. 220.—Crossbows.

mon St. George's cross. In many instances the face bears simple cross bands, in the horizontal arms of which are slits for the eyes; on others an ornamental cross appears, and this is cut in the



manner of a cross-loophole, for air and light. An English twelfth-century helmet has a cross in front, and another on the top, and others have the same emblem arranged in a variety of ways. Of the shield it is scarcely necessary to speak, as its decoration will be included in my remarks on the cross in heraldry.

On the breastplate, not as an heraldic cognizance, but as a sacred emblem, the cross figures occasionally appears; and in the Dresden Museum, an interesting example of a scale-armour *jäzeran* bears on the scales a cross moline. Two examples of the fifteenth century are shown in Figs. 222 and 223, the first being an arquebusier, the latter a pikeman.

Spur-rowels, instead of, as usual, being in form of a many-pointed star, occasionally were made in the shape of a cross of a more or less ornate character. The three engravings (Figs. 198 to 200), taken from mediæval examples, will serve to show their character.

The sword, of course, was generally of a cruciform shape, as was also the dagger, and in some instances the pommel (as in the case of a sword in a ninth century MS. in the Louvre), is actually formed into a cross. Another, a sixteenth-century German sword, bears the figure of our Saviour on the cross, in high relief. Another has the guard in form of a half fylfot cross. The engravings (Figs. 202 to 209, and 213 to 218) will show some of the varieties. The mace, too, had occasionally a cruciform head. The name of crossbow suggests its form, and needs no word of description; the engravings (Fig. 220) will best illustrate its shape. The caltrop (Fig. 212) was sometimes prepared in the form of a pointed cross, and thus became very effective.

powers and control over life were terrible, as they were secret and determined. The iron cross (Fig. 219), in the museum of Sigmaringen, was in use among them as a sign of justice. It was usually inserted in a tree above the victim, and was also used to summon the accused before his judges, when it was inserted above the summons, in the door of the house or castle. Some of the crosses and signs of these "Free Judges" are shown on Fig. 224—the S S signifying *sacrificium sanctum*. One of these crosses, it will be noticed, bears a remarkable resemblance to a mediæval English "merchant's mark" (Fig. 201) of Thomas Horton.

As an armorial bearing "the cross," says quaint old Boswell in his "Armorie," in 1597, "is the most triumphant signe and worthiest," and therefore "the same shall first have place;" and his way of treating upon it is so curious that, although somewhat long, I will quote his words in full:—

"King Arthur," he says, "that mightie Conquerour, & worthy, had so great affection and loue to this signe, that hee left his Armes



Fig. 221.—Tilting-Helm—about A.D. 1350.

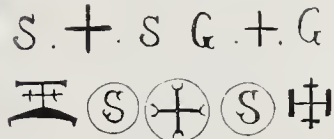


Fig. 224.

which hee bare before, wherein was figured 3 dragons and another of 3 crownes, & assumed, & took to his Armes, as proper to his desire, a crosse silver in field vert; and on the first quarter thereof was figured



Fig. 222.—Arquebusier, Fifteenth Century.



Fig. 223.—Pikeman, Fifteenth Century.

It will not do to dismiss the subject of the cross in weapons and armour, without alluding to the crosses and signs peculiar to the tribunals of the "Free Judges"—those tribunals of terror whose

an image of our Lady, with her Sonne in her armes. And bearing that figure, he did many manieles in Armes, as in his bookes of Acts and valiant Conquests are remembered,

"Thus in olde time it may be perceived, what Princes thought of the Crosse. So hath it bin thought good to the wisdome of God, that Christ should subdue the vniuersall world through the Hornes of the Crosse.

"Many of the Jewes, which crucified that innocent Lamb and our Sauour Jesus Christ on the Crosse, when he was deliuered unto them, wishing his blood to light upon them and their children, to the destruction of themselves and their successors, did afterwards worship the Crosse, which before cried in the multitude, Up with him, up with him, crucifye him. The Crosse, being afore odious and a thing of reproach, was made by Christ a triumphant signe, whereunto the world boweth downe the head, which Angels do worship, and Diuels do feare. Hereon he vanquished the power of the tyran Sathan, and all the puissance of this world. In this signe it behooveth vs therefore to get the victorie, and not otherwise to triumphe, then under this Standerd of our heavenly Prince, which is Christ.

"It is also to be read, that this signe of the Crosse was sent from God to that blessed man Mercurie, as Vincentius in Speculo historiali, of the marvelous death of Julia the Apostata, Libro 15, saith, that an Angell brought unto the sayd Mercurie all Armoirs necessarie for him, with a Shield of Azure and thereon figured a Crosse flowrie, betweene foure Roses Tolde as it is written, that this Shield, with the signe of the Crosse therein, was sent from Heaven: so I reade in the Chronicle of Gawin, which he writeth Super Francorum gestis, that in the time of the French king Charles, the seventh of that name, the Sunne shining, and the Element being faire and cleere, there appeared, and was scene both of the English men, and French, a white Crosse in the clere firmament, Which heavenly signe so seen of both Nations, they of the French, which as then moued rebellion against their Prince, did take as an admonishment from Heaven, of their dutie and obedience due unto him, Such veneration by them was given unto the signe of the Crosse, fearing the persecution, and punishment that woulde fall upon them, for such their rebellion, as they had then already committed.

"Thus it may be scene, that the Religion which they conceived at the sight of the signe of Crosse, did so alter their mindes, and mollifie their harts, that they did returne from their wicked practises of Rebellion, unto their obedience, with craving pardon.

"As this signe of the Crosse was then scene of the French in the Element, which was (as I recollecte) in the time of the noble and puissant Prince, king Edwarde the thirde, Soe the said Gaguine reciteth in his Chronicles that the Armes which the French Kinges nowe beare, were sent frome Heaven to Clodoneus, then king of France, when he was baptized, and became a Christian, id est, 3. Lilia aurea quibus subest cæli ferenti color, quem Azurum Franci dicunt. That is to saie three Lilhes Golde, in the colour of the faire and cleere Firmament, which in French is called Azure.

"And of the saide miracolous Ensignes Gaguine writeth these two verses as ensue:

"Hec sunt Francorum celebranda insignia Regum,  
Quæ demissa Polo, sustinet alma fides."

In English heraldry there are many varieties of crosses. These are—the cross, or cross of St. George; the saltier, or cross of St. Andrew; the cross of the Passion; the coupéd cross; the cross humettée; the cross-crosslet; the cross-crosslet and other crosses fitchée; the cross potent; the cross of Calvary; the

patriarchal cross; the cross botonée; the cross patonse; the cross flory or fleury; the cross fleurette, or of fleurs-de-lis; the cross pommée or pommetée; the cross Avellane; the cross patée; the cross formée; the cross patée fitchéd at foot; the cross moline or milrine; the cross ancrée; the cross barbée; the cross ancettée; the cross tau; the cross furchée; the voided cross; the Maltese cross; the cross ragulée; the cross portale; the cross double clavie; the cross fourchée, &c. The forms of these, and their signification, I shall describe and illustrate presently, and also their variations.

In foreign heraldry other forms of the cross occur, and it is often used in combination with other bearings. It is also frequently found in connection with heraldic and knightly badges and cognizances.

The crosses used in Russian and Polish armorial bearings are, in many cases, totally different in their arrangement and connections from any in our own country. My kind friend the Baron de Bogouschefsky, to whom I am indebted for a vast deal of information upon Russian antiquities, furnishes me with some interesting particulars relating to this bearing. The most usual cross used in Russian and Polish heraldry is what we should describe as the cross pattée, which in Russia is known as St. George's cross, St. George being, as already stated, the patron-saint of that country as well as of England; but others are of course used. There are no special terms in Russian heraldry for the different crosses; they are simply described as "Dwaynoy Kresst" (double cross), "Treynoy Kresst" (triple cross), &c. The cross usually surmounts, or is borne in connection with, some other object. Of these, examples will be given in my next chapter.

The cross within a reversed horseshoe is the bearing of the Polish family of Tautovski; the cross surmounting an "Arch-Ipatorski," that of Leukevich of Poland; a gonfalon or church banner surmounted by a cross, that of Prjigodski of Lithuania; a reversed crescent surmounted by a cross and with a star beneath, that of Obolyaninov of Russia; a plain cross over a river, that of Skinder of Lithuania; a cross between two wings and surmounted by three stars, that of Novakovski of Lithuania; an arrow within a horseshoe surmounted by a cross, that of Bomeyko of Lithuania; three crosses "joined together by the ends and forming three triangles" between three flowers, those of Bakovski of Lithuania; and a burial-cross, not quite joined in cover, with two horizontal bars, that of Michnevich of Lithuania. In the arms of Bogouschefsky the cross also occurs. In this instance the bearing is two fishing-hooks surmounted by a double cross.

Singular combinations of the cross, with other emblems, occur also in the armorial bearings of some of the old German and other continental families. To trace out all these, however, or even to give a glance at their characteristics, would occupy more than my allotted space. I therefore, reluctantly, pass on to other divisions of my subject, reserving the description of the various heraldic and other forms of the cross for the next chapter.

## ALBERT MEMORIAL.

SCULPTURES ON THE NORTH FRONT OF THE PODIUM, BY J. B. PHILIP.

THIS plate completes the series of friezes illustrating the history of Art from the earliest period. The three preceding subjects we have engraved and published represent respectively the great Sculptors of the world, by Mr. J. B. Philip, the great Poets and Musicians combined, and the great Painters, both by Mr. H. H. Armstead, and in the annexed engraving are the great Architects, from the bas-relief by Mr. Philip. In tracing the chronological order of the figures here introduced, the commencement must be at the right hand of the lowermost group, where we find Hiram, whom Solomon "fetched" out of Tyre, on the recommendation of King Hiram of that city. He was, we read, "a widow's son of the tribe of Naphtali, and his father was a man of Tyre, a worker in brass; and he was filled with wisdom, and understanding to work all works in brass. And he came to Solomon, and wrought all his work"—for the Temple.

Passing from the Tyrian, we follow the line through the great architects of ancient Greece till we come to those of the Mediæval Ages, in Italy, Germany, France, and England, and conspicuous among the group, in his episcopal robes and wearing a mitre, is William of Wykeham, to whom we owe so much of Winchester Cathedral and other famous edifices; while the uppermost group brings us down to our own time, with Sir Charles Barry talking to Cockerell, and the head of Sir Gilbert Scott, the architect of the Memorial, appearing between Cockerell and the elder Pugin.

We may say of this "portrait gallery" of Architects that it, like its predecessors, offers a wide field for close examination; all gives evidence of close study, beauty of composition, and great artistic ability. To our mind there is no more interesting portion of the Memorial than the decoration of the Podium, or pedestal, which supports the statue of the Prince.



R. P. MEMORIAL - sculptures of the podium

12th Front - 14 - 17th



## THE EXHIBITION OF THE WORKS OF THE LATE OWEN JONES.

IN accordance with the decision made at the meeting of the friends and admirers of the late Mr. Owen Jones, held at the house of Mr. Alfred Morrison, Carlton House Terrace, on May 11 last, a special exhibition of his principal works has been opened at the International Exhibition, in an unused portion of the former Belgian *annexe*. A more suitable locality could not have been obtained, and the arrangements have been so admirably carried out that this addition to the International Exhibition of 1874 is really one of its most attractive, as it certainly is its most instructive, feature.

It would be a difficult matter to do justice to the influence which Mr. Owen Jones exercised in the improvement of decorative art, which has formed so marked a feature in the national progress of the last twenty years. Only those who remember the wide wilderness of ugliness which presented itself in almost every direction a little before the period of the Great Exhibition of 1851, can possibly realise the change which has been effected in various directions, however much they may hold that there is still plenty to do in the way of further improvement.

This exhibition—itself an act of justice to an earnest and high-minded worker in a field of Art to which few men of his rank would have cared to devote themselves—shows how thoroughly sound principles, conscientiously and intelligently carried out, can be made to permeate the whole domain of decorative art, as the subordinate of architecture and the industrial arts generally. In this gathering of the works of a single man we have not only architectural designs as a structural whole, but details essential to the decoration of the structure, designs for wall-papers, carpets, silk-hangings, and furniture; as also book-illustrations and designs for ornamental stationery.

Under these heads the true spirit and genius of the late Mr. Owen Jones is seen in a very complete form, and a brief notice of the exhibition under such heads cannot fail to be of interest and value to all who appreciate earnestness, combined with intelligence and industry, devoted to a great national purpose—the elevation of decorative art to its true position as a Fine Art.

As an architect, Mr. Owen Jones was not so successful as probably he would have been had he been less of an artist and more of a civil engineer. There are, however, some very able designs amongst those exhibited, the best being the drawings of buildings realised by construction, notably St. James's Hall, the London Crystal Palace Bazaar, and the Crystal Palace as rebuilt at Sydenham, after its removal from Hyde Park in 1851-2. The suggestive designs for the decoration of the first Crystal Palace, as erected for the Great Exhibition of 1851, are at this time very interesting, especially to those who were engaged in, or remember, the controversy which arose out of Mr. Owen Jones's proposals for the polychromatic decoration of that structure. They show the bold but scientifically successful solution of a problem which perplexed many minds at the time, and prove that, had the entire scheme of the artist been carried out on that occasion, it would have been even a greater success than it was; but the idea of "too much colour" alarmed everybody except the projector. Yet, to use his own words, he "conquered" even in the measure in which he was permitted to realise his views.

In the series of details of architectural designs we have a still more decided evidence of the true genius of the man. His own perfect obedience to the law he laid down, that "ornament is secondary and never principal," and that "repose is required to give value to ornament," is illustrated in a great variety of examples. Amidst a mass of illustrations, the most complete are No. 74, a chimney-piece designed for Mr. A. Morrison; No. 78 and No. 86, chimney-pieces in inlaid woods; and No. 88, a chimney-piece and bookcases in inlaid woods, all designed for the same gentleman. These, together with the ceilings designed for Mr. A. Morrison's mansion, Carlton House Terrace, all fulfil the absolute conditions essential to success in their ornamentation. Here we have no guess-work or experimentalising. The theme is settled and wrought out with a perfect mastery over the materials to a given end, seen from the very beginning.

In designs for wall-papers the artist came more distinctly in contact with the manufacturer as a producer; but as he never compromised his art to suit the supposed exigencies of the market, his influence was in the end so much the greater. Nothing could be further from the true principle of the decoration of a wall in an ordinary dwelling-house, as the background to other objects, than the wall-papers, French and English,

having possession of the market when Owen Jones commenced his efforts to improve wall-paper designs, immediately after the Great Exhibition of 1851. In the specimens exhibited, we see how thoroughly the true conditions of a decorated vertical surface, as the boundary of a room, in other words, the wall, are always carried out by this artist. There is nothing mean or meagre on the one hand, whilst he is always as far away from vulgar show and pretentiousness on the other.

Of the carpets the same thing may be said. Next to the wall-papers Mr. Owen Jones's influence has been most felt in the complete change effected in designs for carpets, and no one, looking round the walls of this exhibition, and recalling the outrageous abominations which held place twenty years ago as the fashionable coverings for a floor, can fail to see the extent and nature of the influence exercised by such a designer. With precision in the arrangement of the minutest detail, and geometry in its most graphic form as a basis, the carpet becomes a harmonising element in a room, instead of the disturbing force it certainly was at the period above alluded to. It is impossible to look upon the designs of some of the carpet-fabrics now exhibited, not, it must be understood, the drawings, but the work of the loom, without feeling what an immense stride has been made towards a true system of surface-decoration, especially in the matter of floor-coverings.

In silk-hangings, &c., we have the same thoughtful consideration of design in relation to use, and the artist, feeling less fettered in the use of free lines and masses of colour, but always subordinated to the general effect, produces greater brilliancy not only out of the scale of colour in which he permits himself to indulge, but out of the very material he is using—silk, with its inherently bright effects and lustrous contrasts of light and shadow. The brilliancy and harmony of some of the silk-hangings exhibited have only been surpassed by the most successful and richest examples of Oriental fabrics of the same class and material.

There are not many examples of furniture, but all are suggestive. So much of the true artistic effect of furniture depends upon its being seen with its proper surroundings in a room, that any judgment pronounced upon the pieces exhibited must be taken *cum grano*, inasmuch as their very structure, apart from the detail of decoration, takes them out of the ordinary category. In structure there is a determinate and well-considered adaptation to *use*, and not the slightest attempt to make pieces of ornamental furniture simply as decorative adjuncts to a room. The chairs are designed and made to be sat upon, the tables to sit at and around, the secretaire, although highly ornate in its inlaid woods, to write at. There may be quaintness, even approaching to heaviness in two of the chairs, for instance, but there is a purpose in the structure and decoration which carries them far away from the commonplace. With the exception of Mr. Alfred Morrison, we fear Mr. Owen Jones found few persons to patronize and appreciate his designs for furniture, but then it is perfectly clear that they *are* designs for furniture, and nothing else.

Of the examples of decorative stationery, we have space to say but little, although it is in itself a large theme. In this wide field, and, at one time, barren as wide, the enterprise of Messrs. De la Rue and Co. gave this artist an opportunity of which he took special advantage. He must have seen how important a field this was in an educational point of view; that is as a means of cultivating the perceptions of those who use fancy-stationery, and habituating them to see and expect, and finally to want, the charming combinations of form and colour which by one means or another, the artist and manufacturer were incessantly bringing before the public.

Apart from illuminated and decorated books, there are almanacks, diaries, invitation-cards, playing-cards, even bank-notes, and bill-papers, to say nothing of small placards and labels. The use of a discriminating taste in various directions impressed the public eyesight, habituating all who used these articles to variety of form and colour in ornaments which, probably, scarcely any other field of operation would have opened so widely and so rapidly. We have, therefore, no hesitation in attributing a considerable amount of the improvement of public taste in its demands for better and truer decoration to the widespread influence of the ornamental stationery issued during the last twenty years by Messrs. De la Rue, from designs by and under the artistic guidance of the late Mr. Owen Jones.

GEORGE WALLIS.

## PICTURE SALES.

A FEW notices were unavoidably left over in our last month's report: they are here introduced, and may be considered the last of the season.

The collection of pictures belonging to the late Mr. Ernst L. S. Benzon, of Kensington Palace Gardens, was sold on the 13th of June, by Messrs. Christie, Manson, and Woods. It comprised a few water-colour drawings; among them—'In the Forum at Rome,' S. Prout, 100 gs.; 'Harrow,' P. Dewint, 210 gs.; and 'Windsor Castle,' D. Cox, 250 gs. The more important oil-pictures were—'Sheep and Lambs,' E. Verboeckhoven, 170 gs.; 'Venus disarming Cupid,' H. Lehmann, 285 gs.; 'The Age of Gallantry,' G. H. Boughton, 350 gs. (Graves); 'The Golden Hour that fadeth into Night,' P. R. Morris, 130 gs.; 'The Old Gate,' F. Walker, A.R.A., 1,000 gs. (Agnew); 'Flowing to the River,' J. E. Millais, R.A., 1,500 gs.; 'On the Coast, Isle of Wight,' 155 gs.; 'Girls Dancing,' 850 gs.; 'Nelle Maremme, Roman Campagna,' 360 gs.; these three works are by the late G. H. Mason, A.R.A.; 'Spring,' F. Heilbuth, 320 gs.; 'The Madonna, Infant Jesus, and St. John,' with an angel, P. Perugino, 170 gs.

The sale of the small but valuable gallery of paintings, the property of Mr. Albert Wood, immediately followed the preceding. Of the thirty works comprising the collection, the following are especially noteworthy:—'Hampstead Heath,' J. Constable, R.A., 890 gs.; 'The Cowherd's Mischief,' 600 gs.; 'Signor Torello,' a scene from *Boccaccio*, 580 gs.; 'Sea Air,' 995 gs.; these three are by J. C. Hook, R.A.; 'Near Cromer,' W. Collins, R.A., 290 gs.; 'River Scene,' with children in a boat, W. Collins, R.A., 380 gs.; 'Barden,' from Adelaide's Seat, on the Wharfe, D. Cox, 285 gs.; 'Low Life,' W. Müller, 740 gs.; 'Il Penseroso,' P. H. Calderon, R.A., 175 gs.; 'Homeward Bound,' J. Linnell, 835 gs.; 'On Summer-eve by haunted Stream,' J. Linnell, 795 gs.; 'For Sale,' B. Rivière, 300 gs.; 'Going to Market,' C. Troyon, 450 gs.; 'Romeo and the Apothecary,' J. Pettie, R.A., 240 gs.; 'Rabbit-holes,' W. Linnell, 440 gs.; 'Bettws-y-Coed Church,' 115 gs. (Graves); 'The Slide,' E. Frère, 690 gs.; 'River-Scene,' Jules Dupré, 480 gs.; 'A Calm,' P. J. Clays, 300 gs.; 'Going Home,' J. Israels, 310 gs.; 'The Escape of Glaucus and Ione from Pompeii,' P. F. Poole, R.A., 190 gs.; 'Norwich—Moonlight,' Old Cromie, 285 gs.

Numerous pictures belonging to different owners were subsequently offered for sale, the principal being—'Venice, Chiesa de S. Maria de Miracoli,' J. Holland, 143 gs.; 'Interior of the Lady Chapel of a French Cathedral,' D. Roberts, R.A., 200 gs.; 'The Mountain-Path,' J. T. Linnell, 135 gs.; 'The Flowers of the Forest,' W. Etty, R.A., 190 gs.; 'Swiss Mountain-Scenery,' J. B. Pyne, 135 gs.; 'Rua Nova dos Ingleses, Oporto,' J. Holland, 106 gs.; 'A River-Shore,' J. Linnell, 140 gs.; 'Dolce far Niente,' Holman Hunt, 400 gs.; 'The Inundation,' the engraved picture by C. F. Kießbie, 260 gs.; 'A Highland Scene,' T.

Creswick, R.A., with cattle, by H. B. Willis, 145 gs.; 'The Foid,' J. Linnell, 725 gs.; 'After Rain—on the Tummel,' P. Graham, 200 gs.; 'L'Allegro,' J. Portaels, 131 gs.; 'Dolgarroc Mill, near Conway,' W. Müller, 1,400 gs.; this picture was formerly in the Gillott collection; 'Seville,' R. Ansdell, R.A. The three following works were the property of Mr. F. R. Leyland: 'The Whale Ship,' 915 gs.; 'Emigrants embarking at Margate,' 146 gs., both by J. M. W. Turner, R.A.; 'A Syracusan Bride leading Wild Beasts in procession to the Temple of Diana,' F. Leighton, R.A., 2,550 gs.; 'Donnybrook Fair,' a sketch for the large picture by E. Nicol, A.R.A., 290 gs.; the next two are also by the same artist: 'The Irish Doctor,' 305 gs.; 'The Willin' Victim,' 185 gs.; 'Landscape,' with cattle, T. Baker, of Leamington, 132 gs.; 'Landscape,' with a girl crossing a rustic bridge, D. Cox, 200 gs. A portrait of Don Pedro Nunez de Villavicencio, by Murillo, who is stated to have died in the arms of this Spanish noble, the intimate friend, pupil, and patron of the painter, was sold for 170 gs.

The following pictures, being a portion of the collection formed by the late Mr. Jonas Cressingham, of Carshalton, were sold by Messrs. Christie at the close of the month of June:—'Saturday Night,' 165 gs., and 'Sunday Morning,' 264 gs., a pair by G. Morland; 'Interior of a Shed,' with a sheep and a calf, 145 gs.; 'A Mountain Group—Evening,' 230 gs.; 'Autumn,' 300 gs.; 'Cooling the Hoof,' 440 gs.; these are by T. S. Cooper, R.A.; 'Donkeys and Gipsies on a Common,' R. Ansdell, R.A., 340 gs.; 'Vinegia, Vinegia,' E. W. Cooke, R.A., 300 gs.; 'Plymouth Breakwater,' F. R. Lee, R.A., 155 gs.; 'Oaktree Ford, and Market-Card,' F. R. Lee, R.A., 273 gs.; the next four works are by the same artist, but the cattle are painted by T. S. Cooper, R.A.: 'Summer Breezes,' 560 gs.; 'The Watering-Place,' 648 gs.; 'Scotch Firs near Barnstaple,' 315 gs.; 'Mountain Scenery,' 390 gs.; 'Going to be Fed,' J. Philip, R.A., and R. Ansdell, R.A., 760 gs. (Colaighi); 'Sea-Fishing,' C. Hunter, 130 gs.

Of a considerable number of pictures, belonging to different owners, sold by Messrs. Christie on the 4th of July, these are deserving of mention; they are taken in the order of the catalogue:—'Portrait of a Dog,' Sir E. Landseer, painted for Lady Mary Fox in 1836, 400 gs. (Agnew); 'Portrait of "Mettle,"' Sir E. Landseer, painted for the late Gen. Fox, 246 gs. (Agnew); 'Portrait of the late J. C. Pelham, M.P.,' G. Romney, 160 gs. (Vokins); 'Mrs. Hartley and Child,' the celebrated work engraved by S. W. Reynolds, 2,395 gs. (Agnew); 'Portrait of Edmund Burke,' 1,000 gs. (Davis); 'Kitty Fisher,' 114 gs. (Noseda); 'Portrait of Mrs. Salkeld,' 170 gs. (Currie); these are by Sir J. Reynolds. 'Portrait of Bach,' an eminent musical composer and preceptor to Queen Charlotte, but not the famous Sebastian, 890 gs. (Lawson); 'Portrait of Mrs. Hingeston,' 480 gs. (Whitehead); 'Portrait of Dr. Hingeston,' son of the lady just mentioned, 145 gs. (Whitehead); these are by Gainsborough; 'Portrait of Hogarth,' by himself, 160 gs. (Worrall).

## ART NOTES AND MINOR TOPICS.

CRYSTAL PALACE SCHOOL OF ART, &c.—The annual award of prizes to the students in the Art-classes of this School was made on the 25th July. Mr. Louis Haghe and Mr. H. G. Hine officiated as judges of the water-colour paintings (Mr. Edward A. Goodall, master), and awarded the silver medal to Miss Thwaites, of Harcourt Villa, Upper Norwood; the certificate of merit to Miss B. Whitworth, of The Knowle, Dulwich Wood Park. Miss Stokes obtained commendation. Mr. T. Woolner, A.R.A., and Mr. T. Thornycroft were judges of the modelling in clay, Mr. W. R. Shenton, master; Miss Kate Green, of Enmore Park, South Norwood, gained the silver medal, and the certificate was given to Miss Helena Tenlon, of Penge. Models by Miss Ellwood, of Dulwich Wood Park; Miss Macduff, of Ravensbrook, Chislehurst; and Miss Ellen Cooper, of Sydenham Hill; as well as several drawings from the antique and from animals, were specially com-

mented. We understand the Art-classes have been very prosperous during the last session.

'LUTHER'S FIRST STUDY OF THE BIBLE,' the large picture by Mr. E. M. Ward, R.A., has been purchased by subscription and presented to the British and Foreign Bible Society. It now hangs on the wall of the principal staircase immediately opposite the library, in the Society's new house in Queen Victoria Street; and a more suitable home for this very interesting picture could not be found. The presentation took place in the month of July, when the Earl of Shaftesbury presided, and was supported by the Bishop of Gloucester and Bristol, a considerable number of clergymen and Nonconformist ministers, with many of the subscribers and others. The Hon. Arthur Kinnaird, M.P., in asking the president of the Bible Society to accept the picture, paid a high compliment to the painter, "who, as he was eminent among the artists of the

day, was pre-eminent in the selection of subjects which were not of an ephemeral character." The idea of securing the picture for the Society originated, we believe, with Mr. Gibbon, a gentleman connected with one of the city banking-houses, who, unfortunately, was unable to be present at the consummation of his labours.

**THE MARINE GALLERY.**—During the course of the last month the fine and unique collection of paintings of marine subjects by Danish artists in the Gallery, 142, New Bond Street, has received several important additions of works second to none of those that had preceded them in occupying spaces in the same gallery. Three claim special notice. Of this group, one, by Sörensen in his own masterly style, represents the S.W. promontory of Sweden as seen from the sea—the sea depicted to the very life, as Sörensen delights to paint the North Sea, and with coasting craft such as veritably ride over those North Sea waves. The other two are by Carl Bille, and they are indeed two charming pictures, both of them larger than the Sörensen. One, well entitled "Atlantic Waves," shows what those waves are like when they heave and roll far away from land in mid-ocean, and when a large ship, her main and fore topsails close-reefed and her mizzen-topsail taken in, looks but little more than a child's play-model. In the companion work, a Danish squadron of two line-of-battle ships and a frigate, under canvas and with a fine fresh breeze, are leaving the Cattegat. Wave drawing, wave colour, and wave transparency in these two pictures have attained to the highest perfection of marine art; and the ships, as ships, are as admirable as the sea is admirable as sea.

**THE INTERNATIONAL EXHIBITION.**—The Commissioners have determined that the medals issued to the successful exhibitors this year shall be made of bronze instead of the composite metal used last year for a similar purpose. The obverse of the medal will show the head of the Prince of Wales, modelled by Mr. J. E. Boehm, and the reverse a view of the buildings and the Albert Hall, designed by Mr. Gamble.

**TWO MARBLE STATUES** have been recently placed in two of the great towns of England; they were inaugurated on the same day, the 1st of August. The circumstance demands record; it is in all respects gratifying. That at Birmingham is a statue to Dr. Priestley, the philosopher, who, living in an intolerant age, was oppressed and persecuted where he now receives posthumous honour—postponed, indeed, for he died in 1807. The statue is by the sculptor Williamson, who described it as his first large work "on his own account" (he has for some time been principal assistant to J. H. Foley, R.A.); but he is known by several minor productions of great merit and deservedly popular; two of them have been engraved in the *Art-Journal*. Priestley's political and theological opinions were of an extreme kind; he was, in fact, a free-thinker on both subjects. He always, however, had followers and admirers, and it is by such now living that the statue in question has been raised. It is eight feet and a half in height, the figure being habited in the ordinary costume worn by the middle classes of men a century ago, namely, a long coat, knee-breeches,

white neckcloth, and ruffe. On a small pedestal by its side is a cup; Priestley, as the chemist, holds in his right hand an inverted glass tube, while in his left is a burning-glass, with the focus brought to bear on the liquid in the cup. The figure stands on a massive pedestal of Portland stone nearly twelve feet high.—The other statue is by W. J. Acton-Adams: it is a colossal statue of Sir Titus Salt, of Saltaire, and is placed in the town of Bradford, not far from "the workmen's city" the good man founded, and has lived to see flourish as an example to hundreds of men who may give back to God of the abundance received. There is no public-house in Saltaire, but there are refreshment rooms, lecture-rooms, almshouses and infirmaries, schools, "gardens and allotments of land," baths and wash-houses, and all useful and agreeable requirements, while the workmen's cottages are graceful as well as comfortable dwellings. Sir Titus Salt is one (happily not a very few) of whom his country and humanity may be proud; he does God's work for the good of man. In reference to his statue we borrow a passage from the *Daily News*:—"The result has been the production of an admirable work of Art, as well as an excellent likeness. The statue, which has been cut from a block of Carrara marble of unusual size, weighing not less than fourteen tons, is of colossal dimensions, being seven feet high, and represents Sir Titus, dressed in the ordinary costume, sitting in a dignified and characteristic attitude, the right arm resting on his chair, while in the left is held a scroll, on which is drawn the plan of Saltaire. The head of Sir Titus is admirably adapted for reproduction in sculpture, the largeness of the forehead and the amplitude of the head giving force and dignity to the countenance." The figure stands beneath a richly-carved canopy, opposite the Bradford new Town-Hall.

A SPECIAL INTEREST at the present time is attached to a large painting of Leicester Square in his characteristic manner, by Canaletto, now to be seen in Mr. Cox's Gallery in Pall Mall. The area of the square, as now, forms a garden, the central object being the equestrian statue which degenerated into the royal grotesque monstrosity that has been so happily superseded by the Shakspeare statue and fountain, for all of which London has to thank Mr. Albert Grant. The picturesque old thorn-trees that modern improvements (?) swept away from the square, in the picture appear in the freshness of their early youth, and with them various shrubs and plants are associated. The private houses for the most part are tall red-brick structures of uniform character, and absolutely devoid of the faintest semblance of architecture; but the principal object in the picture, as it must have been on the locality itself, is Saville House, with its quasi-classic pretension and its enormous royal areas duly supported by a lion and unicorn, of corresponding proportions. We understand it to be in contemplation by certain members of the Leicester Square Improvement Committee to purchase this picture with a view to present it to Mr. Grant—a representation of what Leicester Square once was, to become a memorial of what Leicester Square now is. Should this project fail to be carried into effect, surely this picture will find a permanent home in the National Gallery.

## REVIEWS.

THE LENOIR COLLECTION OF ORIGINAL FRENCH PORTRAITS AT STAFFORD HOUSE. Auto-lithographed by LORD RONALD GOWER, M.P. Published by MACLURE AND MACDONALD.

AMONG the multitude of art-treasures which enrich Stafford House is a large collection of portraits, some in oils, some in water-colours, and others in chalks, which the Chevalier Alexandre Lenoir acquired towards the end of the last century, and in the early part of the present. At the outbreak of the great French Revolution, Lenoir succeeded in amassing a vast number of relics and monuments, rescued from the hands of the despoilers of churches, mansions, &c.; these various objects ultimately formed the "Musée des Monuments Français," in Paris, of which Lenoir was president or director. Under the Government of Louis XVIII.

the collection was scattered; the portraits, however, do not seem to have formed any part of the Museum; if they did, Lenoir must have retained them in his own hands. They were offered by him to the Government of Louis Philippe, were rejected, and finally were brought to England, and are now hung in the private rooms of Stafford House, where, of course, they are accessible only to a few. "I have often wished," writes Lord Ronald Gower, "that these portraits, which are seldom seen, should be in some shape or another reproduced or copied, in order that those who take an interest, either in an artistic or historical sense, in such things, should have an opportunity of forming some idea of this collection."

Acting upon this laudable desire, his lordship set to work on the re-production—by the process of auto-lithography, in which transfer paper

of a peculiar kind is largely employed,—of no fewer than one hundred and thirty-six of the portraits, nearly the whole of the collection; and, with only half-a-dozen exceptions, the sizes of the originals. The volume, large folio, forms a portrait-gallery of celebrated characters from the early part of the fourteenth century to the close of the eighteenth. They are not all of them French personages; for Erasmus, Aldegrever, Calvia, Cromwell, G. Bellini, Carpaccio, and others, not of France, are in the list. It may be assumed that, where the original portraits are chalk-drawings, Lord Gower's copies are *fac-similes*, for they appear to be such, if only not so recognizable by variety of style. Those taken from paintings have, in manner, a more modern aspect, the result of his lordship's free and graceful handling of the *porte-crayon*. Not a few of these latter are really fine; for example, the portrait of Bruyère, from a painting by Rigaud; of Elizabeth of France, Queen of Spain, from a painting on wood by Porbus; of Louise Marguerite, Princesse de Conti, also from a picture on panel, by Corneille de Lyon; with others, which space forbids us to point out.

This catalogue of illustrative portraits would have been incomplete without some index to the individuals introduced into it. This is supplied at the end of the volume, by a short biographical sketch of each, to which, where it has been thought expedient, is added a description of the picture itself; and in all cases, the name of the artist is appended.

Apart from the merits of this volume, both artistically and historically, and these are incontrovertible, it is most refreshing to see a young nobleman, of a family that ranks among the highest and wealthiest of our aristocracy, devoting so much of his leisure time in the production of a work, as creditable to his industry as it is to his taste and talents.

**THE MISSION OF BEAUTY; or, Thoughts in Connection with Art-Culture.** By JAMES W. BRYANS, late 22nd Regiment H.M. Bombay Army. Published by G. PHILLIPSON, Kingston-upon-Thames.

Ignoring the first title given by the author to this little pamphlet as having little or nothing in association with what we read in its pages, and therefore superfluous, we accept the second as clearly indicating the object of the writer. Though Mr. Bryans takes Art as the groundwork of his remarks, they are not limited to what is usually considered as Art. It is for the general improvement of the intellectual faculties that he pleads; for such an education, in fact, of all classes as would elevate our social condition, so that every one may become wiser and better; and as a means to an end, he argues strongly for universal instruction in Art. "Why is it," he asks, "that a German or a Frenchman possesses keener faculties for Art than an Englishman?—Simply because Art has formed a considerable portion of his education. Why is a Frenchman more apt at Industrial Art than an Englishman?—Because for a century he has had his free museums in Paris and other large towns." The neglect of such artistic education he considers to be "one proof among many of the social degradation of our vast and increasing population." What some, at least, of the others are Mr. Bryans does not omit to bring forward, but we must refer our readers to his pamphlet for them: it will repay perusal, for it is sensibly written, and well calculated to do good.

**AN ILLUSTRATED ACCOUNT OF ST. BARTHOLOMEW'S PRIORY CHURCH, SMITHFIELD.** By NORMANUS. With Fifty-six Engravings from Sketches, by G. J. EVANS. Published by BEMROSE AND SONS.

Modern requirements, or what are assumed to be such, have within the last few years made some havoc with the churches within the boundaries of the City of London, to the extent of pulling down a few which, taking into consideration that they had for the most part outlived their legitimate and primary use, were only historically and archaeologically interesting, and not even this in all instances. The ancient church of St. Bartholomew occupies a portion of the site of the Priory founded by Rahere, or Rahere, the minstrel, in the reign of Henry II, who granted him the privilege of holding an annual fair at Bartholomew-tide for three days. The present church was originally the choir of the Priory; the brick tower by its side was erected, however, in the early part of the seventeenth century, while internally there is Norman work, pillars and arches, dating as far back as the early part of the twelfth century.

The book which has called forth these remarks contains a brief history of the church and the neighbourhood immediately adjacent, "compiled from various authorities," as the author states: almost every page contains one or more woodcuts, of fair average merit, of the sacred edifice and of old buildings, &c., in its vicinity: of course St. Bartholomew's Hospital, also founded by Rahere, the Prior-minstrel, is not omitted. The last chapter refers to Canonbury House, Islington, originally the country-mansion of the priors of St. Bartholomew. "Normanus" and his coadjutor, Mr. Evans, have unitedly produced an unpretending yet interesting narrative.

**ART: INTELLECTUAL, NOT MECHANICAL. An Essay.** By VIVIAN ARTHUR WEBBER, ESQ., (late) H.M. 67th Regiment. Published by H. N. MILLS, Ryde.

This is not the first literary production of Mr. Webber's pen which has come under our notice. He is a gentleman who has worked long and most diligently to inculcate a love both of Science and Art in the community among whom he resides in the Isle of Wight, where his labours in the cause are known and appreciated. The essay now before us is his last contribution to an object which is evidently dear to him, the promotion of Art-knowledge. There is very much in its pages to show he has himself acquired such knowledge, and his remarks upon painters and pictures are often judicious and intelligent. Mr. Webber is severe upon the majority of the collectors of our day, who are attracted by names rather than by intrinsic worth; as he is also upon artists who seek for popular applause, instead of the homage of the few able to discriminate between good and bad Art. He is, however, discursive, and we find occasionally in his pages, subjects introduced which it would have been well to omit, as having no manner of connection with the theme he had in hand, and that only tend to weaken his arguments by drawing the reader's attention from them.

**SKETCHES OF ILLUSTRIOUS SOLDIERS.** By JAMES GRANT WILSON. Published by PUTNAM AND SONS, New York.

A very interesting and admirably written volume comes to us from "the other side of the Atlantic," the production of one who is a soldier as well as a man of letters. The book deserves to be as popular in England as it is in the States, for of the twenty-five heroes who are commemorated in its pages, a very large proportion have had fame for centuries, and are the common property of the world. Our attention is naturally directed to those great men of America who are, after all, as "one with us." Englishmen would be as prompt to place a laurel on the tomb of Washington, as they would be to deck the grave of Wellington; and the name of the gallant General Lee, to whose memory justice is done, is honoured in this country almost as much as it is in the subdued South. No doubt the author, himself an officer of high rank, has strongly sympathised with the North; but he is generous as well as just to the Confederate officer who died, not on the battle-field, but of grief that his heavy and mournful work had led to no beneficial issue. The book is illustrated by four excellent steel-engravings of Napoleon, William of Orange, Washington, and Wellington. It is full of anecdotic information, and supplies attractive reading to young and old.

**PUBLICATIONS OF CASSELL, PETER, AND GALPIN.**

The serial works issued by this enterprising firm deserve all the popularity they meet with, whether they are strictly educational, or for mere amusement, or a combination of both. Some recent numbers of a few of these lie before us, among them is Part 20 of Mr. Thornbury's "Old and New London," which is devoted to a history of Christ's Hospital, the Charter House, and the Fleet Prison: the narrative is full of interesting anecdote. Mr. James Grant's "British Battles on Land and Sea" has reached No. 19, bringing our military and naval annals down to the year 1806: this is a capital book for boys; both it and Mr. Thornbury's are profusely illustrated.

The "Arabian Nights," on which Gustave Doré's prolific pencil is employed with his wonted power, in addition to those of other artists, is a later publication than the preceding: four parts have made their appearance; the illustrations, generally, are quite worthy of these long-popular stories. Of "Æsop's Fables," another of Messrs. Cassell's more recent serials, Part 5 is in our hands: the engravings, after designs by Ernest Griset, so clever and so humorous, must give a wide circulation to this edition of a work which the "world will never willingly let die."

**THE CIVIL SERVICE HANDBOOK OF ENGLISH LITERATURE.** By H. A. DOBSON, Author of "The Civil Service History of England," &c. Published by LOCKWOOD & CO.

The titles of Mr. Dobson's books signify the uses to which they are purposed to be put; they are intended for candidates for examinations—chiefly for those seeking admission into the civil service; and, secondarily, for public schools, and students generally; it therefore follows necessarily that the information they contain should be concise and to the point. This "Handbook of English Literature" gives, to quote the author's own words, "a chronological account of the principal English authors," from the earliest period to our own time, but excluding those still living, "noting the leading characteristics of their productions, and, where necessary, the prominent events of their lives." The compilation is carefully made, and the digest is, as a rule, excellent and to the purpose, while the authorities quoted are duly acknowledged.





## THE MICHAEL ANGELO COMMEMORATION IN FLORENCE.

By J. BEAVINGTON ATKINSON.



FLORENCE has a peculiar right to make a grand festival in honour of the great Tuscan architect, sculptor, and painter. Michael Angelo was born in a neighbouring town, and at an early age he came to Florence to receive his first instruction in Art from Domenico del Ghirlandajo. It is also well known that he studied in the Carmine Chapel and in the famous garden, or academy, of the Medici. In Florence, too, he executed the Sleeping Cupid, the Bacchus, the David, the grand figures on the Medici tombs, the cartoon of Pisa, with many other works, some of which remain as unfinished fragments to this day. The city of Florence is likewise now in the possession of the Buonarroti House, with the relics, designs, and letters of its illustrious occupant. The tenement is also shown in which the great artist dwelt in the days of his youth, while as yet he was known only as a student of promise. On the whole, no city is so rife as Florence with personal recollections of Michael Angelo: so that is mortal of the great man lies in the Church of Santa Croce; the very streets still bear associations from his daily life: the Loggie of Orcagna, the Dome of Brunelleschi, the Campanile of Giotto, the Gates of Ghiberti, were his delight as often as he took his walks abroad. And when, in a few months hence, all Florentines shall be moved to festivities, awakening many memories, it may be hard to believe that the spirit of him whom they honour can be wholly absent from scenes in which he once stood as the conspicuous character.

The arrangements for the coming centenary are not yet finally fixed. Michael Angelo was born in the month of March, 1475, but inasmuch as the weather is at that season often wet or stormy, it has been thought wise to place the festivities in the middle of May, a time specially lovely in Florence. The rejoicings, which will be continued over three or more days, are to be opened by the firing of cannon; the syndic will, it is said, deliver a discourse, and the tomb of the great artist may be visited in state. I may here mention that the family of the Buonarroti have a vault which it is possible to enter, and the coffin in which Michael Angelo lies can be seen. Some persons, prompted by curiosity or something better, have suggested that the coffin should be opened, and perhaps, if due solemnities were observed, it could scarcely be objected that the act were a desecration of the dead. It may be remembered that some years ago the tomb of Raphael, in the Pantheon, was uncovered in the presence of Overbeck and others; the skull of the divine artist remained intact, but the contact of the outer air soon crumbled it to dust. Michael Angelo survived Raphael forty-four years, but the lapse of more than three centuries can have left of his body little more than dust and ashes. I confess that to open the tomb in Santa Croce might seem a questionable act; still, if the municipal authorities take the responsibility, the world at large can but look on with curious, not to say reverent, interest.

The house of Michael Angelo will naturally become conspicuous in the programme of proceedings. It is now, under the bequest of its late occupant, the property of the public; the statement, indeed, has gone abroad that the gift to the city was consequent on the extinction of the family. This, however, is not strictly correct. I remember to have seen some years ago an artist who was making an indifferent copy of 'La Poesia' by Carlo Dolce, in the Corsini Palace. Entering into conversation with him, he gave me his card, and to my astonishment I read the name of "Michael Angelo Buonarroti." This painter was of the same family as his great namesake, but that he should be found in the act of transcribing a work by Carlo Dolce is sufficient indication that the genius of his ancestor had, in common with the universal genius of Italy, suffered reversal. I may add that within the last few days I have had the opportunity of examining the early and late performances of Michael Angelo the younger: they tell of a fate common to artists all the world over, and to artists in Italy more especially: they show early promise,

testified by prizes, medals, scholarships; they then evince falling away, till at last the painter, who aspired to the high walks of history, treads the humble path of a copyist. Such, in brief, is the summary of many a career in modern Italy; the genius which in former ages burned with a bright and constant flame, now flickers in the socket. The oil which fed the lamp is exhausted; the stamina which sustained a man through arduous labours is decayed. Michael Angelo the younger died without issue in the prime of life since last I was in Florence, leaving a widow, who dwells in the Villa Buonarroti in the summer, and in the Casa Buonarroti in the winter. Thus this branch of the family, it is true, has become extinct. But Michael Angelo the younger had a cousin Leonardo, who left two sons, one of whom, also named Michael Angelo, has recently married. The other, Ettore, whom I saw the other day at the Buonarroti Villa, outside Florence, is said to inherit a passion for Art, and a marble table is shown decorated with a juvenile design from his pencil. Whether the talent will be further developed seems uncertain, inasmuch as the youth is destined to some government appointment—that universal refuge for Italians without any pronounced vocation. It may be added that I was given to understand the widow is not unwilling to let off part of the villa in apartments; the situation is picturesque and healthful; it has an immediate surrounding of a garden, olive-fields, and vineyards, which descend as the homestead of the family. Any artist who might fancy that he could the better cultivate his talents by close association with the memories of a great man, would possibly not do amiss to take here a summer studio. But in truth there is little or nothing to recall the life of four centuries ago, save a large design on the wall, kept religiously protected under shutters, which, on insufficient grounds, is ascribed to Michael Angelo. The above narrative shows that, strictly speaking, the family is not extinct; still it seems doubtful how far the survivors will take part in the coming commemoration.

The gift of the house of Michael Angelo, together with its Art-contents, comprising architectural and other drawings, together with unpublished letters, was prompted, it is supposed, by the not unnatural desire on the part of the last possessor, Cavaliere Buonarroti, Minister of Public Instruction, that these priceless treasures should not be dispersed. A story is current that an American speculator was ready to purchase the whole property *en masse*, in order to transport it bodily across the Atlantic; but obviously the proper resting-place for the house and its appurtenances is the city which is about to do honour to their first possessor. The printed catalogue sold to visitors at the door, states that Michael Angelo purchased the house for his nephew Leonardo; in the year 1620 it was decorated by the chief artists in Florence with oil-paintings and frescoes, illustrative of the chief events in the life of Buonarroti; at the same time were collected the drawings, models, letters, with other Art-objects and personal effects which have long been known to travellers. It appears that the collection was further enriched, at the commencement of the last century, by the Senator Filippo Buonarroti, celebrated as an antiquary; evidently the family has for centuries been gifted. The preface to the above catalogue concludes as follows:—"The Councillor Cosimo Buonarroti, the last of his branch of the family, bequeathed to the city by his will, dated 9th February, 1858, the house with all its contents, appointing as administrators the Director of the Public Gallery, the Gonfaloniere of the City of Florence, and the Librarian of the Laurentian Library *pro tem.*"

The Casa Buonarroti, situated in the Via Ghibellina, near to the Church of Santa Croce, where Michael Angelo lies buried, is of modest dimensions, suited to a family well to do, but not precisely wealthy. Around the open court are ranged ancient marbles brought from the artist's studio in Rome. Up-stairs, on the first floor, we enter the rooms shown to the public under the care of a *custode*; they are studiously preserved in an order and cleanliness far from habitual in Italy. It were

foreign to the immediate purpose of this communication to describe in detail the treasures conserved in these apartments; I may just observe, however, that further examination only served to confirm the previous impression, that the oil-picture of the Holy Family is a work of the school, and not of the master himself. Florence, indeed, is identified with Michael Angelo as a sculptor and as an architect rather than as a painter, and accordingly the family were right when they gave to the personification of painting on his sepulchral monument a subordinate position. It is also worthy of remembrance that the *bon-mots* of Michael Angelo which have come down to us as spoken in Florence, pointed chiefly to sculpture and architecture. He declared the bronze doors of Ghiberti worthy to be the gates of heaven, and after admiring for some time in silence Donatello's statue of St. George, he suddenly exclaimed "March;" furthermore it is reported that he chose the site of his own monument in Santa Croce, in order that when the doors of the church were thrown open he might see from his tomb Brunelleschi's cupola of the cathedral. The neighbouring monument to Dante does not, unfortunately, bear the impress of his mighty hand, yet the prayer addressed to Pope Leo X. may be here fitly recalled,—“I, Michael Angelo, beg of your Holiness that I may be permitted to make to the divine poet an honourable sepulchre in this city.” But, alas! this was one of the many aspirations which the great sculptor never saw fulfilled. His life was indeed long and full of labour, yet it would appear to enforce the proverb, “Life is short and Art is long.” The noble motive by which he was ever actuated obtains expression in the definition he has himself given of the aim of the Fine Arts—“to raise from earth to heaven our intellect.” These trenchant words are borne by a bronze bust of the poet-artist which now stands in the hall of the Florentine Academy. Thus again it becomes obvious that those who may be so fortunate as to share in the projected commemoration, will find throughout the city memories which make Michael Angelo a living presence, a pervading power.

The Casa Buonarroti, taking a prominent place in the personal history of the artist, obtains corresponding position in the programme of proceedings: within this house, indeed, the minor as well as the major details of a life may be filled in. And it is easy to imagine how the innate love for relics which has been planted in the human heart will be gratified when the visitor is allowed to see, or even to handle, the sword, the walking-sticks, the slippers, the writing-table, which Michael Angelo used or wore in Florence. It is a little disappointing that few, if any, of the instruments of Art have come down to us, and I cannot but think there must have been indifference, or even worse, in dealing with the contents of the Roman studio. It is true that we have here sundry inscriptions, urns, and other small pieces of ancient sculpture, found in the *atelier* after death; but what would we not have given for the chisel and the mallet wherewith it is said that “Michael Angelo, at the age of sixty, and with a body announcing weakness, made more chips of marble in an hour than would three of the strongest young sculptors in an hour, a thing almost incredible to him who has not beheld it.” The contemporaries and immediate survivors of even the greatest of men are proverbially unconscious of the conditions of posthumous fame, and of the demands which in the course of centuries may be made by posterity. Yet I recall, not without emotion, an exceptional and wise provision made in St. Petersburg: in the emperor's palace is preserved intact the room in which Nicholas died; his bed, his coat, &c. &c., remain as he left them. But, unhappily, imagination alone can picture the surroundings of Michael Angelo at the hour when death came, at the age of ninety, to release him from life's fitful fever. The Casa Buonarroti contains two oil-portraits and a bust in bronze of Michael Angelo; how far any of these works are contemporary may well be doubted; indeed, when the new Biography promised for the festival shall appear, critics will look anxiously to see how much in this house receives acceptance. As a rule, no critics are so uncritical as the Italians. As to the portraits in the “casa,” it may be observed that few historic heads are so pronounced as that of Michael Angelo, although it is admitted that the picture in the famous autograph-gallery of artists in the Uffizi is not by the master, but only from the school. These, and other moot matters, must receive careful adjudication if the coming commemoration is to be accepted by Europe, as its projectors suppose, as a fresh starting-point in the history of Michael Angelo and his times.

The drawings are likewise to be received with caution. It is to be borne in mind that, over a space of four centuries, efforts, prompted by affection and a laudable ambition to exalt still further a great reputation, have been made to accumulate within this house whatever relates, if not nearly, at least remotely, to the founder of the fame of the family. Thus it is easy to account for the presence of drawings which not even in England would pass muster, although all close students of the master must know that even at Oxford spurious works are accredited without question. As the compilers of the forthcoming local Biography may,

from feelings of delicacy, hesitate to speak out, I feel it all the more incumbent to say that several of the designs in this house bearing the name of Michael Angelo are at least dubious. The whole series must appear, even to the most casual observer, of very unequal quality; nevertheless the grandeur of motive and the firmness of execution which characterise a composition of the Madonna and Child—a subject treated with singular beauty and dignity in a marble relief in the National Museum—pronounce the master unmistakably.

A portfolio of architectural drawings, kept under lock and key in the “casa,” I had the privilege of examining, by appointment made with the *custode*. These designs occupy about forty mounts, and each sheet holds two or more subjects, some many. They consist of plans for the façade, never finished, of the Church of San Lorenzo; designs for fortifications at San Miniato and in Florence; plans for the control of the Mugnone torrent, which even now demands further earthwork and stonework; together with sundry designs for windows, columns, capitals, and cornices, &c. At the back of one of these drawings is a letter written in a clear and bold hand, which recounts how Michael Angelo was occupied at Carrara in obtaining marble for the mausoleum of Julius II. It is worthy of mention that these architectural drawings are, for the most part, the reverse of thorough: they are seldom made to scale; a workman could with difficulty carry them out; in fact, they are less of the nature of close studies than of hasty jottings down of first ideas and wide-stretching conceptions. It is evident that Michael Angelo, at any rate when he undertook the construction of St. Peter's, must have either with his own hands, or by the aid of assistants, carried out his designs with more detail. And it becomes an interesting, and at this moment an urgent question, what has become of these materials? Do they still exist in some impenetrable room in the Vatican? In the event of the Pope leaving Rome, this and other Art-mysteries might be nearer solution. But we have to bear in mind that the world has had to wait four centuries for the publication of the letters in Florence; perhaps a fifth or a sixth century may be needed to give final completion to the now projected Biography. I have not mentioned the models in wax and clay for the David and other statues; they are open to the observation of all visitors; how far they are the works of the master may be subject of doubt; on the whole, they are scarcely so important as like studies in the Kensington Museum. We shall look anxiously to see what the new biographer will have to say on these and many other moot points.

The public will be glad to learn that the literary remains in the Casa Buonarroti will be utilised in the best sense of the word, not only to give *éclat* to the commemoration, but so as to advance the interests of literature and Art. These remains consist of poems and of two volumes of letters. The poems have, I believe, been already published to the full, but the letters were to the last kept close by the family, notwithstanding the greedy importunity of biographers, and they have since been held in reserve by the municipality as legacies, expressly for the sake of the contemplated centenary. These letters have been hitherto kept within a locked glass-case, and all that visitors or students were allowed to examine were the two pages at which the volume might chance to be opened. Everyone could at a glance appreciate the significance of a handwriting large as lawyers' engrossing, legible as print, and scarcely less bold or marked in character than the work of the artist's chisel or brush. But to this moment these letters have remained as a sealed book. Mr. Harford held in suspense his life of the artist, in the hope of gaining access to these sibylline leaves; at length he published his two volumes, which, in default of these hoped-for revelations, had no novelty and little worth. M. Duppa, who brought to his theme critical acumen, in like manner gave to the world a work which shortly will be looked on as only a fragment. Herr Grimm, with equal ambition, and more claim to completeness, was compelled to stop short with the letters acquired by the British Museum: these gave character and value to volumes which otherwise rested too much on the visions of imagination or on the baseless structure of conjecture. It is understood that Herr Grimm strove, though in vain, to gain access to the unpublished letters in Florence, but the authorities, wise in their generation, held fast in their own hands their treasures, cherishing all the while the project of this commemoration as the fitting time for the long-wished-for revelation. These epistles, two hundred or more in number, are bound in two quarto volumes; one volume contains the letters written by, the other the letters written to, Michael Angelo. By the aid of these and other like autographic data, we shall now, it is said, be made acquainted with every month of the life of Michael Angelo, from the hour when he first could write, down to the year of his death. Copies have been sent from London to Florence of the important series of letters in the British Museum. It is intended to print and publish all these manuscripts; indeed, much is already in type, and the proofs I have glanced at in the secretary's office. It is almost impossible to overrate the value of the forthcoming work; it is said, as indeed we can all well believe, that the correspondence with Vittoria

Colonna is of special interest; we may, indeed, expect to read the characters of contemporaries under new lights.

The accession of these new materials will necessitate that the life of Michael Angelo be written afresh; and doubtless Herr Grimm and others will set to work as soon as the correspondence appears. But the authorities in Florence are obviously in a position to steal a march on the outsiders: the correspondence for which others will have to wait patiently is already at their command. Accordingly a new life of Michael Angelo is in course of preparation by Signor Gotti, the Director of the Uffizii Gallery; Vasari will naturally form its basis, especially for the earlier years; the letters will of course be worked into the narrative, and give to it amplitude and the means of accuracy. It is to be hoped that the compiler of this new biography will resist the temptation to eulogy and rhapsody—vices to which literary men in Italy are peculiarly prone: the value of the contemplated life will obviously be just in proportion as it becomes the authentic record of facts. Italians living at the scene of action have rare advantages; they can realise the situation; moreover, they obtain knowledge of, and access to, documents which often escape the observation of strangers. What Signor Cavalcaselle has done for earlier masters, remains to be accomplished for Michael Angelo; but it would seem almost too much to expect cool and critical investigation on the eve of a popular *fiesta*. Yet another part of these literary labours is the preparation of a catalogue and account of the books which have been written on Buonarroti and his works; this, the bibliographical section of the subject, devolves on Signor Conte Passerini, who acts also as general secretary. We have heard some talk of an English translation, by a resident in Florence, of the forthcoming life and letters; but to find a London publisher might be difficult, and to entrust English pages to Italian printers and publishers is known to be peculiarly perilous.

Two public works urgently demand completion for the festival. It will be remembered that the colossal David was some time since removed from its old standing-place in the Piazza Signoria, where the weather was destroying the marble. The statue is now under a wooden shed, which has been raised for its protection on an open plot of ground immediately behind the Accademia delle Belle Arti. The intention was to build a gallery on this spot in immediate communication with the Academy, and designs have been already prepared; but the difficulty which universally thwarts and defers all enterprises in Italy has hitherto stood in the way of even a commencement. Funds are wanting, yet the expense would be inconsiderable, and the work is imperative. Certainly to invite Europe to come to see the David in a wooden hut were to subject the centenary to the danger of a *fiasco*. The other undertaking which ought to be specially carried to completion is the approach to the new and magnificent Piazza of Michael Angelo. Already several hundred thousand pounds sterling have been expended, but still the approaches on the city side, with their terrace-walls, fountains, and shrubberies, are very far indeed from being in *fiesta*-condition. In like manner the new and improved access to the Church of San Miniato has not been put into an ornamental or even into a useable state. It is understood that want of funds has

stopped these several works, and, in the present impoverished condition of the government and municipal treasury, it seems likely that for some years to come these undertakings will wear the aspect of "folies." But still the Florentines have a right to be justly proud of undertakings which in extent reach from the Porta Romana to the Porta San Miniato, and thence to the Porta San Nicolo. Assuredly there are few, if any, situations in the whole world better fitted for a popular festival than the Piazza Michael Angelo. Unlike most other squares, it is unencumbered with houses; its only inhabitant is the David in *replica*; hence the prospect is uninterrupted: from this high raised plateau the eye stretches along the entire valley of the Arno, bounded by the heights of Fiesole and the mountains of Lucca. The scene is unsurpassed for loveliness, and a thousand memories rest over Florence crowned by domes and *campanili*. It was on such a landscape that Michael Angelo looked while busied with fortifications and warlike devices on the adjacent height of San Miniato.

That the programme of proceedings, however inclusive, will be exhaustive of the subject, is simply an impossibility. Many important works must remain as they now are, far away from Florence; the *Pietà* is in St. Peter's, the *Two Prisoners*, or *Slaves*, are in the Louvre, and without the presence of the Sistine it will be impossible to judge of Michael Angelo as a painter. Even within Florence herself the works will be scattered: the *Night and the Day* are in one spot, the David in another, the dwelling-house in a third. But this diffusion, under fit arrangements, can scarcely prove a disadvantage—it leads to variety and diversity of interest. Each day may have its distinct place of pilgrimage; accordingly it has been proposed that one morning shall be given to a visit to the Casa Buonarroti, which, ready for the occasion, is to be painted with external frescoes, and decorated with a bust, eminent artists having offered their services gratuitously. A commemorative medal is also to be struck, and other acts and deeds are under contemplation. The Society of Architects, or other Art-associations, will probably read papers or give *soirées*. A statue of Buonarroti is spoken of for the Piazza of Michael Angelo, wherein a popular *fiesta* will, it is said, be held, aided by music and illuminations; while in the grand "Salone del Cinquecento," built at the suggestion of Savonarola, and for the decoration of which Michael Angelo executed the cartoon of Pisa, "a grand musical festival" has been announced. The nights, by means of illuminations, seem likely to be scarcely less light than the days: in addition to the Piazza of Michael Angelo will be illuminated the Campanile of San Miniato, where will hang the old Florentine banner which Michael Angelo defended; also lights are promised for the *façade* of the house in Florence and of the villa beyond the walls; likewise for the Torre del Gallo, "to commemorate the fact that on the day when Michael Angelo died Galileo was born." It is understood that the *fiesta* will be circumscribed or extended according to the funds which may come to hand; but if one-half of the plans proposed be accomplished, Florence in May next will be overflowing with guests.

FLORENCE, 1874.

## LILLE EXHIBITION OF ECCLESIASTICAL ART.

THE exhibition of objects of religious Art lately opened at Lille is similar in character to one held at Malines about ten years since, only this is more extensive and more important. The old Hôtel de la Préfecture has been given up for its reception, and it fills twenty-six rooms, in which are arranged specimens of metal-work, enamels, sculptures, tapestry, missals, and every branch of ecclesiastical Art-work.

The goldsmith's art is fully represented by some of the pieces of world-wide celebrity. Most salient among these is the reliquary cross of Clairmarais (300), belonging to the Confrérie of Notre-Dame, at St. Omer. It was given in 1150 by Thierry, Count of Flanders, to preserve a piece of the true Cross, brought by him and Sybilla his wife from the Holy Land. It consists, like reliquaries meant to contain relics of the Cross, of a double-branched cross—a form adopted from the Byzantine artists. On one side it is covered with niellos of great beauty, on the other with *cabochon* precious stones, surrounded by a silver-gilt filigree work of delicate arabesques.

Another reliquary cross (501) of the first order is from the Abbey of the Paraclete; on one side it is enriched with filigree-work, chasings, precious stones, and pearls, and the image of our Saviour engraved with the *burin*; on the other it is similarly decorated, with the addition of five medallions of *champlevé* enamels, representing the Lamb and the evange-

listic symbols, with inscriptions enumerating the relics contained in the cross. Of the same date is the crown of the Paraclete (502), with translucent enamels alternating with fleurs de lis of ancient form, pearls, and precious stones. This is one of the gems of the collection. A third piece (503) from the same source is a vase decorated in a similar manner.

The next object of interest is the famed foot of a cross (450), from the Abbey of St. Bertin, now belonging to the Museum of St. Omer. Until the end of the fifteenth century, when processional crosses were introduced, the cross on the high altar consisted of the cross and foot or socket, out of which it could be taken when wanted for processions, and placed on a staff. This piece was in the Paris retrospective exhibition of 1867, and is a wonderful specimen of *champlevé* enamel at its finest period; the gold ground largely rendered, the Byzantine influence apparent in the design. The base is supported by figures of the four Evangelists. The subjects represented in enamel are—Jacob blessing the Sons of Joseph, the Institution of the Passover, Moses striking the Rock, and the Elevation of the Brazen Serpent. The subjects above are—Isaac carrying the Wood for his Sacrifice, Joshua and Caleb with the Grapes of the Promised Land, the Israelites marked on the Forehead with the *Tau*, and the Widow of Sarepta—all typical of our Saviour's sacrifice.

An enamelled cross (504) so closely resembles the above in workman-

ship as almost to lead to the assumption that it is the missing cross belonging to the foot of St. Bertin.

Numerous are the altar-crosses, among which are—that (450) of the Church of Bousbecque of the thirteenth century, covered with chasings and niellos, and overlaid with silver; another from Arras (451) of the twelfth century; and that of Troyes, with filigrees and the enamelled figure of our Saviour. In earlier times the crosses only contained relics, the addition of the representation of our Saviour was of later date.

There are many interesting crosses and pastoral staffs. The earliest, that of St. Aleth, Bishop of St. Malo, composed of pieces of ivory, is of the sixth century; another is of carved wood, and one (496), that of an abbot, from the collection of M. de Beaufort, is a fine work of the fifteenth century, consisting of a staff divided into eight divisions, the knob of silver gilt and enamel, with statuettes of saints in niches, and a charming group of the Annunciation in the middle of the floriated volute.

A large *châsse* of St. Maxellende, a work of the thirteenth century, in the form of a Gothic edifice, has detached figures of saints at each end and in the lateral niches.

One of the finest productions of the fifteenth century is the reliquary monstrance (494) of St. Aldegonda. Two angels, standing, support at each end a crystal cylinder, containing the veil of the saint, above which, in a canopied niche, is the kneeling figure of St. Aldegonda receiving from a dove the veil enclosed in the cylinder. Monstrances of every variety of form are exhibited: the perforated pyxes, statuettes of the Saviour, the Virgin, and St. John the Baptist, in which the host was shown to the people until the thirteenth century, when a crescent replaced the Lamb, and the form of a cylinder or of a sun was adopted. The cylindrical form was most used in Belgium and northern France; of these there are numerous examples, and of the sun or *rayonnant* style, most gorgeous specimens enriched with diamonds and precious stones.

The censer or thurible of Lille (505), of the twelfth century, so often described, is here: a perforated sphere with the three children in the fiery furnace, an angel seated in the midst. It is of copper, plated.

There is a magnificent statue in copper gilt (424), of St. Nicholas seated on a faldstool, giving the benediction after the Latin form; the traditional three children in a tub by his side, the costume of the saint a perfect subject for study.

There is a reliquary in the shape of an arm (438), of the fifteenth century, on a *brachiate* of silver-gilt, and three others of similar form, all containing relics. One room is filled with crucifixes alone. There is a remarkable one (665) of Spanish workmanship, in which the wood of the cross is represented as a green trunk, instead of the squared form generally given. The figure of the Saviour is most expressive of grief and suffering. Another crucifix is of ebony and ivory, a statuette of Notre-Dame des Sept Douleurs at the foot of the cross, in silver, with the instruments of the Passion and a skull of the same metal.

The *champlevé* enamels are numerous, and there are many painted, comprising the names of the great masters of Limoges. One (145) bears the unique signature of F. P. Mimbiele, 1584, an artist cited by Laborde. There is a beautiful *châtelaine* (172), composed of silver death's-heads and fourteen medallions of saints, &c., of enamelled porcelain, all set in silver.

In furniture is to be noticed an ebony writing cabinet—*scribante*—decorated with paintings, by Franck, illustrating the History of Susanna; and one of those dome-shaped marriage-coffers, or strong boxes, inlaid with *burgau* and edged with lines of black and white.

Of *faïence*, there is little which has reference to ecclesiastical use. Some *chaufferettes*, or *escauffaites*, in the form of a book, kept on the altar to warm the priest's hands, and a curfew of enamelled *faïence*, of the pottery of Aire (Pas de Calais), dated 1616, with the sacred monogram, a heart pierced by arrows, and a man and woman plighting their faith, doubtlessly a marriage-gift. There is also a baptismal plate in blue *camaiéu faïence* of Lille, surrounded by fleurs-de-lis, representing the christening-feast, the family all seated round a table, eating; the lady rocks the baby on the other side of the room by means of a long rope attached to the cradle.

The *antependiums*, or altar-fronts, are of curious workmanship. One, of Arras tapestry, is of the fifteenth century, and the best period. Another (297), contemporary, a magnificent piece of embroidery, representing the Virgin and the Twelve Apostles, is of Burgundian workmanship. One (306) in rich embroidery of silk, gold, and silver, with spangles introduced, has three scriptural subjects in medallions. Another (308), a work of the seventeenth century, has three large subjects, representing the Nativity, Assumption, and Ascension, separated by columns, embroidered *au passé*. One (299) is richly embroidered with scrolls in white bugles on a scarlet ground, period of Louis XIV. But, most remarkable of all, is the frontal (310) from the Church of St. Vaast, at Baillieu, of the eighteenth century, representing the Adoration of the Shepherds and the Magi, worked in very high relief on a silver ground—a rich and most effective composition.

The exhibition is naturally very rich in sacerdotal vestments, chasubles,

cope, dalmatics, stoles, albs, &c., among which, most interesting to English archaeologists, is the chasuble of Thomas à Becket, or St. Thomas of Canterbury, belonging to the cathedral of Tournay, worn by him when he sojourned in that city. It is of a dull crimson silk, and of the orbicular form and enormous dimensions retained by the chasubles until the thirteenth century, measuring sixteen feet in circumference. The orphreys are ornamented at the edges with various combinations of the *gammadion* pattern, also repeated in other parts of the garment, which was the produce of the Saracenic looms of Palermo.

The chasuble of St. Aldegonda (413), from the Church of Mauberge, is of a rich tissue of red silk and beaten Cyprus gold—the red forming the pattern. A muslin alb, made by the Carmelite nuns at Amiens, seventeenth century, has a border of drawn-work, beautifully executed, with medallions of Scripture-subjects introduced.

To describe other objects of interest among the three thousand exhibited would be only tedious; we therefore conclude with a short reference to the collection of manuscripts, which is most extensive and most important. It is arranged chronologically, so that the visitor may follow the art of calligraphy and miniature painting uninterruptedly from the tenth century to the latest times.

The first book that meets the eye is the great Bible of Tournay (1), of the eleventh century, written in double columns, and remarkable as having served for the correction of the text of the Vulgate at the Council of Trent. It is ornamented with miniatures and initial letters, but only contains the Old Testament, the other volume having, unfortunately, passed into foreign and unknown hands.

The Library of Boulogne-sur-Mer sends the Gospel of St. Matthew (4), a quarto volume of the tenth or eleventh century, written entirely in letters of gold, executed with great elegance and simplicity. Two initial letters fill the whole of the eighth page, each terminating at the top and base in the head of a swan.

The Library of Arras, among others from its rich collection, sends a large vellum manuscript of the thirteenth century (4): a collection of moral poems, legends, and songs, enriched with numerous miniatures, &c.; one of the greatest rarity—a manuscript on paper, of four hundred and eighty-four leaves, giving the history of the Redemption in verse, and ornamented with three hundred and fifty-one miniatures of the fourteenth century. Arras also sends (9) a Heptateuch (the books of Joshua and the Judges making up the seven), the work of an Italian artist of the fourteenth century. The miniatures in this manuscript, and those in the "Horæ Diversa et Psalterium" (7) of the fifteenth century (Boulogne Library), being both profusely illustrated with unfinished miniatures, enable the student to study the process of the art in all its stages. This last is the work of an English artist.

A beautiful manuscript of the fourteenth century (52), in its original binding of red velvet, with the lion of Artois on its silver clasps, is the book on which the kings, the counts of Artois, and other officials, took their oaths. It contains the Gospels and a large miniature.

Another royal manuscript (32) is the "Bréviaire des Princesses," so called because it was used by three royal princesses, nuns in the Convent of the Clarisses, at Amiens. This splendid work is of the fifteenth century. A Book of Hours (34), of the sixteenth century, from the same convent, partly printed and partly executed by hand, marks the transition between manuscript and printing. The Apocalypse of St. John (64), illustrated with large paintings in *grisaille*, the clouds azure, the nimbi of the saints gold, is a fine work of the fifteenth century. The "Livre d'Heures à l'Usage de Poitiers" (60) is remarkable for the number of its miniatures painted in gold and colours, and the variety of its borders; it is the work of Simon Vostre, 1506-20. "Aristotle" (72), translated for Charles V. of France by his preceptor, Nicolas Overmen, is full of miniatures of the fourteenth century, splendidly executed. An Antiphonium (102) of immense size (seventeenth century), is a magnificent example of the liturgical books of former days. The minute calligraphy of some of the manuscripts baffles almost every attempt at reading them with the naked eye: such are the bibles exhibited by M. d'Estricux de Beaugrenne (55), M. Van der Cruisse (65), M. Quarré (119), the Jesuits of Lille (109), and many others. Nothing can surpass the beauty of the books of hours; but in so large a collection, a few only of its most remarkable specimens can be pointed out.

The tapestries are few, but there are five paintings of subjects of Raffaele *in tempera*, on coarse cloth, *ad sugo d'erba*, as the Italians term it; the history of them seems very obscure.

There are many paintings of the early Flemish artists, among which is an interesting series from the Cathedral of Amiens of the works of the Fraternity of Puy-Notre-Dame, at Amiens, a religious and artistic society established in 1388, and which exacted from its president a picture, or some other work of art, on the Christmas after his election. It is to this we owe the curious collection of paintings on wood now exhibited, so interesting as showing the progress of the art, and as exemplifying the manners and customs of the fifteenth and sixteenth centuries.

## ANCIENT STONE CROSSES OF ENGLAND.\*

BY ALFRED RIMMER.

SOME ANCIENT CROSSES (*Continued*).

**T** was not possible to conclude the ancient forms of crosses in one paper; indeed, they might be continued almost indefinitely, for in Cornwall, and some parts of Devon and Wales, they are found at nearly every turning. The Sandbach crosses seem at first to be isolated curious memorials; and they are all the more interesting from there being so very little that resembles them in that part of England, and on this account some very curious Runic crosses which have been discovered at West Kirby are worthy of note. True it is, this is forty miles away, yet in the same county; but the class of sculpture, though common in Scotland and Ireland, and not at all unknown in the Isle of Man, is rare in England, as has already been noticed. It would seem not to be without connecting links, because opposite to the West Kirby Cross was Hilbre Island, at the mouth of the Dee, and easily approached at low water over the celebrated Dee Sands, that have so often proved fatal to wayfarers when overtaken by the rising tide. On this island, which is now only inhabited by a lighthouse-keeper, there was at one time a cell of Cistercian monks in connection with Chester Cathedral, and traces of it have been recently discovered. A red sandstone cross of Eastern character, with a ribbon moulding, was found here; it appears to be a little later than the one at West Kirby. Mr. Eckroyd Smith, speaking of it, says: "The cross is similar in design to several found in Ireland and the Isle of Man, except in its circular border, which closely resembles the Greek *meandros*, and is of rare occurrence, as we have only been able to discover it, but associated with other details, upon the following crosses, all situate in the Isle of Man, viz. Ballaugh Churchyard, with Runes; Kirkandrew's Green, at the church gates; Garden of the Vicarage, Jurby." A sepulchral stone, evidently of a date anterior to the Norman Conquest, was found on the island, in what was certainly at one time a graveyard, and the style corresponds very materially with the cross above described.

The parish of West Kirby is situated in the north-west part of Cheshire, and contained two churches—one the parish-church, and the other a chapel of ease—upon St. Hildeburgh's Eye, as it is called in old documents, and, singularly enough, all mention of it



West Kirby, Cheshire.

is omitted in Domesday Book; indeed, our information of it is derived from the charters of St. Werburgh, in Chester, and it is from this that Ormerod principally quotes. What lends these

crosses especial interest is that they are situated at the extremity of a vast submarine forest, where the stumps of oaks and beeches are left dry by the ebb tide, and where very numerous ancient remains are still found at low water, some dating back to the Roman period of occupation; one coin is a silver Greek drachma



Eyam Cross, Derbyshire.

struck in Carthage. The Runic stone is only eleven inches high and twelve inches in width, and formed part of a shaft of a cross similar to those at Sandbach, described in the last paper.

It is not a little singular that in the immediate vicinity of this cross was found a magnesian limestone lintel five and a half feet in length, and sculptured with the same kind of interlaced work as the Christian relic; and there is hardly a doubt that these two interesting remains belong to some old temple of which every record has long since perished.

The next example we shall notice is that at Eyam, in Derbyshire, which is a Latin cross of excellent proportions, and is situated in the graveyard of the parish church. It is in a good state of preservation, and, like that at Bakewell, is a very perfect example of the period in which it was built. There are five elegant scrolls cut upon the front of the shaft in relief, and in the middle of these is a trefoiled leaf. A slender spray also is cut over the volute, terminating with a similar trefoiled leafwork. The curves of the foliage bear some resemblance to Roman work, and whatever may be the date, there is no doubt they have been copied from Roman scrolls.

Eyam is a village on the Peak, not very far from Bakewell; and in 1757, in digging a grave near the fine old cross, three out of five men were struck with a remarkable illness closely resembling the old plague, and died. The fact led to curious speculation, for this village was attacked by the same plague which ravaged London in the seventeenth century, and Mompesson, the clergyman, devoted himself with great courage to stay its progress. He lies buried only a few feet from the cross.

\* Continued from page 271.

This valuable relic was in pieces in a corner of the churchyard when John Howard, the philanthropist, happened to pass by, and had it restored to its present site.

Bakewell cross strongly resembles Eyam, but the scrollwork is not so graceful; it is also in the churchyard, and is much more



*Cross in Bakewell Churchyard (East side).*

ancient than the church, though the latter contains some Norman work. The town of Bakewell is delightfully situated in the vale between Matlock and Buxton, and its other attractions overshadow the cross. Carew cross, which is situated in a remarkably picturesque part of Pembroke, differs very materially from either of the above-mentioned, and more closely resembles the Eastern relics we have spoken of. The interlaced work is identical with many examples in Ireland, Scotland, and the Isle of Man; and any one who will examine old specimens of metalwork, or carvings from Cairo or Rosetta, will find its exact counterpart, as he will also in the interesting ruins of Central America. This cross stands about fourteen feet high, and is a monolith. There are characters upon it which, hitherto, have not been deciphered by any antiquarian.

It greatly resembles the one at Nevern churchyard, and indeed all the remarks upon the former would apply to the latter, which forms the subject of a woodcut. The upper part of the Nevern cross might easily be mistaken for Chinese or Hindostan work, and the lower consists of the interlacing common to many half-civilised nations. The date of these two crosses is uncertain, and their antiquity is perhaps hardly so great as the remains of the Runic cross here engraved. Two fragments are represented on previous page, which formed part of the shaft. It was found at West Kirby, on the banks of the estuary of the Dee, and was only disembedded recently, during some repairs to the venerable church. Mr. Eckroyd Smith, speaking of this relic, says: "It belongs to a class of sculptured remains which, though of not unfrequent occurrence in Scotland or Ireland, are rare in England. Upon each of the four sides, complete or fragmentary, appears a Runic knot or braid; two of them are so badly chipped that the ornament is hardly recognisable, but their fellows display varieties of the Runic interlacing work of great variety." In Dr. Stuart's excellent book on the "Early Sculptured Stones of Scotland and the North of England," there does not appear to be any stone presenting the varieties of these given here.

The late Mr. Gilbert French wrote an elaborate article to show that these twisted Runic designs were simply the attempt to imitate in stone the osier-work of our Scandinavian ancestry; but the reasoning is perhaps hardly cogent, though the theory is now com-

monly adopted. It is almost too like the old legend which makes the Greek or Roman Corinthian capital only a formal copy of a wicker-basket left accidentally on an acanthus plant (which resembles a common bear's-foot), and becoming embraced in its broad leaves. It will be remarked that the angles of these stones are *corded*, which is uncommon in contemporary remains.

The crosses in Cornwall are formed of enduring hard granite or serpentine—trappean rocks that seem to have been formed out of the *debris* of volcanoes, such as dust and ashes. Most of these rocks are formed under water, are exceedingly hard, and in consequence of this are but little changed.

The Cornish Britons remained separate from the Saxons down to the time of the Norman conquest, when their lands were appropriated by the Norman chiefs, though their monuments remained almost undisturbed.

Hugh de Poyens, the first superior of the Knights Templars, visited England A.D. 1128, and many grants of land were made to that fraternity in the county of Cornwall; but at the breaking out of the Crusade the Pope granted the Templars the symbol of martyrdom—the blood-red cross; and the Knights of St. John bore a cross of the same form, but of course black and white, and they, as well as the Templars, held lands in Cornwall, which will account probably for this particular form of cross.

Cornish crosses are very numerous indeed; they are by the roadsides, and in churchyards, and on nearly all old crossroads, though some have been removed. The Puritans seem to have troubled this part of England only a very little, and the regret is the more that there are so few architectural examples left; for this circumstance, added to the imperishable nature of the material of which they are built, would have preserved them to us. Only two examples are here given, though they might be multiplied indefinitely. One of these is the well-known four-hole cross, and the other is from Forraberry. An excellent representation of Llanherne cross appeared in the *Art-Journal* for 1859, page 49, taken from Blight's "Cornish Antiquities." This is a Runic cross, and is a specimen of a small class which may be seen in a few parts of Cornwall and Devonshire. St. Mawgan's cross is very



*Cross in Nevern Churchyard, Pembroke.*

elaborate, and is here given; there is a legend that has not yet been deciphered satisfactorily by any one.

The tabernacle part of this cross consists of a representation of the crucifixion on one side, and figures of saints on the others, and it would almost seem to stand on a shaft that has at some time

been shortened. The base on which it rests is evidently one of the old Cornish pedestals. The age of this tabernacle is about five hundred years. On the same page of the *Art-Journal* for 1859 is a drawing of Llanteglos cross, also from Blight's "Cornwall," and the most curious part of this is that the enrichments are let in with different coloured stone. This cross was found in a trench that ran round the old church, and was re-erected on its present site. What makes it curious is that there are two canopied niches on the broadest sides with the usual Virgin and Child, and also the Cruci-



Cornish Crosses.  
Four-hole Cross. Fonrabberry.

fixion; and on the narrower sides are two figures of St. Peter and St. Paul. But Cornwall abounds with interesting, though not picturesque, monuments of early Christianity. At St. Roche, on a wild and almost inaccessible rock, is a recluse's cell, and the remains of a cross, which are very difficult indeed to reach. Such places were doubtless the cells of recluses who had made up their minds to live in spots the most difficult of access, in order to devote them-



St. Mawgan's Cross.

selves more undisturbedly to their meditations. In some places crosses have been let into old stone walls in these parts, and are hardly to be noticed by an ordinary passer-by; indeed, much of the simplicity of the present forms of Christian worship there have struck the writer as still lingering round these parts.

The crosses of Iona differ very materially from the Cornish, and they are only referred to here casually as belonging partially to the subject. When Boswell and Johnson visited these northern

ruins, the former was much disappointed with the rude remains, and he admits that he had pictured up to himself sculptures hardly, if at all, inferior to those of Westminster Abbey, and expressed his surprise to his companion, who made the well-known and almost too-often quoted rejoinder: "We are treading now the illustrious island which was once the luminary of the Caledonian regions, whence savage clans and roving barbarians first derived the blessings of religion. Whatever withdraws us from the power of our senses, whatever makes the past, the distant, or the future predominate over the present, advances us in the dignity of thinking beings."

The monastery of Iona was at one time a splendid seat of learning, whence priests were sent out into all parts of the world, and where in their pilgrimages they met with brethren from the south on their travels to the north; and thus, while a distinctive character is maintained in the crosses they caused to be erected, there is yet a similarity, and in some there is a nondescript character (if indeed such a word can be applied to any one branch of their quaint architecture beyond any other part) that would almost seem to point to the joint design of northern and southern monks.

To a very early period indeed belongs the cross known as



Ipswich Market-Cross.

Sueno Pillar, near Forres. It is a most remarkable block of granite, of which no history is left; but it so closely resembles the stones of Nineveh that it might well be mistaken for a relic from that country. This great stone is twenty feet high and nearly four feet at the base; and in confirmation of the far Eastern character of this and other ancient sculptures in our land on which a conjecture has been hazarded, it is curious to remark that on the top of this great pillar is the figure of an elephant. The sculptures are cut in a most singular manner: there are men and horses in military array, and in warlike attitude; some seem to be holding up their shields in exultation, and others are joining hands in friendship, or as some token of fidelity. Then there is a fight and a massacre of the prisoners, and the corpses are laid in perfect order, just in the manner that is seen on Asiatic sculptures of great antiquity. The singular order of the men also, and of the knights, seems to be pretty conclusive that the figures do not represent any tribes that inhabited those parts at the time it was erected. On the other side of this remarkable monument is a large cross with persons apparently in authority in conference. It has always been held that all this represents a scene in Scottish history, and is the expulsion from Scotland of some Scandinavians who had long infested the northern parts, about the promontory of Burghead, and had lived on "the fat of the land." But this is hardly a tenable theory, and the name Sueno which the cross bears is said to be that of a king of Norway who made peace with Malcolm, King of

Scotland. The cross, however, denotes a Christian period, and as such we can have no hesitation in introducing it. The last illustration in this paper is of a market-cross at Ipswich, which is carefully reduced from a fine old engraving. Unfortunately it was demolished during the present century; otherwise it would have formed a valuable addition to the antiquities of England. It stood opposite to the old Town Hall, which was an exceedingly picturesque building; it was also removed a few years ago.

On the top of Ipswich market-cross was a gigantic figure of a female with scales, intended to remind the rustics who sheltered under it that they must be true and just in all their dealings. The cross was octagonal, and very richly and quaintly carved. The elliptical arches that supported the roof stood on Doric columns of excellent proportions, and the roof, ogee in form, was covered with lead. There is a singular resemblance in the character of the ornamentation to that of the well-known "Sparrowe's House," in the same town, of which Mr. Taylor, in his excellent guide to Ipswich, says: "The style of ornamentation, so lavishly bestowed

on the exterior, is that known as 'pargetting,' and is one not uncommon in old Suffolk houses of about the beginning of the sixteenth or the end of the fifteenth century." Probably this old house and the cross were nearly contemporaneous: the former, it is known, was built by George Copping in the year 1567, and then this interesting city-mansion fell into the hands of the Sparrowe family, who occupied it from generation to generation until within a few years since. The last of the Sparrowes who resided in it was the town-clerk of Ipswich.

The cross here given would be an excellent model for the recently projected cabmen's and carriers' sheltering places which are now springing up in many towns in England; and should such a structure be required in Ipswich, the present generation will have the melancholy satisfaction of knowing that a beautiful one was destroyed within the recollection of some persons now living. They cannot build a more commodious one, they cannot possibly contrive one so interesting, and they are very unlikely to erect such a picturesque one.

## THE ATTACK.

FROM THE PICTURE IN THE COLLECTION OF WILLIAM BARFOOT, ESQ., LEICESTER.

W. HUNT, Painter.

F. HEATH, Engraver.

OF the late William Hunt it may be said, that he made popular, if he did not actually introduce, among us a class of subjects in painting which attracted as much by their realism as by their novelty—rustic boys and girls variously, and generally humorously, employed; at least if their occupations were not humorous in themselves, Hunt made them appear so. Mr. Ruskin, when writing of these, which, as a rule, may be put down as the artist's earlier works, before he produced those wonderful 'Birds' Nests,' and 'Primroses,' and 'Lilac-blossoms,' says:—"He loves peasant-boys because he finds them more roughly and picturesquely dressed, and more healthily coloured than others. And he paints all that he sees in them fearlessly—all the health, and humour, and fiesbness, and vitality, together with such awkwardness and stupidity, and what else of negative or positive harm there may be in the creature; but yet, so that on the whole we love it, and find it, perhaps, even beautiful; or if not, at least we see that there is capability of good in it rather than evil; and all is lightened up by a sunshine and sweet colour that makes the smockfrock as precious as cloth of gold."

Certainly the learned Professor paints Hunt's village youngsters *couleur*

*de rose*, and as certainly they are true to the life, allowing occasionally for a little exaggeration by way of giving special point to the subject—always a venial offence on the part of an artist if kept within proper, that is, natural limits. Unquestionably Hunt might have found among his juvenile friends in the country a more personable model than the shock-haired, heavy-featured urchin who has just sat down to his mid-day meal, and who is bent upon consuming as much as is possible of a huge meat pie. How vigorously he commences the attack: with knitted brow and compressed lips, with his elbows raised to give more power, and firm grasp of the knife and fork, he plunges the latter into the substantial crust of the pie, which, if it does not entirely disappear under the assault, it will be solely owing to the boy being compelled to cry out, "Hold, enough!" before he has accomplished the task. There is abundant evidence of the will to do it; and "tis not in mortals to achieve success" at all times. The picture is, undoubtedly, in its way, among the painter's most expressive works, a good example of character of a certain kind, though it can scarcely be classed with those which, to quote Mr. Ruskin, "on the whole we love, and find even perhaps beautiful."

## THE MANNERS OF THE LATIN AND ANGLO-SAXON RACES CONSIDERED AS A FINE ART.\*

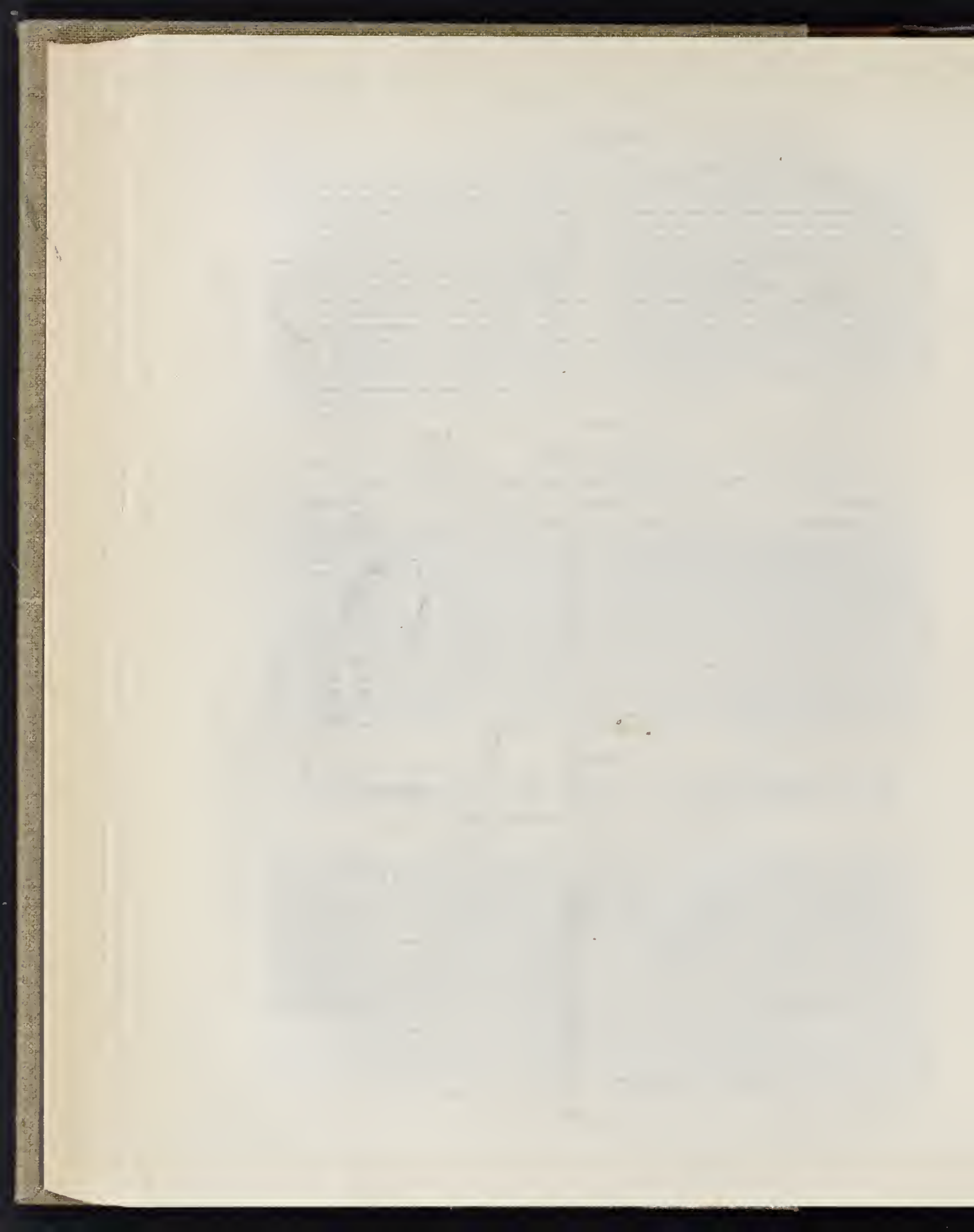
THE difference between extreme Boston manners and the average American is as marked as between the latter and the current styles of Europe. Society-manners gain in untutored sincerity and freshness as they go West in America, and South in cordiality and amenity. A New York girl displays a graceful openness of spirit which, while prettily veiling her self-consciousness, increases her social charm. In New England, feminine reliance is an intellectual rather than æsthetic resource. We find here a deeper mental positivism, a marked self-controlling reserve, and, in the best examples, more solidity of character than at the South, where spontaneity is more the rule and the graces of deportment outflow as sweetly as fragrance from a rose. As one goes southward, either in Europe or America, there is met a style of manners indicative of greater attention to social training than obtains at the North; a more openhanded courtesy, a desire to be pleased, to please, and to *make one pleased with oneself*. This last feature constitutes the chief charm of southern aristocratic manners, as its

absence is the principal defect of northern. One observes, too, in the former a more highly developed æsthetic sentiment with a livelier joy in beauty for its own sake. Accompanied with fine mental culture, the choicest impersonifications of southern character are extremely fascinating in their deportment. Its impressibility, vivacity, emotional frankness, warmth of expression, and thoroughly high-bred social qualities, are most delightful. Possibly it may overdo mere complimentary language; but this is a lesser fault than northern brusqueness or indifference. So far as my observation has gone, the genuine southern gentleman furnishes the best American type of fine manners. It is distinguished for physical refinement, intellectual culture, a chivalric regard for the higher sentiments, personal honour and courtesy, and, best of all traits, the childlike *gentleness* of soul and consideration of others, which is the most attractive feature of an Italian lady or gentleman of the highest class; a trait which cannot be imitated like ordinary forms of etiquette, for it flows only from a well-balanced disposition in which the finest sentiments have been assiduously cultivated. "First families," as self-styled, do not

\* Continued from page 295.











necessarily include it in their evidences of gentle blood. Indeed, blood, as commonly understood, quite as frequently engenders baneful as noble emotions. The "first family" idea, in its physical significance is a false one; for the microscope overthrows any innate, inherited, distinctive, material idealism on the part of any class of men. It shows there is only one physical basis or germ of life belonging to all organic existences, linking them into an absolute unity of origin and substance. Unity of power or faculty, unity of form, and a unity of substantial composition, so Huxley tells us, pervade the whole living world. Consequently, one human pleonasm in itself is neither better nor worse than another. In all men and races it is an identical combination of carbonic acid, water, and ammonia. No idealistic theory of noble blood alters its chemistry one jot. No ingenious heraldry can change its vital properties in the smallest degree. What does then? Despite rigid science, we do find in certain individuals definite signs of superiority in essential phases of life. But this comes not from the training of corporeal matter, but of the spirit whose more occult processes are still in great part beyond our research. The finer manners of the southern races are owing to systematic training of the will in politeness, until it becomes a second nature. Belief in mere blood as bestowing the absolute superiority of one human being over another, is as fallacious as silly. All of it has a common origin, form, and movement. Mind must seek some surer basis of supremacy than merely nucleated pleonasms. Yet no social passion, except the love of riches, is stronger in the American Republic than the belief in the mysterious power of birth alone to confer tangible superiority; although, unlike Europe, it must be backed up by wealth to preserve its prestige. Popular consideration still demands that the vulgar dollar shall be the corner-stone of social distinction. A few years' difference, however, in its accumulation puts a great gulf between its possessors. I have known one say of another whose balance in the bank was less than his, "He forgets his origin," in the same tone and meaning that Victor Emmanuel is reported to have spoken of Louis Napoleon, when, enraged at some assumed perfidy, he exclaimed, "Let him remember who he is and who I am; he forgets he is not one of us." Just, but illogical, indignation in his case. Ricasoli, in a pet, once recalled to the King of Italy that his ancestors were powerful barons in Tuscany before the house of Savoy "emerged from obscurity." Be it new-world republican or old-world aristocrat, this blood distemper, with its running sore of bad manners, is a common infirmity of egoism. A family fifty years old expresses its lie with the same lordly insolence as one of a thousand years' antiquity. The ideal American cannot spring from so weak a source. We must look deeper for him.

As I have already intimated, a Latin of any social degree is no vulgarian. It is a mental infirmity peculiarly Anglo-Saxon. This race stamps all human coin according to a perverted eyesight, prone to mistake tinsel for gold. It adores the hung-out sign without investigating what is within; in the spirit of the old lady of high life in London recently, who, on being asked if she knew Gladstone, remarked, "No, indeed; pray who is he? I never met him in society."

Not of this sort is Latin prince or peasant, however wide the gulf between ranks. Each asserts an independent manhood, courteous as class to class, based on the veritable *ego* of the man himself, and with polite dignity reposes on his equality of natural endowments as bestowed on him in common with all men by the prolific mother of the human race itself—nature. This universal confession of organic brotherhood forms a virtual character of personal rights, and is manifested by graceful intercourse between all classes, each feeling at home in the presence of the other, all self-respecting, and none trespassing on his neighbour's privileges, or feeling abashed in the presence of a superior position in life. A well-balanced protective adjustment of the unavoidable inequalities of external life cements humanity together profitably as a whole, and incites a harmonious unity of pleasurable department, very different in its aesthetic effect and moral influence from

the aggressive snubbery and obsequious "snobbery" generated by Anglo-Saxon ideas of the social firmament. Travellers who come in contact only with those interested classes which serve them may know nothing of this. But in spots as yet undisturbed by the trail of foreign travel, among untutored, impoverished peasantry, they can find as high-toned courtesy, as sincere a desire to please, as ample hospitality according to means, and as pure forms of speech, as among those more favoured by fortune, and with whom fine manners are an essential branch of education. I do not say that every Italian is a gentleman or lady. As elsewhere, it is often otherwise. But I do credit them with a refined standard of politeness, recognised by all classes, superior to the Anglo-Saxon, and one which, even in its infractions, betrays a susceptibility to an aesthetic conscience, which tends to keep it pure and active. One day a nobleman of ancient lineage meeting a friend of mine, inadvertently or not, extended to him only three fingers, which was promptly returned by a similar grasp. Recognising the rebuke, the offender blushed and immediately gave as hearty a shake as the most cordial acquaintance could desire. It is needless to say that no Anglo-Saxon would have thus quickly perceived and repented his rudeness on so slight a hint of the susceptibility of the offended party. Only a day or two ago I noticed a gentleman stop and chat familiarly with as dirty a beggar as one ever sees even in a Latin country, and, as he was leaving, offer him a pinch of snuff, which was taken with an equally courteous manner and an air of human equality. The prevailing gracious unconsciousness of civility descends upon the most forlorn of men, and becomes their manner also when elicited by a touch of consideration. Anglo-Saxon beggary runs to hypocrisy, brutal squalor, and impertinence, if not worse. It menaces more than persuades, and inevitably degrades the spirit. But in the deepest poverty of the South there is a divine glimmer of human brotherhood, which comes from the infiltration of fine manners in some degree into all ranks of life, and is based on the more practical, positive recognition in a social sense of individual humanity by the Latins. If there be even less of heart, there is more appearance of it thrown into familiar intercourse, and an absolute value placed on an aesthetic department.

The American Constitution confers on every citizen the right to pursue happiness as seems wise and good to himself, but this liberty has so many limitations in the popular habits and ideas as to be very imperfect as regards social life. So much stress has been put on political freedom and material prosperity, that the finer exigencies of soul have been disregarded. Indeed, the aesthetic sensibilities of the masses have been so slightly cultivated as to let their psychological constitution become tough and coarse of fibre, causing general insensibility alike to any keen sense of pain or pleasure in this direction. To those who prefer mental repose to "modern improvements" in households, and consider the fine-art of human courtesy and the inestimable privilege of social independence as an off-set to "gas and furnace heat," a well-selected residence in any Latin country is a great step towards a practical enforcement of that part of the Declaration of Independence which is so much disregarded in America, as are also its principles in England. It is no light privilege to live amongst a people where no scornful surmises are indulged in if you consult your own resources or taste and not your neighbour's scale of supplies or the seller's rapacity in your purchases; where there are no charmed quarters in towns to measure degrees of respectability; none to dispute the right of private judgment in matters which concern only one's self, domestic, religious, or social; none to concern themselves whether you fast or feast at home; use fine or coarse linen, furniture and cookery; wear no colours or all in Joseph's coat; where there are no self-appointed censors on the ways and means of subsistence; where an individual stands for what he is mentally worth; and, above all, where there is something publicly recognised as more desirable than the sheen of the new-made dollar, and something worse than the want of one.

Florence.

J. JACKSON JARVES.

## BRITISH ART-MANUFACTURES.

JEWELLERY BY MR. G. A. GODWIN.

VERY admirable examples of Art, as applied to jewellery, are the issues of Mr. George A. Godwin, goldsmith and jeweller, of 304, High Holborn; they are generally of such marked excellence that we are induced to engrave two of the sets; the one is entitled "Etruscan," the other "Egyptian," both being copies from the originals in the museum of the Louvre. Necessarily, therefore, they are pure and genuine in design, the manu-

than one of our manufacturers we are largely indebted for such "importations" as are practical teachers. The wealth of nations is now available for the purpose, but our own museums have been in that way, of late years, greatly enriched; notably that of the British Museum, and hardly less so that at South Kensington. Mr. Godwin's list of adapted copies from the antique includes Grecian, Greco-Romano, Assyrian, Arabesque, and Celtic, as



facturer claiming only the merit of taste and judgment in the selection; but that is much: the manufacturer who resorts to the best "authorities" | well as those of the Etruscan and Egyptian, of which we give engravings; they are limited to bracelets, brooches, and ear-rings, the



cannot go wrong. And it is highly to the credit of him who, avoiding the ordinary puerilities of the craft, circulates that which cannot fail to inculcate a love for the graceful and the beautiful. It is only of late years that British jewellers have thought it right to resort for instruction to the ancient masters of the old world: to more

requirements of ladies of the existing age, but of all countries. We can judge of their merits as Art-works, but we must take the word of the producer that "the workmanship is of the highest quality:" we may not suppose that an Art-manufacturer so meritorious would ally his very beautiful and attractive designs to inferiority of any kind.

## INDIA AND KASHMIR.\*

WHY the writer of this volume should have withheld his name from the title-page, and why the artist and the engraver who supplied the illustrations should also remain anonymous, we see no sufficient ground, but rather the reverse; for these letters are most pleasant, chatty



*Cave of Elephanta—the Linga Chapel.*

reading, and the woodcuts—about ninety in number—are really of a right | excellent order. From a few lines of combined preface and dedication,



*The Curves of the Jhelum, as seen from the Tukht-i-Suliman, Kashmir.*

we learn that the letters were written to his father by the author, when the latter was in India on a tour of pleasure; and, we believe, he also made the sketches for the illustrations. Looking closely into these, we find the monogram of Mr. H. R. Robertson, from which it is inferred

\* LETTERS FROM INDIA AND KASHMIR: Written 1870; Illustrated and Annotated 1873. Published by Bell and Sons.

that this artist—one familiar to our readers by his papers "Life on the Upper Thames"—transferred the sketches to the wood; while the name of Mr. W. J. Palmer is attached to the majority of the cuts as the engraver. It is only right both should have the credit due to them for the work each has done so satisfactorily, as the specimens we introduce clearly show. The upper illustration shows a portion of the famous rock-temple on the island Elephanta, in the bay of Bombay: the dark cone at the entrance is called the "Lingam Stone," a general object of adoration among the Hindoos. With reference to this "house of prayer," for such the Hindoos make it, the author says:—"Imagine a hall cut out of solid rock, and surrounded by pillars more or less destroyed, their carved architraves left unsupported, or connected with the basis by a narrow strip of stone; the walls enriched by sculptures illustrating fables of the Hindoo creed in figures from twelve to fifteen feet high, mutilated,

but preserving, spite of the ravages of time and the barbarism of man, their original vigour."

"The Curves of the Jhelum," as seen from the point of view in the picture, is said to have suggested the popular shawl-pattern known as "the pine." The temple Shunkur Charai, which is seen on the summit of the rock Tukht-i-Suliman—*throne of Solomon*—is considered the most ancient temple in Kashmir both in appearance and according to tradition: it is ascribed to Jaloka, son of Asoka, who reigned about 220 B.C. Its form is octagonal, each side being fifteen feet in length. As the walls are eight feet in thickness, the interior of the edifice is small; it is, in fact, a circle of about twenty-one feet in diameter.

We can do no more than thus briefly to direct attention to this very amusing volume, which gives a capital insight into Indian life, and some very good descriptions of the places visited by the author.

## ART-UNION OF LONDON.

THE pictures chosen this season by the prize-holders of this institution, and which have been exhibited at the gallery of the Institute of Water-Colour Painters in Pall Mall, certainly are, as a whole, a better selection than we have seen for some time past. It should be borne in mind, when examining critically a collection made under such circumstances as this, that there are two great impediments in the way of procuring high-class works, and one is the natural result of the other. In the first place, the sums allotted for prizes are, with about half-a-dozen exceptions, comparatively small; and, in the next, such high prices are now asked by artists of established good reputation for their works, as to place them beyond the reach of the prize-holders, even if they are not sold before reaching the various exhibition-galleries, as is very frequently the case; the consequence is, that the latter have no other alternative than to get the best they can for their money—the best, that is, in their own judgment, or which accords most with their own taste: yet it must be admitted that sometimes both judgment and taste are sadly at fault.

The gem of the collection is unquestionably 'Dutch Trawlers landing Fish at Egmont,' by E. W. Cooke, R.A.: this is not a "selected" prize; it was purchased by the Council of the Art-Union for 400 guineas, for the purpose of engraving, and the print was issued to the subscribers of the present year, while the painting itself formed the principal prize of the distribution in April last. The highest money-prize, £200, was expended by the winner on 'Oh, hush thee, my baby!' by C. W. Cope, R.A. 'Checkmate,' by J. A. Vinter, and 'My Legal Adviser,' by J. Hayllar, are the two prizes valued at £150 each. The three prizes of £100 each resulted in the purchase respectively of 'Angers, Maine et Loire,' by G. C. Stanfield; 'A Rustic Genius,' by J. C. Waite; and 'Styhead Pass, Cumberland,' by S. R. Percy. All these pictures, of

course, hung in the gallery. Foremost among the others must be placed 'The Fugitive,' by E. G. Girardot, selected from the Society of British Artists by Mr. J. D. Harris, who paid £175 for it, though the amount of his prize was only £25. Other instances of larger sums given for pictures than those allotted occur in S. Bird's 'Petite Baie, St. Malo,' for which 45 guineas was paid by the holder of a prize of £15; in T. Earl's 'The Visitors,' £42, the prize being £10; and in D. Cameron's 'Loch Fyne, from Tarbert, Argyllshire,' £85, by the winner of a £60 prize. In almost every other instance the prize-holders kept within their prescribed limits.

The following pictures may be included among the more notable works in the collection, which numbered 129 pictures in all, 104 of these being oil-paintings and 25 water-colours:—'Retrospection,' T. Roberts; 'The Children's Pet,' J. C. Thom; 'The Singing Lesson,' E. Roberts; 'Puzzled,' C. Stuart; 'Small Beginnings,' J. Gow; 'Evening,' J. S. Rawle; 'Dutch Boats,' C. Thornely; 'The Ferry—Market Morning,' A. De Bylandt; 'Down the sultry Arc of Day,' A. Pantou; 'Sunshine and Shadow,' J. C. Adams; and 'The Last Home of the McNabs,' a water-colour painting by P. J. Naftel.

In the small room at the end of the gallery was hung a very clever copy, by A. Stocks, of Maclise's famous picture in the House of Commons, 'The Meeting of Wellington and Blucher after the Battle of Waterloo.' It was made for the engraving, by Lamb Stocks, R.A., intended for the subscribers of 1874-5. The plate is already finished, and a fine proof of it stood in the centre of the gallery: we shall notice it in detail at a future time; but may now say, that if the print does not secure a large accession of subscribers we shall be greatly surprised: such an engraving at the cost of one guinea, even without any chance of a picture-plate, is of rare occurrence indeed.

## THE GHOST-STORY.

R. W. Buss, Painter.

NEARLY twenty years have elapsed since we remember seeing any work exhibited by this artist, though we believe him to be still living in London. His name last appears in the Royal Academy Catalogue of 1855, when he exhibited two pictures. Mr. Buss, a pupil of the late George Clint, A.R.A., was in earlier life—he was born in 1804—a most industrious artist, producing a large number of designs as illustrations to Cumberland's "British Drama," Charles Knight's "Shakespeare," "London," "Old England," "Penny Magazine," &c. He also engraved, having been taught the art by his father, numerous steel plates from his own designs, to illustrate the novels of Captain Marryatt, Mrs. Trollope, W. H. Ainsworth, and others. His easel oil-pictures seem to have been painted at intervals of time otherwise employed; these found their way, generally, into good collections, while many of them, being engraved, increased the artist's popularity. They are mostly humorous in character; as 'The Stingy Traveller,' 'Soliciting a Vote,' 'Chairing the Member,' 'The Musical Bore,' 'The Biter Bit,' 'Master's Out,' &c. &c. His most important work, not quite of this kind, is a large picture entitled 'Christmas in the time of Elizabeth,' exhibited many years ago in the Gallery of the Society of British Artists. At Wimpole, in Cambridgeshire, the

R. GRAVES, A.R.A., Engraver.

seat of the Earl of Hardwicke, are two paintings of very considerable size, executed by Mr. Buss for the music-saloon of the mansion; they represent respectively 'The Origin of Music' and 'The Triumph of Music.'

We have outlived the days when young ladies would try the strength of their nerves by sitting till midnight, perhaps, in a solitary chamber so absorbed in some tale of mystery that a mouse in the wainscot, or the movement of a curtain by a momentary draught of air, might readily be mistaken for the advent of a veritable ghost, assuming the existence of such disembodiments. The maiden in Mr. Buss's amusing picture ought not to read such stories except in broad daylight, and we may predict for her a restless, if not a sleepless, night: the figure certainly realises the artist's intention. It may, however, be as well to explain that the girl's fright is not occasioned by the two strange-looking objects on the floor in front of her, which at first sight may be taken for a peculiar specimen of gigantic beetles—they have been, in fact, so misinterpreted by some who chanced to see the engraving upon our writing-table—but which are nothing more than the sandalled shoes worn by ladies at the time the picture was painted. As a study of candlelight effect only, independent of other meritorious qualities, this is a successful work.









R. W. BUSS. PIN.

R. GRAVER. A. R. A. SCULPT.

THE GHOST STORY.

WILSON VIRNOM & CO.



## LIFE ON THE UPPER THAMES.

By H. R. ROBERTSON.

## XXXIV.—THE FORD.



FROM the general appearance of the current of the Thames and its many gravelly shallows, it must naturally have been as well suited for fording as most rivers. However, at the present day, the ford, as a fact, is nearly obsolete on the Thames; as a word, it still survives all along the course of the river, and is an interesting example of what

Dr. Trench so aptly notes as "history in words." There is a considerable number of towns and villages in its neighbourhood with their names terminating in this syllable; and these places were all, no doubt, originally what their names imply. The reasons for the disuse of fords as a means of crossing the stream are not far to seek. It was, in the first place, doubtless the establishment of ferries, as being more commodious and less dangerous than the fords, that led in most cases to the gradual abandonment of the latter. The ferries, again, in their turn, have nearly every-

where yielded place to bridges—first, probably, wooden ones, then stone, down to the ugly suspension-bridge of our own iron age.

"What man that sees the ever-whirling wheel  
Of Change, the which all mortal things doth sway,  
But that thereby doth find, and plainly feel,  
How mutability in them doth play  
Her cruel sports?"

The efforts that have been made for the improvement of the stream as regards the navigation have done more perhaps than anything else towards abolishing the fords. In a previous chapter we referred to the introduction of the lock and weir system as having, by deepening the shallow parts of the river, altered the character of the stream in a manner prejudicial to the well-being of the trout. At the same time many of the fords must have, by this alteration in the depth of the water, been rendered impassable. Besides this, the ballasting of the channel, so as to make it sufficiently deep to carry a loaded barge, has put fording almost out of the question, unless for a short time during exceptionally dry



Drawn by H. R. Robertson.]

The Ford.

[Engraved by W. J. Palmer.

seasons. The draught of water required for a loaded barge is usually reckoned at about two feet and a half.

Though, from the reasons we have stated, well-nigh banished from the main stream, fords are still occasionally to be met with on the different tributaries of the Thames. Perhaps the spot which has been most frequently found available for the purpose is at a short distance below a mill-tail. Here the gravel and sand usually silts up so as to form a wide shallow extending all across the stream—the very place for a ford. Many of our landscape painters have selected the ford as a subject for their art, and have generally found that it makes a pleasing picture. Engravings of

such scenes have always appealed successfully to the English taste. Callcott's well-known painting has been many times reproduced by engraving on steel, copper, wood, and by chromolithography, and seems bound, at intervals, to reappear in the shop-windows. Lately, another engraving of a ford has been published, which bids fair to be equally popular. If we recollect rightly it is the joint work of Messrs. Creswick and Ansdell, and bears the pleasant title of 'The Shortest Way in Summer-time.'

The river is still occasionally forded by the hay-carts when it so happens that the meadow is on the other side of the stream from the homestead, and there is no bridge available without a long journey

round. It was one of these instances that gave us the opportunity of sketching our illustration to this chapter.

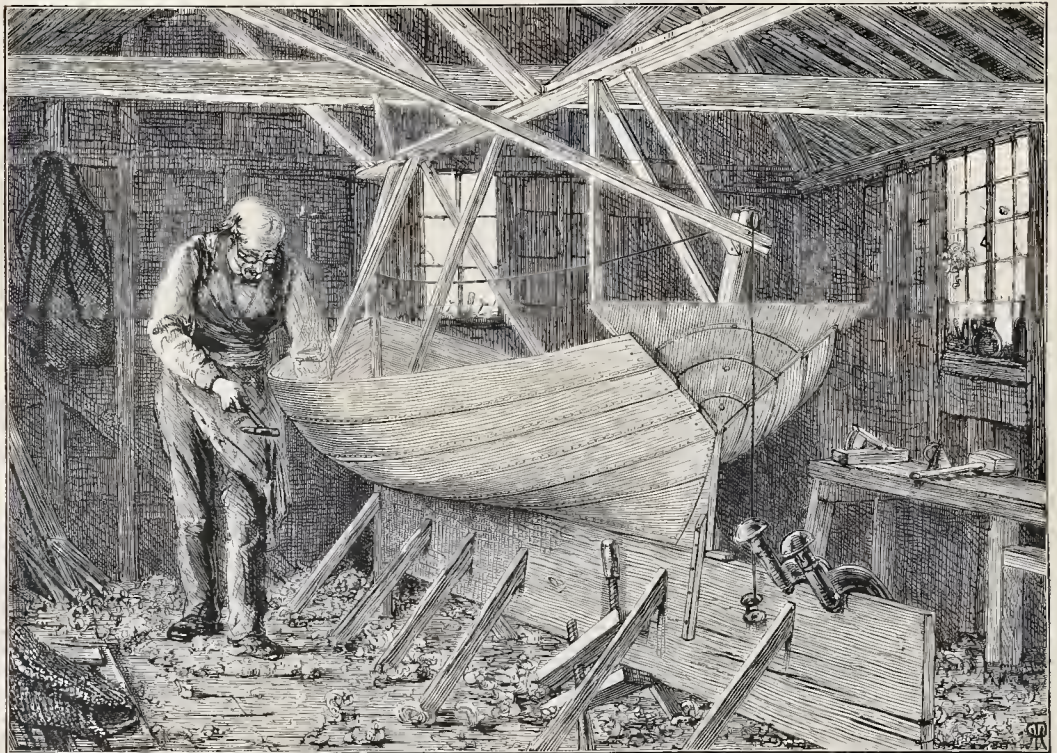
We might here give an account of how Julius Cæsar and his army crossed the river at a ford which they found to have been "staked" by the Britons, but the spot\* at which this event occurred is farther down than our limit, and the incident itself is hardly within the proposed range of our treatment of these subjects. Moreover, a very interesting narration of the circumstance is to be found in Mr. and Mrs. S. C. Hall's "Book of the Thames," to which charming work we have much pleasure in referring our readers.

#### XXXV.—BOAT-BUILDING.

A well built boat when in the water seems of itself to suggest life with spontaneous movement: the reason, no doubt, being that the beautifully curved lines which enclose its shape have been

more or less adapted from forms that Nature has bestowed on living animals. A boat, too, seems to have the separate individuality of a living thing, as all those who have had much to do with ships or boats of any kind will readily allow. Two boats constructed as far as possible on the same model will be found to vary in their "going" more than would be believed possible by the inexperienced: one, probably, being much more difficult to turn than the other, when it has once taken a direction, and in a variety of ways showing what seems almost wilfulness. This seeming inconsistency is probably owing to the extreme subtlety of the ever-changing curves in the form, which, however carefully they may be planned and measured, must at last depend actually upon the eye of the builder, and are consequently subject to infinite variations, in common with all true human work.

We will describe, as briefly as possible, the different forms of boat most in use on the Upper Thames.



Drawn by H. R. Robertson.]

Boat-building.

[Engraved by W. J. Palmer.

In the first place, it will be as well to explain, for the benefit of those who may be more used to the sea than the river, that a *punt* is not the small and dangerous light craft they know under that name, but the large, flat-bottomed, and steady affair represented in our sketches of "Rush-cutting," "Otter-shooting," "Boys bathing," &c. It is propelled by a pole, "shoved" against the ground, and is no easy thing to manage in a strong current. The short, tubby boat generally known as a *dinghy* (or *dingy*), corresponds pretty much to what at the seaside is called a yacht's punt. The same term, dinghy, is also applied to a short skiff sixteen or seventeen feet in length.

The most ordinary forms of rowing-boats are the pair-oared *gig* and *skiff*. A *gig* is represented in our drawings entitled "Water-lilies" and "Carrying over at a Weir," while reference to the

"Swan-hopping" subject will show the form of the skiff. The most easily noted difference in their shape is that a skiff is curved between the rowlocks, which a gig is not; and it may be noticed that the part of the keel which terminates at the prow is not nearly so perpendicular in the skiff as is the case in the gig.

A boat for one person is (canoes excepted) called a *sculling-boat*; a scull being the term for a modification of the oar of such form and size as enables two of them to be conveniently used by the same person, one in each hand.

A *randan* is a combination, as it were, of a pair-oared boat and a sculling-boat—the sculler sitting between the two rowers. This is a useful kind of boat for travelling and general purposes, but is somewhat unsatisfactory in appearance. A pair-oared boat is sometimes fitted with the necessary rowlocks for double sculling, and a randan for three pairs of sculls. Double sculling has lately become very fashionable, and, when two men in a boat are not

\* The place is still called Coway Stakes.

equally matched in power, has an obvious advantage over rowing under similar conditions.

A boat is said to be *out-rigged* when the rowlocks project laterally beyond the boat. This construction, generally of light iron, is used for very narrow boats, as otherwise there would not be sufficient leverage for oars or sculls of the full size. A *funny* is an open, out-rigged sculling-boat, having stem and stern alike, the keel falling away in a sloping curve from either end. A *whiff* resembles a funny in every point, except that the stern is upright, and not sloped away at the bows. Racing-boats are invariably out-rigged, covered over with canvas or light wood, and are made without keel; they are never streak-built,\* that is, the boards do not overlap each other, as in ordinary boats, and are as smooth underneath as sand-paper and polishing can render them. The name *cutler* is sometimes applied to this description of boat.

The charge for building the best class of rowing-boats used,

some few years ago, to be roughly estimated at a pound per foot of the length. The growing demand for pleasure-boats, added to the increased price of materials and the difficulty of getting good hands, has now, we understand, considerably augmented the cost of production: probably five-and-twenty shillings would be nearer to the average builder's charge at the present time.

In the *Field*, in answer to inquiries at different times, particulars have been given for the home-building of a punt, to be worked with sculls, for fishing, &c. The following measurements have been found to answer well:—

Take for the sides two 1-inch planks, 16 inches wide and 14 feet long; for the ends use 2-inch plank. Cut the stern-piece 30 inches long at bottom, and 40 inches at top; cut the bow-piece 12 inches wide, 40 inches long at bottom, and 50 inches long at top. Put these pieces in position, and securely nail the sides to them; this can be readily done by bringing the planks into place



Drawn by H. R. Robertson.]

Eel-Bucks.

[Engraved by W. J. Palmer.

by means of a rope twisted with a short lever. After the sides are thus secured, true up the bottom edges, and plank crosswise with  $\frac{3}{4}$ -inch plank one-eighth of an inch apart; caulk these seams with oakum or cotton, and pitch the whole bottom, also two or three inches up the sides. By putting in two pieces in the middle, the required distances apart, and perforating the cross-planking between them, a "well" will be readily formed. A keel, one inch, two inches, or three inches deep, can then be nailed on, according to the depth of the water where the punt is to be used: several strips of wood a few inches apart, running from stem to stern and nailed to the bottom, strengthen the boat very much. A movable floor, or false bottom, is found to be a great convenience. For rowlocks, the old-fashioned plan of round thowls will be found

preferable, being valueless if lost, and the deficiency made good by any bit of stick trimmed with the pocket knife. The original writer said he had one in use for two years, and that it answered admirably, carrying six persons comfortably; and that it would bear a single man standing close to the side without taking in water, would carry a waggon-load of ice, and could be pulled for a couple of miles by a girl without difficulty.

#### XXXVI.—EEL-BUCKS.

In this case the retaining of the name "buck" for a large basket is one of the many instances in which an old English word is preserved in out-of-the-way places. To all our readers it will, no doubt, suggest the famous scene in *The Merry Wives of Windsor*, where Sir John endures the ignominy of stewing with

\* Clench or clinker-built are other terms used with the same meaning.

the unwashed linen in the buck-basket, and being thrown out "hissing hot" into the Thames, and "cooled, glowing hot, in that surge, like a horse-shoe."

Eel-bucks are sometimes called pots, the word used for the wicker-baskets for catching lobsters. These traps for eels are of the same materials, and are very similar in construction to the grig-weels described in an early chapter of this series; the chief difference is their size (they measure about 9 ft. 6 in., or 10 ft.), and the addition of a small chamber at the side, near the lower end. Into this chamber the eels

always retire to avoid the rush of water, which, driving them against the twigs, is liable to injure them. Instead of a wooden stopper, a wicker one is used, held by a pin that goes right through the narrow rim of the basket.

A stage of eel-bucks usually consists of six or seven, and is commonly placed between an island and the river-bank, of course on that side of the island that is not used for navigation. The spot selected for erecting these traps is where the current is strong, and they may be regarded as "rough filters which permit the water to run through but retain the fish." This definition, which is the most easily intelligible of any I have met with, occurs in Mr. Smee's very useful book, "My Garden." Separate traps on the same principle are frequently placed where the surplus-water of a mill runs off, or in any similar position.

The stages are only in use on the Thames for a few months in the year, from about October to December. It is to intercept the larger eels in their migration to the mouth of the river that they are employed. The use of the small grig-weels is the reverse of this; the open or large end is placed down the stream, in order to catch eels in their passage upwards, from the mouth of the river. It is supposed that they breed in the brackish water, though very little is known on the subject. The fact that eels abound and thrive in many ponds which have no outlet to any running stream, shows

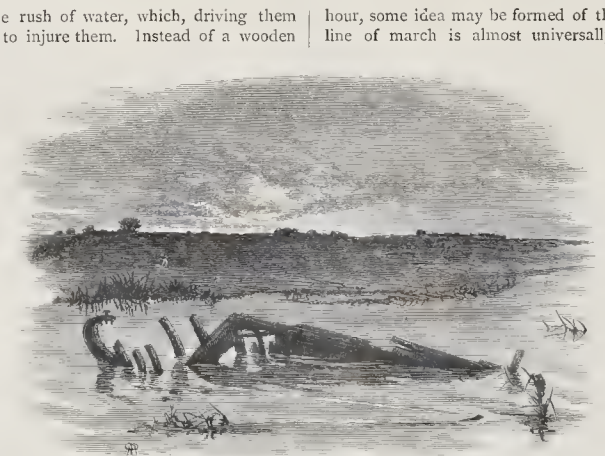
that these migrations are not indispensable conditions of their existence. The passage of the small fry up the river is called the eel-fare, and is thus described by Mr. Jesse, in his second series of "Gleanings in Natural History:"—"These young eels are about two inches in length, and they make their approach in one regular and undeviating column of about five inches in breadth, and as thick together as it is possible for them to be. As the procession generally lasts two or three days, and as they appear to move at the rate of nearly two miles and a half an

enormous number. The line of march is almost universally confined to one bank of the river, and not on both sides at the same time; but, from some instinctive or capricious impulse, they will often cross the river and change the side without any apparent reason for doing so. When the column arrives at the entrance of a tributary stream which empties itself into the river, a certain portion of the column will continue to progress up the tributary stream, and the main phalanx either cross the river to the opposite bank, or will, after a stiff struggle to oppose the force of the tributary branch in its emptying process, cross the mouth of this estuary, and regain its original line of march on the same side of the river."

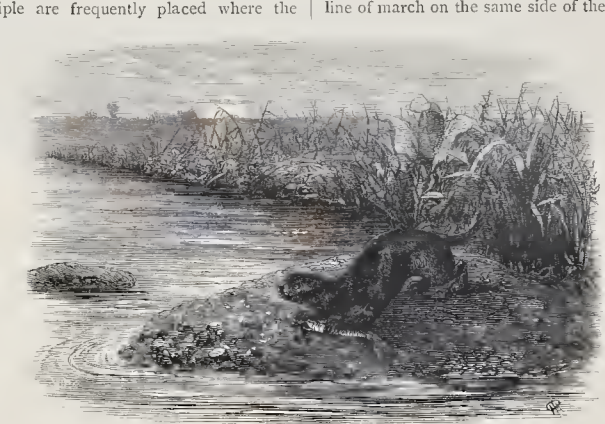
The manner of raising or lowering these bucks is the same as that of the paddles in the weir with fixed bridge, and a comparison of the two illustrations will perhaps render them both more easily intelligible. We have seen one other instance of the same use of an axle worked with movable levers, and that is the raising of the "trunks," in which the fisherman keeps the fish he has caught, and may have in stock. When the river is very full, and a powerful stream running, it takes some trouble to lower these baskets. In a usual way, their own weight is sufficient to do it, but at times it taxes to the uttermost the strength of a couple of men pressing them down with



Cows.



Sunk Barge.



Otter.

hour, some idea may be formed of their enormous number. The line of march is almost universally confined to one bank of the river, and not on both sides at the same time; but, from some instinctive or capricious impulse, they will often cross the river and change the side without any apparent reason for doing so. When the column arrives at the entrance of a tributary stream which empties itself into the river, a certain portion of the column will continue to progress up the tributary stream, and the main phalanx either cross the river to the opposite bank, or will, after a stiff struggle to oppose the force of the tributary branch in its emptying process, cross the mouth of this estuary, and regain its original line of march on the same side of the river."



poles. A movable post or "rimer" helps to form the groove in which they slide, and is held by a pin called a "jack." These rimers fit into staples at the lower end; sometimes they are reversible, and reference to the illustration will show that the two nearest to the fisherman are so. This construction is to allow removal of the basket for repairs, &c. Although actually only in use for a few months of the year, the trouble attending their removal is so great that they are usually left in their places exposed to the weather but not immersed in the river. The constant rush of water about these stages necessitates originally a very solid construction. This is further strengthened by nailing pieces of wood about it at odd places, thus enhancing the picturesque appearance of these objects, which have always been favourites with the sketchers on our river. The colours of the osier-rods, of which the baskets are made, vary from olive green to brownish purple, and naturally look well among the bright greens that surround them. We are sorry to say that in some places galvanised iron is being employed as a substitute for the picturesque osier-rods in eel-baskets; another proof that ours is rightly named the iron age.

So little is actually known of the natural history of the eel, that there has in consequence been a great deal of controversy on the subject. In 1871 there was an interesting case brought before the Windsor magistrates, when a fisherman endeavoured to maintain the right of catching eels all the year round, in defiance of the fence season, laid down by the Thames conservators. The fisherman was convicted, but the justices found as fact that there was no sufficient evidence how eels are propagated, nor when they spawn, nor whether they are at any time unfit for food. An appeal was made to the Court of Common Pleas,\* and the magistrates' decision confirmed. However, the subject seems since to have received much attention, and in April of this year the Thames Conservancy issued an official notice in reference to the Bye-Laws regarding the taking of eels. After stating the intention to assimilate the close season of the upper water with the lower district, it goes on to say, "Eels may be taken in the

fence months, as well as all other times of the year; but no person shall, between the first day of March and thirty-first of May inclusive, take, or attempt to take, eels otherwise than in eel-weels, bucks, or baskets, and any fish that may be caught in such eel-weels, bucks, or baskets, other than eels, shall forthwith be returned uninjured, as far as can be, to the river by the person catching the same."

The bucks are usually lowered in the afternoon, and it is the prevailing opinion among fishermen that the eels are for the most part taken between nine o'clock and midnight. In their opinion the effect of thunder upon eels is rather occasioned by the sudden thickening of the water than any occult atmospheric influence; and they allege in support of their view, that while the eels will move during a thunderstorm in the smaller streams, they do not move in the river itself till the day afterwards, when the river has in turn become muddy. We are afraid that this reason is far too simple and prosaic to find favour, though we should much like to hear what can be brought forward to refute it. The belief that thunder "stirs up eels" is countenanced by Shakspeare; any facts brought together on the subject would be extremely interesting.

Half a hundred-weight of eels in a single night is reckoned a good take for the whole set of six or seven baskets. They had for a long time been sold at an average price of a shilling the pound, but have risen in price lately, owing, no doubt, to the depreciation of money so painfully observable by persons dependent on fixed incomes.

As eels are the principal means of support of the professional fishermen, many methods have been devised to secure them. We may mention spearing for them with a trident, bobbing for them with bunches of large worms threaded on red worsted, and fishing with night-lines. Spearing for eels is not in use on our river, at least as far as we are aware; bobbing is only carried on in the lower waters, but night-lines baited with worms are frequently met with.

## OBITUARY.

JOHN HENRY FOLEY, R.A.

THE death of this eminent sculptor occurred at the Priory, Hampstead, on the 27th of August, after an illness of about three weeks. For a long time past Mr. Foley's health was such as to cause very great anxiety to his numerous friends: latterly, however, he had so far regained strength as to be able to resume his labours, with the fair promise of the continuance of a life so valuable to the many who esteemed him for his personal worth, and scarcely less so to the far larger number of those who appreciated the high genius of the artist.

He was born in Dublin on the 24th of May, 1818, and was indebted for the earliest direction of his thoughts towards the art in which he subsequently became so famous to his step-grandfather, a sculptor in that city. At the age of thirteen he commenced to draw and model in the schools of the Royal Dublin Society, where he gained several prizes. In 1834 he came to London, and entered the schools of the Royal Academy. In 1839 he made his first appearance in the Academy exhibition, by sending there 'The Death of Abel,' and a single figure, in plaster, entitled 'Innocence,' afterwards engraved in our journal. His 'Ino and Bacchus,' exhibited the following year, at once elevated the sculptor to a European reputation. 'The Houseless Wanderer' appeared in 1842, also at the Academy; and in the Westminster Hall competitive exhibition in 1844 was his 'Youth at a Stream,' a work which gained for him a commission to execute a statue of John Hampden, now in the House of Parliament.

No surer evidence could be afforded of our appreciation of Mr.

Foley's genius than the number of engravings from his works which have appeared in the *Art-Journal* within the last quarter of a century; the list is as follows, and it will be found to contain a large majority of his principal sculptures. The numbers attached to the titles denote the years in which the engravings were published:—'Ino and Bacchus' (1849); 'Grief,' *bas-relief* (1850); 'Innocence' (1851); 'The Mother' (1852); 'Egeria,' a commission for the Mansion House (1857); 'Helen Faucit' (Mrs. Theodore Martin), *alto-relievo* (1858); 'John Hampden' (1858); 'Viscount Hardinge,' the famous equestrian statue now in Calcutta (1859); 'The Tomb Re-visited,' monumental (1859); 'Caractacus' another commission for the Mansion House (1860); 'The Cashmere Bastion, Delhi,' monumental *bas-relief* to the memory of General Nicholson (1865); 'Goldsmith' (1865); Monument of General Bruce (1866); 'The Muse of Painting,' monument of James Ward, R.A. (1866); 'Asia,' one of the sculptured groups of the Albert Memorial (1871). To these must be added the magnificent equestrian statue of Sir James Outram, a drawing of which is now in the hands of Mr. W. Roffe, the engraver.

We may mention among his other works, statues of the Prince Consort, for Cambridge and Birmingham; and the Prince Consort Memorial in Dublin; Earl Carlisle, also in Dublin; Lord Herbert, in Pall Mall; Burke, for Dublin; Father Mathew, in Cork; Sir C. Barry, R.A., for the House of Parliament; Lord Clyde, for Glasgow; Lord Elphinstone, for Bombay; the Hon. James Stuart, for Ceylon; Earl Canning, for Calcutta, and Lord Gough, for Dublin, both equestrian statues; the O'Connell Monument, for Dublin; Sir Joshua Reynolds, the Earl of Rosse, Faraday, John Stuart Mill, Stonewall Jackson, &c. &c., besides the statue of the Prince Consort, for the Albert Memorial, which the Queen in-

\* Woodhouse v. Etheridge, see *Law Times*, July 8th, 1871.

structed him to execute, on the death of Baron Marochetti; this last work is in the hands of the founder: some of the others just enumerated are advanced only as far as the models. It is understood that the unfinished works will be left in the hands of Messrs. T. Brock and C. Birch, long his two principal assistants, for completion.

In 1849 Mr. Foley was elected Associate of the Royal Academy, and in 1858 Academician, his diploma work being 'Comus.' For several years, however, he has never exhibited at the Academy, in consequence, as it was understood, of some unfortunate misunderstanding with the "hangers" of the year. He was also a member of the Royal Hibernian Academy, and of the Belgian Academy of Fine Arts.

[When I first knew Foley, nearly thirty years ago, he was living in one of the streets leading out of the Hampstead Road (Robert Street), and in the small parlour was his model of Bacchus and Ino, afterwards destined to become famous; but then nobody had made a bid for it: subsequently it was "ordered," but not obtained, by a nobleman whose name I forget, nor is it worth recording, but it was ultimately commissioned in marble by the Earl of Ellesmere, and it is now one of the boasts of the country. Foley was working for more successful professors of the art. He was then a comparatively young man, conscious, no doubt, of large capacity and intellectual power, but showing nothing that could indicate confidence in himself; modesty, apparently approaching self-distrust, was his leading characteristic, as it was when he became renowned, and the uneducated, as well as the educated public, appreciated his great works, and placed him at the head not only of British sculptors, but of the sculptors of the world. It is not too much to say so, for he equalled, if he did not surpass, the best of them in every department of the art—in his busts, his monumental *bas-reliefs*, his groups, his single statues, and especially in his equestrian statues. No sculptor, living or dead, has produced works more grand than the Lord Hardinge and Sir James Outram. There exists no statue more perfect than that of Oliver Goldsmith, in which he had "untoward" materials to deal with, and which is beyond question a triumph of genius over difficulties such as I think is unparalleled in Art of any period.

When Foley was commencing his career, sculpture in England was in a very low state in so far as regarded commissions; except busts and monuments for churches, there was very little for sculptors to do; now and then, indeed, as in the cases of Westmacott and Baily, fancy was permitted scope; but Chantrey had more than he could do, while the immortal Flaxman lived and died poor, his best, almost his only patron being the admirable and ever-honoured earthenware manufacturer, Wedgwood. Some forty or fifty years ago (nay, more recently) sculpture had to contend against this terrible disadvantage: it was considered objectionable, indeed, it is not too much to say indecent, to exhibit nude, or even semi-nude, statues or statuettes in a drawing-room; they were barely tolerated in galleries, but from all ordinary dwelling-apartments they were rigidly excluded, as suggestive of impure thought and evil sentiment. Happily that idea is entirely gone: there are few houses of the wealthy in which such works are not now to be found, and the rich merchants and manufacturers who patronise the painter are the patrons of the sculptor. At the risk of seeming egotistic, I may refer to my own experience on that head: when, some eight-and-twenty years ago, I began to give in the *Art-Journal* engravings of statuary—among the first of them being the 'Bacchus and Ino' of Foley—I was emphatically warned against such a course by many subscribers; and I recall two or three instances of persons sending to me by post the engraving torn from the number, with a strong protest against a publication that endangered the minds of those who found there such perilous stimulants. I persevered, however, in spite of these objectors, and I have lived to see the engravings from works in sculpture the most popular of all the prints contained in the *Art-Journal*.

For one sculptor of great ability at the time to which I refer, there are now four at least, and they are all well employed, several of them being "overdone" with commissions. It is well known that Foley had work in hand that would have occupied him for ten years to come; and more than one of his pupils or assistants have a vast deal of their own to do. To the admirable statue of Priestley, by Williamson, recently inaugurated at Birmingham, we have made reference; also to that of the good and venerable Sir Titus Salt, the admirable work of Acton Adams; and also to that of the Earl of Derby, placed some two months ago in Palace Yard, the work of an artist who has justly gained a foremost rank in his profession, though not yet a member of the Royal Academy, Matthew Noble. For versatility—and perfection in conception, arrangement, modelling, and execution, Joseph Durham takes a very high place; and no doubt much that would have issued from the *atelier* of Foley will now

issue from his. The names of E. B. Stephens and J. G. Lough must be recorded with honour: so must the names of Crittenden, and Brock, and Birch, and Lawlor, and others. There is one artist whose name I desire specially to mention here—Felix Müller; mainly because he is one of the few sculptors whose genius is manifest and who has produced works, chiefly *bas-reliefs*, that are unsurpassed by any productions of their class in modern Art: Foley thought so well of Müller that he commissioned more than one of his works in marble: indeed, the great artist was the principal patron of his struggling brother-artist; and by the death of the former the latter loses a powerful and generous friend: our own view of Felix Müller is sufficiently proved by engravings from four of his *bas-reliefs* that will be found in the *Art-Journal*,\* and we shall do a good deed if we are the means of directing the attention of Art-patrons to an artist who in his special department is unsurpassed, but whose evil fortune it has been to obtain much praise with little substantial recompense. Weekes long ago established his reputation; so did Calder Marshall; so did Theed; so did John Bell; so did the Thorneycrofts; and Woolner has rapidly and worthily achieved fame. There has been no British artist who has produced finer or more "touching" works in monumental art than Joseph Edwards; while a new "hand," Mr. Boehm, a German by birth, and a naturalised Englishman, has found—and merited—a large amount of patronage in this country. Warrington Wood, though a permanent resident in Rome, and Fuller, though a dweller in fair Florence, have more to do than they can well do. I might name other sculptors who are amply supplied with commissions. In short, the sculptors of to-day find patrons as numerous and as liberal as do the painters, and certainly they are not patronised beyond their deserts.

I have been led away from the subject immediately in hand. Foley was not only a great artist, he was emphatically a good man, ever ready to help a struggling brother, and foremost in any work of charity. He lived simply and without ostentation, was happily married, and was always at home—always in his studio, indeed, when in health, and only absent when active labour was impossible. For the last two or three years it was obvious that his upright, honourable, and prosperous career was drawing to a close. He dated his illness from one fatal day of frost and keen east wind, when striving to arrange on its pedestal the statue of the Prince Consort in Hyde Park. From the attack that followed he never recovered, and it was a grief to his many friends to perceive the bodily decay that indicated a comparatively early death.

I recall him as I knew him in the long ago: slight, but well formed, the face long and sorrow, pensive almost to melancholy, and I do not think he was, outwardly, of what is called a genial nature. He was not "robust" either in body or in mind; all his sentiments and sensations were graceful: so in truth were his manners. His leisure was "consumed by thought." He seemed to me to be at work when apparently doing nothing; he was never idle, although his hands were at rest. His loss is a national loss, and there is a large circle that will grieve for his departure; he had few acquaintances, but many friends.

On the 5th September he was buried in St. Paul's Cathedral: it was the period of the year when most people are away from London, and the attendance was not large: a dozen members of the Royal Academy and a few men of letters were there, when the earthly part of a great genius was laid beside many grand workers of the past, who yet live, as Foley will live, as long as brass and marble shall endure.—S. C. HALL.]

#### KENNY MEADOWS.

This artist has so long ceased to labour in his profession that he was considered to have quitted life as well as Art, and is, indeed, but little known to the existing generation. He was eighty-seven years old when he died, at the end of the month of August; and a few friends laid his remains in the cemetery of St. Pancras, Finchley. His later days were passed in comparative comfort, for he had one of the smaller crown pensions; but he flourished in an age when artists were paid for the work somewhat at the rate which a mechanic engineer now receives weekly. Kenny Meadows cannot be described as a great artist, but there have been few more graceful designers; his fancies are full of thought and feeling, and none conceived better than he did what might have been the fairies of the glens and streams when belief in fairy lore was sacred and almost universal. We have illustrations of this charming faculty in the "Midsummer Eve" of Mrs. S. C. Hall, a book which contains many examples of his genius.

\* 'Titania' (1856); 'Emily of Rylstone' (1859); 'Cruising among the Water-lilies' (1872); and 'Ariel' (1873).

But that is a comparatively small compliment to one who illustrated Shakespeare; the edition published by Orr is now seldom met with, but it is not too much to say that it contains gems that are worthy associates of the Plays of the great master. Kenny Meadows was the intimate friend of many of the celebrities of the past age, and he was not an unworthy associate of the best of them. They esteemed the man and highly appreciated the artist; and he eminently merited the sentiments with which some of the

most renowned of his contemporaries regarded him. If he may not take rank with the foremost men of mark of his age, he is entitled to a high place among those who minister to the enjoyment of the millions deriving pleasure and instruction from Art. A thousand examples of pure fancy, quaint conceits, and sound Art-knowledge might be gathered from the many books he illustrated, in part or in the whole. They were pure as well as beautiful—the emanations of a good nature and a kind heart.

## ROYAL BIRMINGHAM SOCIETY OF ARTISTS.

THE Autumn Exhibition of this Society was opened to the public on the 27th August. Its popularity is vouched for by upwards of eleven hundred works being sent in for exhibition, six hundred and seventy-three of which are exhibited. In previous seasons the number of local works "hung" amounted to one-third; on the present occasion they have been reduced to one-fifth.

The strong points of this exhibition are the pictures lent by local and other collectors. As most, if not all, of these works have been exhibited in London, either this or during the last two or three seasons, it is not necessary we should again bring them under notice; the majority having already received critical comment in our pages. We pass on, therefore, briefly to notice some of the pictures painted by members of this society and its local supporters.

F. H. Henshaw is represented only by a very prettily painted 'Foot-bridge over the Cole,' of a more sober character, as regards colour, than heretofore, but it bears evidence of thought and care. C. T. Burt's 'Welsh Sheepfold' and 'Hay-time' are distinguished by his excellences, but it may be hinted there is a tendency to the use of too much purple grey; and probably a change in his atmospheric effects might be advantageous. S. H. Baker has changed the scene of his labours to Brittany, without, however, very much visible progress being apparent in the result. His 'Pont Avon, Finisterre,' is simply equal to previous works from his pencil, and his 'Rue de l'Horloge, Dinan,' is well painted. Of 'The Keep, Ludlow Castle,' and other works by Harry Baker, the best is 'Morning at Dittisham, on the Dart,' but in it there is the recurrence of the "misty" effect, which may be repeated too often by the same artist.

R. S. Chattock again appears as an exhibitor of water-colour landscapes. Carefully and painstakingly made out is 'Winter Evening, Hampstead Heath;' the clear, cold, windy sky is seen over the trees and between their trunks, rendered more vivid by the heath-covered retiring foreground; the air is intensely, bitterly cold—that is the feeling conveyed. The companion picture, 'On the Thames, near Bray,' represents summer; the sky indicates a coming storm, the breeze operates on tall poplar and squat willow-trees, which are swayed to and fro. The brightness of the picture is concentrated on the land; the reflection of the dark sky on the water is relieved by a boat with its sail.

In *genre* works by local artists the most ambitious are those by J. Pratt, who has sought in Brittany for subjects which are painted in a similar manner to those of English origin—that is to say, human countenances are painted, the features limned, but they lack mental expression. External attitude is no index to internal mental feeling, as this artist's 'A Breton Church on a Market-day,' and 'The Prayer of Faith shall save the Sick,' completely illustrate.

In 'Outside Tangiers,' and 'The Town and Market-place of Tangiers,' F. H. Howard Harris shows how well he has caught the spirit and

costume of the bernous-attired Arabs, and the characteristic features of their architecture. The execution of these two works is evidently rapid, at times too rapid. With such evident ability, it is to be regretted this painter does not do better work and greater justice to the Art-power he possesses. C. R. Aston's landscapes, in water-colour, all small in size, are carefully made out, and are well drawn; peculiar, from their prevailing purple tone. The most interesting is 'A Street in Thun;' the most ambitious, 'Rome, from the Pincian Hill;' but St. Peter's, with its dome hung in air—the clouds badly and too solidly painted—looks like a miniature model; in the 'Early Morning at Thun,' a thin wash of opaque white represents vapour rising from the distant water of the lake, over which the cathedral is seen.

F. H. Hinkley's contributions are evidently produced under the influence of a vicarious fancy. His best work, 'The Eve of Departure,' is not his most ambitious; the female musician has the favourite "properties" of this artist introduced. 'A Coquette' looks very blue, even with a pink rose introduced in her hair. In 'A Study from Nature,'—a deep-dyed crimson poppy, a spray of orange lilies, and lupin blossoms, carelessly thrown down—is brilliancy itself. Tenderly beautiful in execution and harmonious in colour is 'Foreign Products.'

T. W. Wosey's flower-pieces are excellent and brilliant; his most important is 'Primulas and Camellias.'

In local portraiture, the field is occupied by W. T. Roden, who sends a portrait of Mr. Alderman Hawkes, painted by subscription, for presentation to the New Corporate Buildings. The likeness is an excellent one, but in expression it is "perky," and the colour is somewhat livid. H. T. Munns exhibits portraits of the late Alderman Van Wart; of William Sharp, Esq., painted by subscription, in recognition of the long-continued, zealous, and philanthropic services rendered by him to the General Hospital. In miniatures, are examples by Miss Aston and Miss G. Minshall. There are other and varied contributions exhibited by the following local artists and amateurs: H. H. H. Horsley, P. M. Feeney, A. R. Carpenter, W. Cheadle, P. H. and W. Ellis, W. P. H. Foster, J. P. Frazer, Edmund and W. H. Hall, L. J. Hart, E. Hendron, J. J. Hughes, Frank G. Jackson, H. H. Lines, H. Pope, F. Mercer, R. Mann, W. Reeves, C. Rousse, W. H. Starkey, O. Clare; and by the Misses Vernon, Florence Westwood, A. E. Stevens, Georgiana Steeple, &c. &c.

The Honorary Secretary, A. E. Everitt, in addition to his arduous duties in connection with the society, is also an exhibitor. The position occupied by the society is vouched for by the sales, during the two days after the exhibition opened, amounting to upwards of £2,000. In addition to the attractions of two exhibitions in the year, the society furnishes its subscribers with courses of lectures in connection with Art-subjects, a programme of which will shortly be published.

## THE SMITH INSTITUTE, STIRLING.

ON the last day of the year 1869, there died suddenly at Avignon, in France, an English, or rather Scottish, painter, whose name we might probably have seen in the catalogues of the Royal Academy, but whose works made so little impression on our mind that we are unable to recall a single example of them: neither has any record of his death found a place in our columns; such was the comparative obscurity in which, as an artist, Thomas Stewart Smith, to whom we refer, lived and died: and yet to him the old town of Stirling, once the abode of royalty, is indebted

for a building which is not only an ornament to the place, but will, for long years to come, it may be anticipated, prove a source of delight and instruction to successive generations.

The history of the founder of the Institute which bears his name is, as sketched out by Sir William Stirling-Maxwell, M.P., at the opening of the building on the 11th of August, both curious and romantic. We can follow the narrative only so far as to state that, after practising for many years both here and on the Continent, without making much, if any,

impression on the public by his works, though his talents were not altogether unrecognised, he came into possession, about the year 1858, of an estate in Scotland, which gave him a comfortable independence. Smith was now laird of Glassingall; but before many years were over "he became heartily tired of the life of a laird, sold his estate, and returned to England. He then set up his studio,"—we are quoting Sir W. Stirling-Maxwell,—“in London, in Fitzroy Square, and resumed his companionship with his old Roman friends.” In his early lifetime he had spent some years studying in Rome.

Prior to Mr. Smith's last Continental visit, he intimated to the corporation of Stirling that, provided a suitable site was given to him for the purpose, he would cause to be erected on it a building which should consist of picture-galleries, a museum, library, reading-room, &c. With this object he bequeathed to trustees the sum of £22,000, and a large collection of pictures in oils and water-colours, almost the whole of the former being by his own hand: the water-colours include examples of many of the best-known men in that department of Art.

By way of imparting additional interest to the opening of the Institute—a handsome and well-arranged building, erected from the designs of Mr. Lessels, an architect of Edinburgh—a large and valuable collection of pictures, &c., was obtained on loan from the mansions of many of the neighbouring gentry, and also from other sources. The catalogue numbers more than seven hundred works, including sculptures. Among the water-colour pictures belonging to the Institute are examples of T. M. Richardson, J. D. Harding, C. Branwhite, P. Naefel, G. Walton, D. Cox, D. Cox, jun., W. Bennett, Collingwood Smith, Carl Werner,

W. Callow, F. Dillon, Bonington, J. Nash, W. Müller, Lundgren, W. Hunt, J. Phillip, R.A., and many others. Mr. J. Orrock, a member of the Institute of Water-colour Painters, who has been very active in promoting the success of the exhibition, contributed to it no fewer than twenty-six water-colour paintings by D. Cox, W. Hunt, H. B. Roberts, H. G. Hine, T. Collier, P. De Wint, F. Taylor, D. McKewan, &c. &c.

Of the oil-pictures lent for exhibition we notice the names, as painters, of T. Faed, R.A., J. Phillip, R.A., T. S. Cooper, R.A., W. Q. Orchardson, A.R.A., Sir J. W. Gordon, R.A., Reynolds, P. Nasmyth, Sir F. Grant, P.R.A., W. F. Douglas, R.S.A., J. Drummond, R.S.A., Sir J. Noel Paton, W. H. Paton, R.S.A., A. Perigal, R.S.A., S. Bough, A.R.S.A., Constable, R.A., R. Herdman, R.S.A., E. Nicol, A.R.A., H. Dawson, J. McWhiter, and many others whose names our space will not allow us to add to the list. Nor were works by the old masters absent from the galleries; Leonardo da Vinci, A. Carracci, Salvator Rosa, Poussin, Titian, Van Ostade, Snyders, Monamy, Murillo, Breughel, Guercino, Coello, Canaletto, Claude, De Crayer, and others, were represented through the liberality of the possessors of pictures by these painters.

The opening of the Smith Institute was in every way a success, and it may be accepted as a good omen for the future. The citizens of Stirling are to be congratulated on the edifice which has risen up in their midst; it rests in a great measure with them to turn it to a wise and instructive account, and to add to its contents. The shelves of the library are, we understand, yet unfilled; the wall-space, when the loan-pictures are removed, must not be left unoccupied; and the museum is not yet in existence, so far as containing any objects.

## ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

**KIRKALDY.**—The third annual exhibition of the Kirkaldy Fine Art Association was opened in August last, with a collection, including a few examples of sculpture, of nearly three hundred works, chiefly by Scottish artists, among whom are the names of the old portrait-painter, Jamieson, or Jamesone, 1586—1644, known as the founder of the Scotch school of painting, and to whom has been accorded the title of the Scottish Van Dyk; Sir H. Raeburn, Waller H. Paton, W. B. Brown, R. Herdman, J. A. Houston, Norman Macbeth, J. C. Wintour, J. Smart, J. B. Macdonald, J. Cassie, and many others.

**DUBLIN.**—The students of the Royal Dublin Society's School of Art recently presented Mr. Robert E. Lyne with an address of congratulation on his completing the tenth year as head master of the school. Under the care of Mr. Lyne this institution has become one of the most successful in the United Kingdom, as is evidenced by the number of prizes taken by the pupils in the national competition, no less than by the excellence of the designs supplied to some of the leading manufacturers of Dublin.

**BRIGHTON.**—The principal attraction in the Public Art-Gallery this season will be a collection of drawings by John Leech, which have been lent for exhibition. They amount to upwards of five hundred in number, and cannot fail to draw visitors to the gallery.

**LIVERPOOL.**—The Autumn exhibition of pictures, under the management of a committee of the corporation, was opened last month, with, we understand, a fine collection of works; of which we are compelled to defer any notice.

**MANCHESTER.**—The Royal Institution opened its gallery in the middle of September, with a collection of modern paintings, &c.: this must also be left unnoticed till next month.

**NORWICH.**—At the recent meeting in this city of the British Medical Association, a large number of pictures, principally by local artists, adorned St. Andrew's Hall, and remained there some time after the Association terminated its proceedings. The local papers state that the collection was rich in the works of the Cromes, the Cotmans, the Starks, Vincent, Bright, Sandys, Middleton, the Stannards, and others.

**RYDE.**—The foundation-stone of a new building for the Ryde School of Art was laid in the month of August, by the Crown Princess of Germany, in the presence of the Crown Prince and a large assembly of persons resident in, or visiting, the Isle of Wight.

**WORCESTER.**—An exhibition of pictures, &c., was opened in this city about the middle of last month, but no detailed report of it had reached us before going to press.

## REED-GATHERING.

GUSTAVE JUNDT, Painter.

J. F. BRACQUEMOND, Engraver.

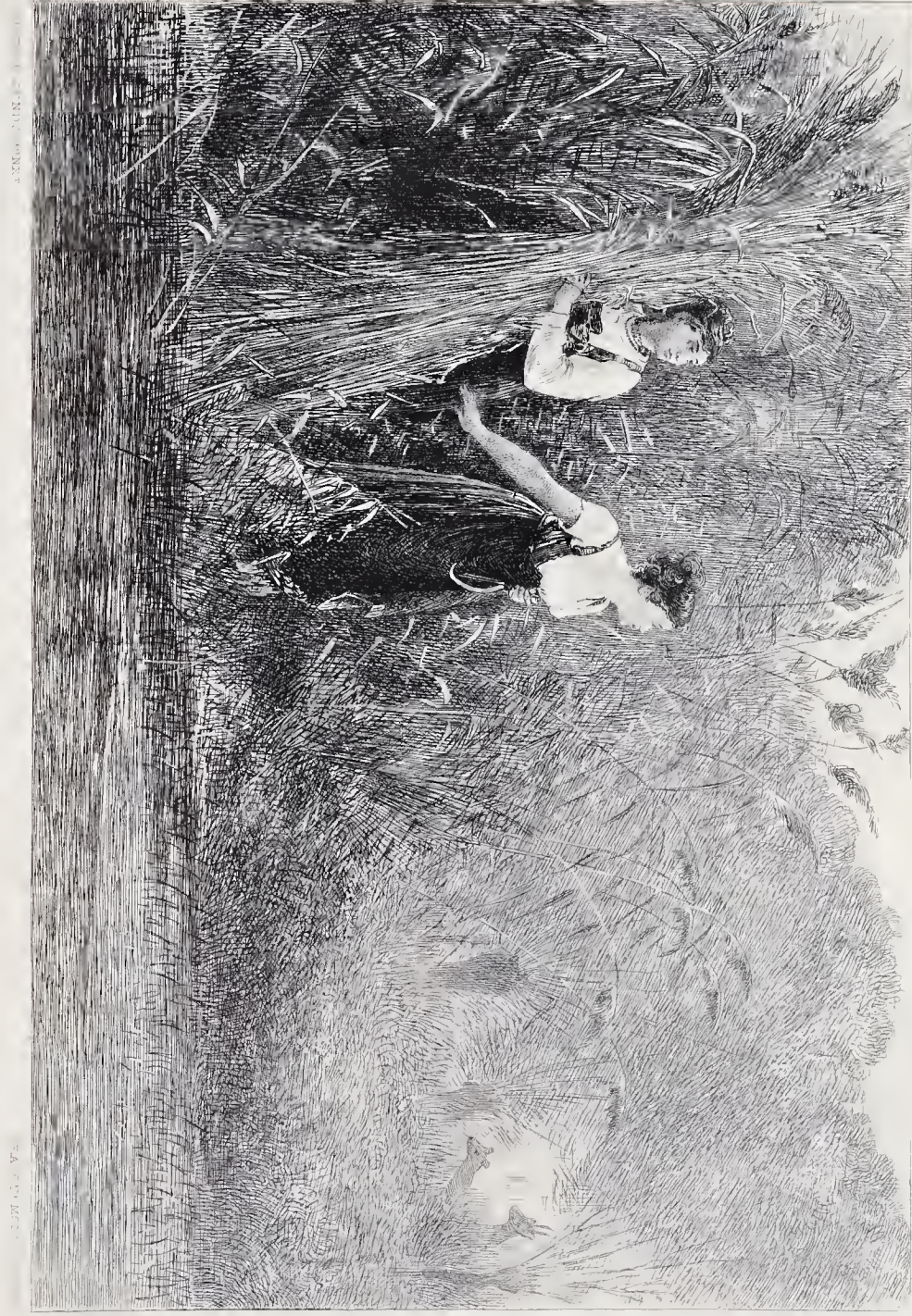
THE works of the painter of this picture are less known to us than those of the engraver, M. Bracquemond, who has long acquired good reputation in his native country, France, for his etched plates, executed in a very free and masterly style of handling, yet with delicate markings of light and shade. Many of these very effective etchings have found their way into England, and have been most favourably received here. M. Gustave Jundt, who is also a Frenchman, first became known to us as an artist by two very agreeable pictures he contributed to the International Exhibition of 1862: they were called respectively 'A Souvenir of the Tyrol' and 'The First Step.' In the French Gallery, Pall Mall, he exhibited, in 1866, a picture entitled 'Wedding Attire;' and this, so far as memory serves, sums up our acquaintance with the works of the painter till the subject here engraved came before us. The original, it may be presumed, is little else than a sketch, and M. Bracquemond has not attempted to make it a finished work, yet the painter's conception could scarcely have been more effectually presented had he elaborated his subject to the utmost, and had the engraver also done the same.

The composition requires hut little explanation, yet it seems as if the two females occupied in cutting and gathering reeds are of a type too delicately constructed for such toilsome labour as that in which they are engaged, on wet muddy land, with the rushes growing high above their heads. Yet they make, on that account, a very pretty little group, as they are suddenly arrested in their work by the sight of some deer, whose outstretched heads are visible beneath the distant pollards; the animals and the girls are certainly not accustomed to each other's society; there is a kind of astonished look on the part of both, each regarding the other as intruders on the marshy solitude.

This etching is wonderfully full of light; that misty light one sees on a summer-morning in the neighbourhood of streams and pools, half veiling all which comes within its influence: this effect, however, is not noticeable if the print is examined closely; it should be held three or four feet from the eye to realise the truth of its light and shade in contrast, and the beautiful rendering of the distance, which then only becomes *distance*. This effect is produced by marvellously little labour.











THE CROSS, IN NATURE AND IN ART:

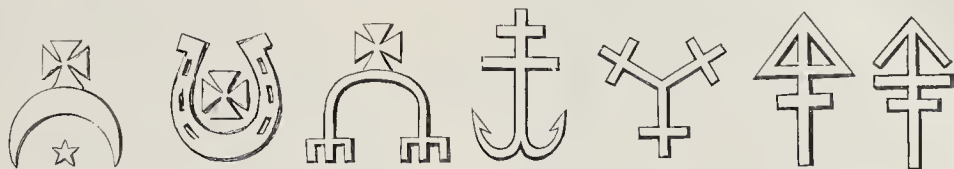
ITS HISTORY, RAMIFICATIONS, AND VARIOUS ASPECTS.

By LLEWELLYNN JEWITT, F.S.A.



HE plain, or "St. George's, cross," in heraldry, is the simplest form of cross extending to the limits of the shield. Originally, probably, the stays or clamps of metal or wood for strengthening the shield, it became afterwards an heraldic figure; and, with the saltire, the chief, the pale, the bend, the fess, the chevron, the pile, and the quarter, is one of the honourable ordinaries. Some early examples of this form of cross, on shields, are shown on the group here engraved. Figs.

241 and 242 are from the shields which occur on a set of carved chessmen of the twelfth century, discovered in the Isle of Lewis, and 245 is from the Bayeux tapestry. This latter, which is somewhat flamboyant, may be compared with the next example (249), from an illuminated MS. (circa 800), which not only shows the cross, but has the characteristic central boss or umbone of the Anglo-Saxon shield. The plain red cross—the "Cross of St. George"—is the national device of England, and many are the curious legends told regarding its appropriation. It is said that Constantine the Great,



Figs. 224 to 230.—The Cross in Russian and Polish Heraldry.

the first Christian Emperor of Rome, whilst fighting against the infidels, saw a red cross in the clouds, with the motto "In hoc signo vinces," in consequence of which he immediately assumed the red cross on a white sheet as his banner, and under this sign he led his troops forward with uninterrupted victory. Constantine being

Nisbet says, was reported to have "dropped from heaven, when King Waldimore II. was fighting against the infidels in Livonia, at the sight of which the Danes took courage and obtained a complete victory, and to perpetuate that favour from heaven they have ever since made use of it as their ensign." But the truth appears to be that the king, observing his men giving ground to the enemy, who had beaten down Waldimore's standard bearing an eagle, he raised up a consecrated banner, or silver cross, which



Figs. 231 and 232.—Ditto.



Figs. 233 and 234.—Ditto.

a Briton by birth, our nation has adopted his device—argent, a cross gules (or, as it is commonly called, the Cross of St. George), which has become the national ensign of England; the Republic of Genoa carry the like device, St. George being their patron saint. The national ensign of Denmark is gules, a cross argent, which,

had been sent him by the Pope, and under it rallied his troops, and ultimately gained the victory. Upon this achievement the people were made to believe that the banner had been sent from heaven, and so originated the tradition.

This cross is very extensively used in heraldry in combination with other bearings which may be placed either upon it, or between its limbs, in a variety of ways. The division of the shield into

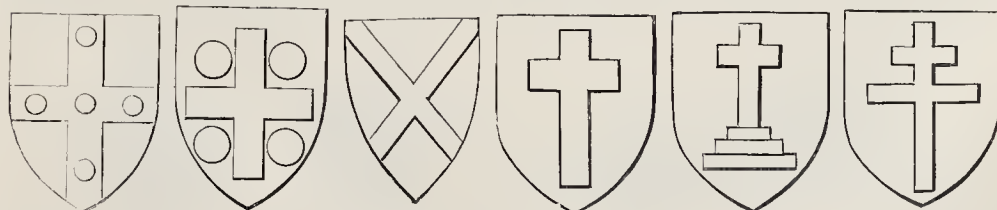


Fig. 235.—Cross of St. George.

Fig. 236.—Greek Cross.

Fig. 237.—Saltire, or St. Andrew's Cross.

Fig. 238.—Cross of the Passion.

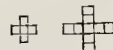
Fig. 239.—Cross of Calvary.

Fig. 240.—Patriarchal Cross.

quarters also originates from this form, and instead of "quarterly" is occasionally described as "per cross."

The same plain cross, cut off at the ends of the limbs, so that all are of equal length, is a very common form, and is variously called a "Greek cross," "cross humettée," "cross alezée," &c. It may either

be formed of five cubes, or of nine. This cross occurs in very early ages; one of the earliest in this country being on a triangular-shaped sculptured stone at Chesterholm (Vindolana), on the Roman Wall. This remarkable stone bears the figure, in relief, of



a cock, above which is the mystic symbol of the cross between the crescent and sun, and in front is a circular figure, also bearing an incised cross. The cross and crescent in this case are precisely the same as those on the tomb of the martyr Launus in



Figs. 253 to 256.

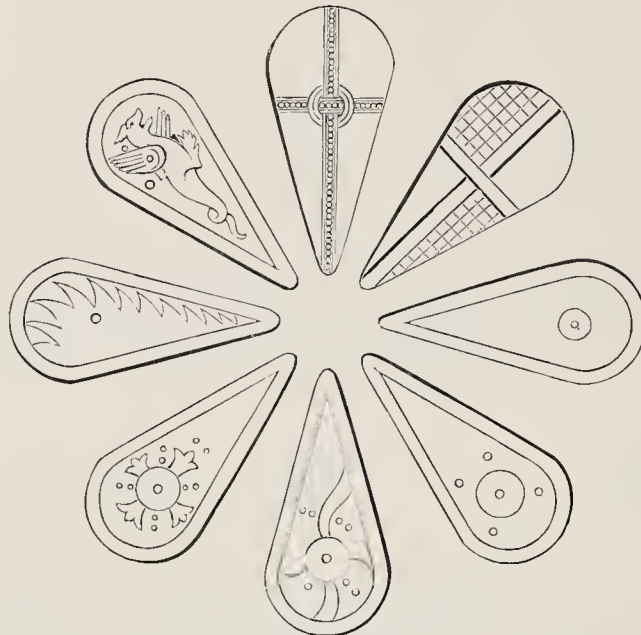
the catacombs. The stone, about which much has been written, is probably the work of one of the Gnostic Christians. Mr. Hodgson thus attempts to explain the meaning of these symbols: "This triangular stone," he says, "is charged with a cockatrice, lunette,

cross, and umbilicated moon, one above another, and the globe with lines dividing it longitudinally and latitudinally into four quarters. The umbilicated moon, in her state of opposition to the sun, was the



Figs. 257 to 260.

symbol of fruitfulness. She was also the northern gate by which Mercury conducted souls to birth. The cross the Egyptians regarded as the emblem of reproduction and resurrection. It was,



Figs. 241 to 248.



Fig. 249.



Figs. 250 to 252.

as Shaw remarks, the same as the ineffable image of eternity that is noticed by Suidas. The crescent was the lunar ship, which, in Mr. Faber's language, bore the great Father and the great Mother over the waters of the deluge; and it was also the boat or ship that took

aspirants over lakes or arms of the sea to the sacred islands to which they resorted for initiation into the mysteries, and which carried souls from the river of death to the happy bowers and meadows of Elysium. The cockatrice, cock-adder, or basilisk, is



Fig. 261.



Fig. 262.



Fig. 263.

said to have had, as here represented, a head like a cock and a tail like a snake. Perhaps these hieroglyphics were connected with some festival of the Pagan year; and the star, called the basilisk in the heart of the celestial lion, was intended to be represented

here. The globe, divided into four quarters, is plainly the old tale about the upper and lower hemispheres—Ceres and Proserpine—the regions of the living and the dead symbolised by the equinoxes; and the gates of Cancer and Capricorn—the doors into time and

eternity by the solstices." Examples of the combination of the cross and crescent, so common in Russia, are given on Figs. 59 and 224; and another example, a remarkably fine Roman sepulchral slab from Cilurnum, is given on Fig. 266. On this the crescent is in the centre of the pediment, and the cross at each of its angles. It records the death of a Roman citizen of Leicester in the following words:—"D[11S] M[ANIBVS] TITVLLINIA PVSSITTA

pellets (Fig. 80), and it is found of exactly similar form on the Bayeux tapestry of Norman times. It has also, from Anglo-Saxon days to our own, been a favourite form for pendant jewellery and other ornamentation. One example (Fig. 263) will suffice; it is



Fig. 265.—From Chesterholm.

CI[VI]S (?) RAETA VIXSIT ANNOS XXXV MENSES VIII DIES XV." (To the Divine Manes. Titullinia Pussitta, a citizen of Leicester, lived thirty-five years, three months, fifteen days.) The same cross "was the unequivocal symbol of Bacchus; the Babylonian Messiah, who was represented with a headband covered with crosses," as shown on Fig. 269. In like manner, the sacred



Fig. 266.—Roman Sepulchral Slab, Cilurnum.

a gold filigree cross, found many years ago in a Saxon grave in Derbyshire. It is introduced on the breast of the pikeman and arquebusier on Figs. 222 and 223.

The saltire, or St. Andrew's cross (Figs. 257 and 270), is another heraldic ordinary, and one that enters largely, either by itself or in



Fig. 267.—From Drumgay Lake.

vestments of early and mediæval times, both in our own and other countries, and in the Greek Church in Russia at the present day, were powdered and adorned with it. It occurs pretty extensively, too, in the ancient sculpture of our own nation; in the buildings of central America; and, indeed, in most countries. On Anglo-Saxon coins, as well as sculpture, this coupéd cross often occurs, sometimes by itself and at others in connection with



Fig. 268.



Fig. 269.

combination with other bearings, into heraldic and other decorations. It is simply a plain cross, placed diagonally instead of perpendicularly, on the shield. It occurs on the Bayeux tapestry, and earlier, and has always been appropriated as the particular sign of St.

Andrew of Scotland and St. Patrick of Ireland; it being the particular form of cross on which St. Andrew is said to have suffered martyrdom. The tradition of its adoption in heraldic colours as the ensign of Scotland is, that when Achaius, king of the Scots, and Hungus, king of the Picts, joined their forces to oppose the invasion of Æthelstan, they addressed themselves to God and their patron saint, and there appeared in the blue firmament of Heaven the figure of the white cross on which St. Andrew had suffered. This sign so encouraged the soldiers that they fought with enthusiastic courage, and defeated their enemies; and the white cross saltire upon an azure field has ever since been the national sign. Sometimes the St. Andrew's cross is borne coupé, or cut off at equal lengths, in the same manner as the St. George's cross already



Fig. 270.



Fig. 271.

spoken of, thus: X. The badge of the Order of the Thistle bears a figure of St. Andrew holding a saltire, or St. Andrew's cross.

The "Cross of the Passion," "latin cross," "crux longa," or "crux alta" (Fig. 238), although not so common in heraldry as the others already named, is more generally in use in other ways.



Its proper proportion is five cubes in height and three in width: but this is varied according to circumstances. This is said by some writers to be the peculiar form of cross borne by Constantine on his banner; while others affirm it to have been the Greek cross. It enters largely into personal decoration, especially religious vestments and jewellery,



Fig. 272.

from Anglo-Saxon times downwards. In the latter, as a pendant, either as a solid plain gold cross—which perhaps is the most effective and appropriate of all—or more or less chased or studded with diamonds or other stones, &c., the cross of the Passion is a favourite form in our own day. It is also, naturally, the orthodox and usual form on which the crucifixion of our Lord is represented. The Russian cross (Fig. 63), of six points is simply the cross of the Passion with an additional diagonal beam across its lower limb. Figs. 268 and 272 show varieties of this cross from Anglo-Saxon remains.

The "Cross of the Passion" is sometimes fitted, or pointed, at its foot, and occasionally has each of its limbs fitted, or bevelled-counter-bevelled, while another variety has its limbs simply bevelled

at the extremities; this is not, however, either a common or artistic form. Sweden bears a yellow cross, Savoy a white one, and so on.

The Cross of Calvary, or Calvary cross, is the cross of the Passion, erected upon steps, generally three in number (Fig. 239). This form is not common in heraldry, but it will be remarked that it is the usual and simple type of many of the wayside and churchyard crosses of our own and other countries. This cross, white, on a red ground, with a white lamb, is the pope's flag, and is also used, without the lamb, in many emblematic and other ways. Fig. 271 shows this form of cross as used on a bell-founder's mark—that of Henry Oldfield—in the seventeenth century. This, in

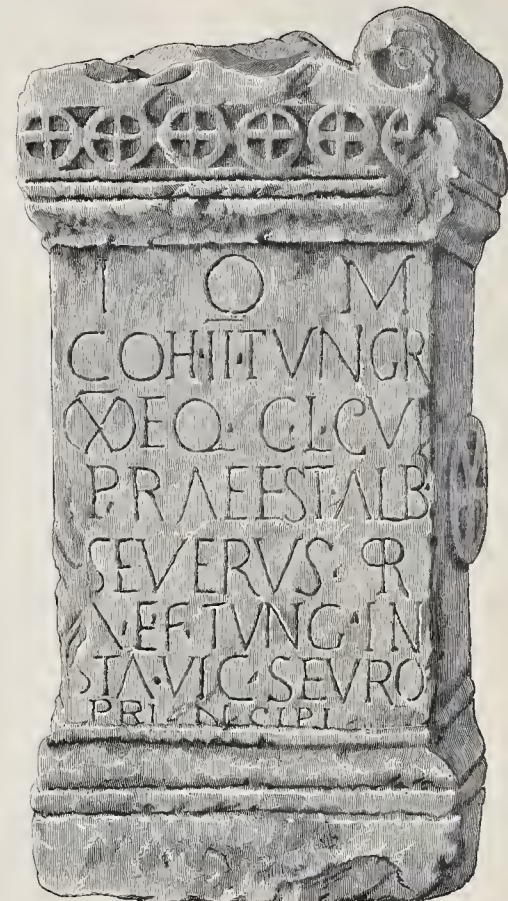


Fig. 273.—Roman Altar, Castlesteads.

one ornate form or other, is very frequently found in the monumental brasses of the middle ages.

The "Patriarchal Cross," or "Cross of Lorraine," as it is called, has its pale, or upright limb, crowned by two transverse bars (Fig. 240), and is said to represent the work of redemption, performed both for the Jews and the Gentiles. The ancient Patriarchs of Jerusalem bore on their banners this form of cross in red, between four red stars, on a white ground; and the Patriarch of Constantinople bore a similar cross, of gold, on a blue ground, between two stars and crescent of silver. The papal standard of Rome has this cross with three transverse bars instead of two; and the Russian cross of eight points (Fig. 64), is the patriarchal cross with an additional diagonal bar across its lower limb. The simple patriarchal cross is also occasionally used in Russia, as shown on Fig. 102.

## THE TRANSFORMATION OF THE BRITISH FACE.\*

By G. A. SIMCOX, M.A.



WHEN one goes into a collection of portraits of the Tudor period, the first thought and the second thought are almost a matter of accident. One may say at once, "How like ourselves," or one may say, "How unlike;" and the probability is that the attentive visitor will say both more than once, and that the discriminating visitor will say "How unlike" at last. The likeness and the unlikeness are equally real and equally obvious, but they are not equally palpable. We can tell at once where the likeness lies, but the unlikeness is more indefinite, and for that reason we are in danger of missing it altogether, especially as it is so easy to abide by the differences about which there can be no mistake; and to dwell upon the fact that the aims and the knowledge of painters, and tailors, and dressmakers differed widely in the sixteenth and the nineteenth centuries. And this is all the easier because there is no difficulty in characterizing the peculiarities of an artist, and because there is a good reason, *a priori*, why there should be a great deal of resemblance between the British face of the Tudor period and the British face of to-day. The Tudor period, compared with the fifteenth century, is in every way a modern period—a period of new knowledge, new enterprise, new faith, coming after a period of transition, that is to say, a period of corruption and scepticism. In a period of the first kind, the whole natural variety of feature and expression comes out; in a period of the second, there is a widespread superficial monotony, which disguises individuality, even if it does not destroy it.

There is one test which may serve to decide whether the modernism of the Tudor face and the modernism of the faces that we see round us in the street are really equivalent: Would it be possible to make the illusion perfect at a fancy ball, where all the characters should appear in Tudor costume? Obviously not. It would be possible to find faces which would have a striking, undeniable resemblance to the heroes of the courts of Henry and Elizabeth (there might be a difficulty about the heroines), and yet we should feel the contrast at once: there would be the same variety of type, there would be the same range of solid, sagacious animalism running parallel to the same range of intellectual idealism, but there would be something more; there would be a type, without even an Elizabethan parallel, the familiar type of cultivated mediocrity, which has inherited enough refinement to compensate the lack of personal distinction; and this not only would be found to assert itself separately, but to leaven the types which strike us by their resemblance to the past.

The fact is, that the modernism of the Tudor face is only a rudimentary modernism after all: all the different possibilities of the race have come out, but they have come out for the first time; and this makes a difference that it is impossible not to feel, though it is not easy to describe. Perhaps the most general description that can be given is, that what tells in the Tudor face is the modelling of masses, and what tells in the modern face is the modelling of details. The number of planes is much greater, and the angles are softened away in proportion. It is neither an accident nor an idiosyncrasy that Holbein places his sitters by preference in broad unshadowed daylight; the half-lights and the reflected light which modern portrait-painters affect ever since the days of Vandyke, are valuable to bring out the shades of the more delicately moulded face; or, to put it another way, what strikes us in a Holbein is commonly the map of the face; to be more accurate, we see it as we might the country from a balloon; the relief has not disappeared altogether, but it is foreshortened and made insignificant; and this is not a limitation of the artist's power, it is simply that he deliberately takes the direction which suits his sitters best: the distribution of the features is made

prominent because it is important. It is possible to go further into detail. There are scarcely any faces of Henry VIII.'s reign where the modelling of the eye-socket is individual; there are not many in which the cheeks are not a characteristic; there are many in which no feature is so characteristic as the cheek. In the modern face all these conditions are reversed: there are few faces which have not more characteristic features than the cheek, and still fewer in which the modelling of the eye-socket and eyelid is not one of the most unmistakable individual characters.

And yet, though the distinction can be made good when we keep to contemporary work, or work which is nearly contemporary, it is not a broad distinction; it is apt to vanish under such a simple process as engraving. When an artist like Vertue takes up a Tudor face, whether his original is a picture or drawing, or an old print, he contrives to bring it effectually, not to the standard of the faces of the period in which he worked, but to the standard of the faces of our own day. The truth is, that though the line of separation is clear, it is not wide; it is often more a matter of texture, and surface even, than a matter of outline and modelling. Nay, one may carry the resemblance a step further: Holbein himself is far more modern in his drawings than in his paintings; in his drawings there is little sign of the extraordinary combination of breadth, and flatness, and solidity which we find in his paintings; one might almost say that the contrast between his sketches and his finished works is like the contrast between a picture that Rembrandt has completed and one that he has left half painted. As Rembrandt worked up a picture by painting a scheme of light and shade over all the details which had been indicated before, almost with the precision of Leonardo, Holbein in his pictures substitutes the broad solidity of daylight for the half-lights and shadowy modelling of the sketches which, in his case, it would be unusually appropriate to call "adumbrations." This is, however, only one side of the matter; the other is that, after all, when we come to strike an average, we see that the prevailing types throughout the Tudor are something more simple and less mobile than the types that prevail now; and it is clear that, during the earlier part of the period the forehead was on a smaller scale, and the cheek—or perhaps it is better to keep to the contemporary word, the jowl—was on a larger scale than now, or than during the latter half of the period. One incidental confirmation of this is to be found in dress. The men of Henry VIII.'s court wear short standing collars, turned back a little under the chin, and stopping several inches below the ear, so as to interfere as little as possible with the way in which the well-covered jaw and hanging chin melted into the throat; the Elizabethan ruff, in its numerous varieties, implies that the face has become an oval, the lower half of which can rest contentedly on a stiff frame of lawn sloping steeply upwards. Perhaps we may draw another inference from the ruff; though starch was not familiarly in use during the reign of Elizabeth, it can hardly be thought that such an article of dress could have come into fashion among a class who turned their faces quickly from side to side. And this again suggests that it is not an accident, or the imperfect skill of the artist, which gives a look of gravity and sedateness far beyond the modern standard to most portraits of the Elizabethan period; the style of dress which they adopted and maintained proves that they actually were sedate.

Again, history supplies an explanation for the contrast we have pointed out between the English face under Henry VIII. and under Elizabeth: the prevailing heaviness and animalism of the one generation, and the intellectual quickness and intensity of the other, are to be explained by the circumstances under which they grew up. There was never a time when the English gentry, as a rule, had less to do or to think about, or to keep them alive in any way, than the reign of Henry VII. The chivalrous culture

\* Continued from page 60

of the reign of Edward III., the rough fellowship in peace and strife of the Wars of the Roses, had disappeared together. The aristocracy were no longer an organized hierarchy; they did not even hang together in lawless confederacies, equally available for resisting a sheriff or for changing a dynasty. The crown had



Will Sommers.

determined to isolate them in the interests of public order; and as public order promoted national prosperity, they prospered with the prosperity of the country, and each grew fat apart. The court was dull, and did not supply a safety-valve for energy which else might have run to waste; literature was at a standstill for want of a public, for there hardly ever have been authors who could do good work without the stimulus of contemporary admiration and expectation; theology was dormant, for scholasticism had exhausted itself long ago with Occam; and the doctrine of the Lollards, that dominion was founded upon grace, was too revolutionary to exercise a living influence, though it had left behind enough suspicion of the contrast between the obvious sense of conspicuous texts and the level of doctrine and practice, on to which the secular and regular clergy had drifted, to be appealed to by the little group of scriptural reformers at the end of the fifteenth century, and the doctrinal reformers who succeeded them in the second quarter of the sixteenth.

The energy that accumulated during the reign of Henry VII. continued to discharge itself during the four reigns which take up the rest of the sixteenth century; and during the greater part of the time it continued to receive its direction from a succession of new *stimuli*. First came the excitement of continental adventure and intercourse, at a period when the vivifying influence of the Renaissance was beginning to be felt beyond the Alps; then came the exciting time when the Cardinal of York had been abandoned to the nobility, and the estates of the religious orders were being lavished to create a new aristocracy, and a few of the clergy who had relations with Germany were cautiously insinuating new doctrines. Then came Edward and Mary, and sharp changes and counterchanges, which disgusted the nation, because men were required to decide many questions on high ground which they felt that they could decide better on low. At last came the splendid generations which succeeded one another during the

long reign of Elizabeth; for it is to be noted that the literary splendour of Elizabeth's reign only commences when the political splendour culminates, and begins, it may be thought, to tend to a decline. It is not merely that there was a great outburst of life, which manifested itself in literature and art as well as in politics and war; it was that the politicians and warriors inspired the poets with the sense that it was a great world and a great time.

And of course the faces of men who were born in a period of active thought and life, and who came themselves to the prime of their powers in a period when thought and life were yet more active, are keener and more spiritual; and it is not surprising either, that, when it came gradually to be seen how much of this energy was being spent without result, a heavy dissoluteness began to creep over the features of the generation which grew up under James, though it is too soon to speak of this, or of the haggard look of anxiety, or the moody determination, or the despondency of feeling, side by side with the habitual exaltation of thought which are all to be traced in the portraits of the reign of Charles I.

To return to the Tudors: the first type we will select is Will Sommers, the jester of Henry VIII. The face is characteristic, in spite of the coarseness of the old woodcut, which looks as if it were executed by a workman with skill enough to catch and emphasize the essential points of the subject, but not enough to secure unobtrusive refinement of medium; the face is full of wrinkles and puckers, the eyes stand far apart. This at least is likely to be accurate, for the tendency of mere unskillfulness is to set them too close together; and the owner looks askance out of the corners. The cheeks are wide, and though the space taken up by the eyes is so great, there is still room for broad temples behind; the forehead is low, and retreats perceptibly; the chin is very short, and firmly moulded: this gives to the whole face a sort of doggishness, which is not belied by the wide, shapeless nose; or the mouth, which is wide too, not loose, but aggressive and rather truculent. There is no gaiety about the face, and very little of the feather-brained fatuity which we are in the habit of associating with court-fools. The face is homely rather than silly, cunning rather than humorous; his power of jesting was not a matter of ingenuity or flightiness, but his shrewdness was too unconnected to be dangerous, and he was allowed to be amusing, and say whatever he thought. The general character of the features, apart from the expression, is common in all the block books of the period, and is, moreover, one that can be traced as far back as any in the manuscripts of the Norman and Saxon period, so that it probably represents the common type of the lower orders. The face of Skelton, the "Skeltonizer," is much of the same character, though slightly more intellectual, which is what we should expect, as his contempt for his contemporaries was sufficiently articulate to take a literary form, and embody itself in one of the few old satires at which it is still possible to laugh. It is a face full of long deep lines, such as come when the flesh lies thick on the bones, though there is no protuberance anywhere which could pass for fatness; in fact, the face, as we see it, though fleshy still, is shrunken, especially below the eyes, where the line is especially deep; and it is to be noticed as a general trait of the period, that we usually find the fold of the lower eyelid more strongly marked than the fold of the upper, whereas in our own days the fold of the lower eyelid is hardly ever marked in health, except among hard drinkers; and in this connection it may be well to note that in the sixteenth century strong drink was upon double duty: men used ale and wine for the same purposes as they use them now, and for the purposes for which they use tea, coffee, and tobacco. It was one of the scandals of the monasteries before they were suppressed, that monks used to spend the three or four hours between compline and matins in drinking, obviously because it was not worth while to go to bed; and as they stayed up, they wanted drink to keep them awake. However this may be, Skelton, like Sommers, represents the hatchet-faced variety of the vulgar Saxon face, with the difference that Skelton is keener and sharper faced, and that the corners of the mouth are drawn up into a perpetual sneer.\*

\* To be continued.

## GUSTAVE DORÉ.

TO speak worthily of great things, the observer should concentrate all his attention upon them; the admirer should calm his emotions; the orator should purify his lips; the pen of the writer should be carefully watched. The impartial judge only pronounces sentence after long inquiries, and a complete study of the case; the expert who would fain be infallible, before judging a work of Art, confronts all that is characteristic of a master with all that is a departure from his manner; the minister of every religion, before commemorating the Divine Sacrifice, prepares his own heart, as well as those of his flock, by preliminary ceremonies.

Noble works of Art are presenting and unrolling themselves before my moved senses: I feel that I must speak of them, that I must express my feelings and my thoughts about them, that I must proclaim their merit and their beauty; but, I avow it with sincerity—it is not without hesitation that I take up the pen to give vent to all I feel in contemplating them. So many others have already published their impressions and pronounced their judgments upon these very works; so many others before me have written pages, more or less eloquent, on these scenes, touching and grand, graceful and, more frequently still, terrible; so many others have exhaled on this subject thoughts elevated or commonplace, profound sighs or harsh words, tender or touching sentiments, bitter and passionate criticisms. And among them all, how many have lost their way or forgotten themselves! How much unreflecting admiration has there been, and how many unjust critiques! A severe warning is before the eyes of any one who rises to speak once more upon the subject. And, notwithstanding all, we undertake the task; whatever may be the responsibility that our pen assumes, it is at least the pen of a sincere and disinterested critic, as well as of an admirer, not less disinterested or sincere.

What we propose to give here is not a detailed review, an analytical description of everything which has come from the prolific hand of the artist. The majority of the works of Gustave Doré ornament every drawing-room table, or clothe the walls of the gallery which bears his name. Of some, there are copies everywhere; as to the others, the catalogue is always at hand. Our intention is to study the temperament of the French master, his doings and his manner, his choice of subjects, and the manner of their treatment; in fine, we propose to follow out the different phases of the development of his talent and his faculties. Such a sympathetic study, such an estimation of the *tout ensemble*, has not, so far as we are aware, yet been carried out in an exact and satisfactory manner: there is room for it. Shall we be more successful than our predecessors? The reader shall judge.

The work of Gustave Doré is complex, heterogeneous, vast, immense. The artist has treated the most diverse subjects, but almost always with success, because he has discernment and good sense, and because he has always known how to choose subjects which suit his talents, accord with his temperament, obey his colours, and bend before his pencil. For that, undoubtedly, great judgment and tact are needed.

Gustave Doré is a great painter, but before all things he is a great draughtsman. He has a facile hand, but he is also a man learned in the theory of Art and in the history of the subjects which suit Art. He has, moreover, a great deal of imagination, an imagination which is brilliant, fiery, fantastic, even vagabond. Some people call him ill-regulated, and, indeed, in order to satisfy the insatiable appetites of his mind and of his imagination, he has given himself up to the assiduous and passionate reading of the most vaporous, the most eccentric, the most fantastic epic poems that the human spirit has ever brought forth; and he has plunged into the profoundest meditation of all those works most capable of nourishing his burning fever and his errant brain. Dante and Milton, Cervantes and Ariosto, Rabelais and La Fontaine, Balzac and Hoffman, are his masters, his tutors, and his guides. And what guides, what tutors, what masters are comparable to them? He has received his best inspirations, putting aside those which are born spontaneously in his brain, from the Divine Comedy, from "Paradise Lost," and from the Bible; from "Pantagruel or Gargantua;" from "Don Quixote" and "Roland;" finally from that "animal society," so witty and so human, created by the immortal fabulist.

What most strikes the reader's imagination in all these immense works, in these sublime and supernatural scenes—in which the heroes are giants or angels—are the terrible contrasts, the violent oppositions, the unforeseen situations, the spontaneous events, the picturesque descriptions, the *dénouements* long and carefully prepared. Is it anything else than this which you admire in Doré, in the works born of his pencil and his brush? We have often contended that Doré was only a faithful trans-

lator, full of *entrain* and wit, enthusiastic and sublime. It is high praise! When to a course of professional study so extended, to an innate and persevering aptitude so developed, to a cultivation of Art so fervent, to a genius so prolific as well as profound, are joined, as they are in Gustave Doré, the spontaneity of conception, the vigour of temperament, the power of will, the facility of execution, the possession of technical resources, a mastery of drawing, a thorough acquaintance with the whole range of colours—the result is necessarily and absolutely a superior artist; a master in the art of pleasing the eye: and such is Gustave Doré. Everything that is great and powerful, everything that acts upon the imagination and strikes the senses, everything which softens the heart or touches the soul, elevates and ennobles man, has chords which Doré knows how to set vibrating.

In fine, Doré is great. I speak of his works; I do not know the man. He is the painter of grand human scenes, of the great events of nature, of divine manifestations; and for the realisation of all these high aims, he has a very delicate pencil, a sure hand, fine outlines, a light brush, vivid colours, a firm touch, an harmonious scale of tones, a studied science in the grouping of figures, a brilliant perspective, a bold flow of draperies, a fiery impetuosity of form, a pride of countenance, and a noble expression of character. He is strong and vigorous; rugged and rude sometimes; and often delicate, touching, and graceful. He is indefatigable and always in movement—a sworn enemy of repose. This man, who works unceasingly, is perpetually productive, and is always admired and liked because he feels, because he has emotion and passion.

Gustave Doré is a man by nature and essence; a pre-adamite man as well as a modern. Living with him one is happy, and sometimes one would fain have lived with him in the past. One cannot but love the human life which has such beautiful things to show, which offers so many delights; and one would fain experience a future life which promises such a brilliant destiny and such precious possessions. This is not, however, saying that Doré is complete, and that nothing is wanting in him. Doré needs travel—I mean a real journey through the terrestrial universe; not a voyage of the imagination amongst golden dreams—a voyage in books and with mythical heroes; but one of those journeys which is accomplished laboriously, patiently, on foot, and in the countries of the existing world; a sojourn of months and years in localities from which the artist could reproduce scenes and episodes, in countries of which he could retrace the history and paint the heroes, of which he could draw the portrait and reproduce the characteristics. The reasoning and scientific spirit, sign of the age in which we live, which is familiar with all geographical and local knowledge, that knowledge which carries a man back to his schooldays, renders the man of our time more *exigent* and critical, more searching and even carping in his examination. If he contemplates a picture which carries his memory back for several centuries, or to a place hundreds of leagues distant, he demands a strict account from the artist. He must have local colour; he requires authentic figures, such as do or did exist in the countries where they are introduced; he demands a fossil, archaeological and historical reproduction of manners, customs, and usages, whatever may be the country or the epoch presented to his gaze.

The books which M. Doré has studied, the scenes which he has selected and reproduced, have more than once conducted him in idea into different countries of the universe: I could have wished that the artist had not contented himself with this imaginary journey only; I would rather that he should have completed his speculative and theoretical studies by long and frequent real voyages over those majestic mountains which one sees rising out of his pictures, in those immense forests which carpet the sides of the hills and fill the valleys, in those sumptuous cities which are spread over the slopes of the hills, and in the midst of the peoples of which I see the representatives here, either in crowds or as isolated individuals, at whose side rise up public monuments and princely palaces.

If it is not always pleasant to hear the truth; I, for my part, feel that it ought always to be uttered. Honour to those who have the courage to speak it out! And if one is bound to say it to any one, it is emphatically to him whom it can and ought to wound the least. A great man, a man possessing a noble talent, a great artist, has more need to hear the truth than any ordinary human being, because it is rare for his admirers to lavish it upon him.

The truth which I here address to M. Doré is at any rate a very innocent one, and ought not to wound his *amour propre* or seem to depreciate his talent. It is only that he is asked to supply what is wanting to its full perfection. I have no private interest in giving him the

praise he merits, or in offering him the advice he needs—I an independent; I have not even the bias which comes from being a fellow-countryman—I am a cosmopolitan; nor have I any private interest as a friend—I do not know him personally. The only interest I have at heart is that of the cause I have adopted as a writer, which M. Doré, as an artist, honours—I mean the Republic of Art. And I would that so eminent an artist as M. Doré, possessing so many qualities which are indispensable for the true prosecution of Art, were perfect. He can become so.

The observations he would make during his travels, the sketches he would take, the practical studies to which he would devote himself, would produce happy modifications in his manner of viewing things, in his mode of thought and of production, the influence of which would undoubtedly be seen hereafter by the most magnificent results, because then the real beauties of nature, joined to the speculative splendours of the imagination, those suave forms which are seen in dreams and not with the bodily eye, would play an important part in the delineation of real events or of those bearing the semblance of reality, imprinting them with local colouring and the stamp of the time. Such a concession to the spirit of the age could not fail to please the public—specially that select public to which M. Doré's pictures are addressed—a public which is practical by principle, speculative by nature, and both by temperament.

I wish to add something more. It is a counsel to M. Doré. His drawing is correct, his colour brilliant, his perspective studied, his composition clever, the pose of his figures is natural, his crowds and his groups are admirably massed: it is rare that the figures can be distinguished; but I do not know why they affect so common a stamp, why such a vulgar air characterizes them. Nevertheless, they are not bores à la Teniers who pose before him. They are grave and noble personages, divine beings, or celestial spirits which it pleases his pencil to reproduce. His brush is eminently religious and aristocratic, and yet, notwithstanding

all, his faces are generally drawn from a democratic type. I would fain see more nobility, more distinction in the beads of Christ, something more stately and elevated in the figures of his holy women, something also of greatness and grandeur in the menacing attitudes of his exterminating angels, and of the officers clothed with dignity. In choosing his human types, M. Doré should elevate his looks by several degrees.

Putting on one side these trifling imperfections, these reservations which we have made frankly, in all humility but with perfect independence, our sincere admiration is due to the author of all those works which we can designate by the only fitting title for them, viz. *chefs-d'œuvre*.

M. Doré is only in the middle of his career, hardly half through his work; he seems yet to be devoured by the fever of production. The republic of Art counts him amongst the number of its most valiant captains. Every day he mounts; he is destined to arrive at the summit of Olympus, and he will arrive there, if he will only take the trouble to listen to the disinterested persons who venture to offer him wise counsels.

For our own part we feel some pride in remembering that he was born in the same district as ourselves; and, above all, on those frontiers which are so dear to our hearts. He illustrates, whilst living, his own country;—the annals of history prepare for him great and noble pages; and when he shall have finished his years upon earth, his country will not forget all that it owes him. An imperishable *souvenir* of his works will be raised by the nation; and when the stranger passes through the birthplace of the great artist, some statue will doubtless recall to his memory the fact that France has lost one of its illustrious children. With this noble thought one marches quickly, especially when one is urged on by genius. But M. Doré must labour unceasingly to clear his mental vision, to purify his spirit and ennoble his soul. We doubt not that such are his innermost feelings and his most vivid desires.

DR. L. R. DE SAINTE CROIX.

## ART IN CONTINENTAL STATES.

**B**ERLIN.—The Academy of the Fine Arts here recently elected Mr. L. Alma-Tadema to be one of its members.

**DÜSSELDORF.**—Rubens's large picture, 'The Assumption of the Virgin,' in the Düsseldorf Gallery, has received some injury lately: it is painted on panel, which, owing, it is said, to alternate damp and heat, has cracked, or opened, in two places, and to a considerable width. Unfortunately one of the fissures is in a most prominent part of the composition, right across the face of the Virgin.

**HAMBURG.**—A correspondent in this city writes to us of a picture somewhat recently discovered in a small town in the vicinity. It is affirmed to be a work by Pierino del Vaga, whose easel pictures are very rarely to be met with. The subject, 'The Crucifixion,' is painted on copper, thirty-six by fifty centimetres in size: the name of the painter is inscribed on the back of the copper, with the date 1535. Pierino del Vaga, whose real name was Pietro Buonacorsi, is mentioned by Vasari as the most distinguished of Raffaele's scholars; he died in Rome in 1547. The owner of the picture is desirous of selling it, and asks, we are informed, but £100 for it, a comparatively small sum, if the work be genuine and in good condition. Among the paintings at Hampton Court are two attributed to this artist, and of subjects somewhat similar to the above: they are a pair, representing respectively 'The Good Thief on the Cross' and 'The Bad Thief on the Cross.' There is no example of him in our National Gallery: there might be in this Hamburg work an opportunity of obtaining one.

**PARIS.**—*The Extension of the Louvre.*—The grand gallery of the Louvre facing the Seine may now be considered open to the Parisian public. In its prolonged completion, after three years of construction and decoration, it stands a noble work. Its ceilings have received the last artistic touches, and locksmiths and upholsterers have completed their more utilitarian functions. The new halls are destined to do justice to a series of recluse canvases—even *chefs-d'œuvre*—for the exhibition of which space could not hitherto be found. Two colours monopolise the walls: below the line, black; above, a deep crimson. The painted ceilings are elaborately framed in with gilt carvings, to which Carrier Belleuse has contributed. The grand gallery starts from the pavilion formerly occupied by the Imperial stables, to cross the Pavillon Lesdigueres, and terminates at the exit of La Tremoille. The total length of the united galleries, commencing from the great square saloon, will be more than seven hundred metres; and, of this, one quarter will be devoted to the Mary de Medici Rubens collection.

*Notre Dame revealed.*—The final fragments of the old convent of Paris are about to be swept away, and so unveil, as it were, a noble *façade* of Notre Dame. It will thus be, notes the *Chronique des Arts*, seven centuries since the date of its ultimate construction, ere this masterpiece of Middle-Age architecture may be contemplated in free and full perspective.

*Monument to Regnault.*—A subscription having been raised among artists and pupils of the *Ecole des Beaux Arts* to erect a monument to young Henri Regnault, who gave promise of being so great a painter, and who fought and fell so honourably during the siege of Paris, at the battle of Bouvigny, that generous work is now about to be accomplished. It will be erected in what is named the Mulberry Court of the *Ecole des Beaux Arts*. Its architectural portion has been entrusted to Messrs. Pascal and Coquart, who have already commenced the work of construction. The bust is in the hands of M. Chapu, once the friend of him whom he is about to commemorate. The solemn inauguration of this touching memento will take place at the re-opening of the *Ecole des Beaux Arts*, on the 5th of October. *Sic itur ad astra.*

*The Tomb of Leonardo da Vinci.*—Much interest has recently been felt and expressed in Art-circles in reference to a supposed discovery of the tomb of the great Florentine painter, who died in the arms of Francis I. Erroneous reports having got into circulation, the architect of the Château d'Amboise (a recognised official) thought it expedient to communicate to the journal *Le Temps* his correction and rectification in regard to what now appears to be somewhat of an old story. It happened, then, that several years since certain remains of bones and fragments of tomb-walls, upon which letters were found incised, were discovered in the park of Amboise. A careful examination was the result, and conclusions come to that, among the bones in question, some were remains of Leonardo da Vinci. The Government thereupon caused a small monument to be erected in this locality in honour of the great artist. But the bones were not deposited in its guardianship. It is to be presumed that they were carefully kept apart, since, at the commencement of the past month of August, they were, according to the direction of the Count de Paris, enclosed in a leaden case and deposited beneath the flagged floor of St. Hubert's Chapel, in the Château d'Amboise. Over them was placed the following inscription:—"Sous cette pierre, reposent les ossements recueillis dans les fouilles de l'ancienne chapelle royal d'Amboise, parmi lesquels on suppose que se trouve la dépouille mortelle de Leonardo da Vinci, né en 1445—mort en 1520."



## ON THE PROGRESS OF OUR ART-INDUSTRIES.

BY PROFESSOR ARCHER,

PRESIDENT OF THE ROYAL SCOTTISH SOCIETY OF ARTS, F.R.S.E., F.S.A.S., DIRECTOR OF THE MUSEUM OF SCIENCE AND ART, EDINBURGH.

## METAL-WORK.

IN no branch of our Art-work in metals has improvement been so conspicuous as in that which has been called forth by the rapidly growing taste for the mediæval styles of the thirteenth, fourteenth, and fifteenth centuries, not only in our ecclesiastical edifices, but also in our domestic dwellings. A recognition that the Art-feeling of the great Gothic epoch is best adapted to the religious feelings of northern nations, and that Gothic structures are most in harmony with the physical characters of our country, has led to this revival, which has happily been guided by cultivated minds, and prevented from falling into the vulgarism of servile imitation. Several important firms have devoted themselves to meet the requirements of the public taste in this direction, and we hope in time to do them all justice; but at present our remarks will be confined to the works of Messrs. John Hardman & Co., of Birmingham, who have no superiors in their speciality, which is strictly that of mediæval Art, both ecclesiastical and domestic.

None have more clearly recognised and more strictly adhered to the first principles of such work, involved in choice of materials and the fitting methods of applying them. Each metal has its own qualities, fitting it for some, but not for all purposes; thus silver, copper, and especially iron, obey the hammer, and can be wrought with such admirable nicety, that in skilled hands they can be made into objects of rare beauty, but each nevertheless differing from the other, and the skilled workman will apply each to its proper purpose; brass and other alloys, on the other hand, when fused, flow well into the moulds, and are, therefore, best used for casting, which, if skilfully done, has great advantages also. We are only now speaking of the uses to which the real Art-workman would put the metals, and therefore exclude from our notice the mere manufacturing processes, such as press-work, stamping, and other means of multiplying indefinitely, but not artistically, any particular pattern which is in demand with the multitude; for however artistically designed the original suggestion may be, the precision employed in its mechanical reproduction entirely robs it of its artistic feeling.

When we say that in the large and extensive works of Messrs. Hardman & Co., everything in the way of church-furniture can be had, whether of wood, metal, or glass, we perhaps do not give a clear idea to our readers of what we mean, for very few persons are acquainted with the great variety of utensils and fittings required to furnish a church. In the present article we confine our observations to metal-work; in some future article we hope to treat upon the not less important branch of decorative window-glass, in which Messrs. Hardman & Co. no less excel; and of this material in silver, silver-gilt, brass, and iron, the following articles are produced: chalices and patens, ciboria, monstrances, reliquaries, pyxes, holy-oil stocks, bread-irons, cruets, altar flower-vases, flagons, font-jugs, alms-basins and boxes, thuribles, bells, pastile-burners, incense-boats and spoons, tabernacles, benediction-crowns, sanctuary-lamps, crosses for processional, altar, and oratory purposes, lecterns, book-desks, altar-candlesticks, pulpit and rood lights, paschal-candlesticks, canopy-poles, coronae-pendants, and brackets for candles, candle-standards and bench-end lights, gas-fittings of every kind, memorial brasses, grave-crosses; and in addition to this long list, various fittings of the church, such as communion-railings, screens, gates, steeple-crosses, vanes, finials, hinges, locks, keys, and other door-furniture, &c. The rich luxuriance and the boundless resources of Gothic Art in skilled hands permits of an infinite variety in the designs for these various articles; and of this expansibility the Messrs. Hardman & Co. know well how to avail themselves, as a visit to their show-rooms in King William Street, Strand,

or New Hall Hill, Birmingham, will fully prove. There will be seen chalices and ciboria, in hammered silver, with exquisite *repoussé* decoration, the gilding, or parcel-gilding, of that rich and mellow kind which can only be produced by a skilful application of the amalgam process, that consists in applying a coating of the amalgam of gold and mercury to the surface of the silver, and placing the articles so treated in an oven, in which the volatile mercury is driven off by heat, and the gold left coating the silver. The mercury is of course condensed from its state of vapour, and again reduced to its metallic condition, for future use. One of the most remarkable and costly works lately produced by this firm is a monstrance, or ostensorium, recently made for the College of Ampleforth, near York. This fine work of Art stands three and a half feet high, and consists of an octofoil foot, richly chased and engraved, and set with topazes, from which springs a massive stem, divided in the centre by a beaten knob; on the stem rests a platform of metal, whence rise a number of shafts terminating in crocketed finials, which in their turn support a spiral canopy; under this is a pyx, in the form of a heart, surrounded by rays and surmounted by a cross; the whole is enamelled and set with stones. Amidst the shafts, on brackets, are the figures of twelve angels with their wings outstretched. The whole is gilt by the amalgam process.

The process of hammering up and decorating the hollow vessels, drinking-cups, &c., previously alluded to, is very interesting, and may thus be described; first, a plate of silver is slowly and carefully hammered up into the form required, and the design of the parts to be raised is marked out; then the artist applies his hammer to the inside, and beats up the parts to be in relief, taking care to raise them rather more than is to appear in the design when completed. After this process the exterior has a bruised appearance, not very promising; he next fills the vessel with melted pitch, which enables him to hammer with his punches, and cut with his chasing-tools, until he has modified the rudely raised projections into forms of beauty, in accordance with the design; or at another time he will, with punches of a similar nature, cover the entire surface of the work with a rich diaper of foliage. In silver-work, too, the arts of the saw piercer and filigree worker are best seen; the former will cut out the most delicate patterns, which, when "bumped" a little, to take away the monotony of the flat line, or picked out with engraving, add so much to the adornment of the article to which they are applied; and the latter, with a few strips of flat or round wire, and some shots, or little balls of silver, will produce the ornamentation which so delights us in some of the old reliquaries and gospel-covers.

Amongst the most beautiful works in brass lately produced by Messrs. Hardman & Co., are the magnificent eagle-lectern and the chancel gas-standards now in Worcester Cathedral, and made from designs by Sir Gilbert Scott, R.A., that show the extraordinary perfection to which they have carried the casting and subsequent polishing of brass. The lectern consists of a tripod base resting on lions, from which spring three short standards, surmounted by the figures of Sts. Wulstan, Dunstan, and Oswald, formerly bishops of Worcester. These three standards are united by rich foliage spandrels to the main shaft which supports the ball and eagle with outstretched wings; the chancel standards stand thirteen feet six inches high, and rise from a quatrefoil moulded base, on which rest four dragons, springing from elaborate foliage, and supporting the main shaft, that, gradually tapering upwards, branches out into two sets of brackets above, carrying clusters of lights, and united by spandrels of foliage, harmonising with those below. These three splendid works are entirely of cast brass, and are alike durable in quality and artistic in effect.

In the same cathedral are eight gas-standards of wrought iron, which fully illustrate the perfect adaptability of iron to gas-fittings, and at the same time, in the ornamentation of the bases, arms, &c., give scope for the display of the graceful forms into which iron can be hammered. As a rule, all their iron-work is hand wrought, and in the case of their skilled workmen is made to produce a delicacy of effect, combined with a strength and freedom of outline, which no other material will give. Applied to such articles of domestic use as fire-irons, fire-screens, curtain-brackets, door-fittings, &c., it is made to produce most tasteful effects, even with very simple and inexpensive designs.

Much of the more costly works, such as reliquaries, tabernacles, monstrances, and chalices, are decorated, in addition to embossing, chasing, and other metal-surface work, with enamels, in which their artists have acquired great skill, more especially in *cloisonné* style. Much care has been bestowed on all the specimens of

enamel work which we have seen from the works of this firm, in selecting such subdued shades of colour as best suit mediæval designs. This is by no means an easy matter, for the great purity which our chemists succeed in obtaining in the manufacture of the colouring materials, is rather an evil than otherwise, leading to the production of too positive colours. In this matter their great skill in working stained and coloured glass windows is of great importance, and enables them to employ the richly-decorative enamels with a taste and skill which leaves nothing to be desired.

In the late great competition for the approbation of Europe in the Vienna Exhibition, this important firm did not appear as exhibitors; but so well known was their position as leaders in ecclesiastical Art-workmanship, that they were especially solicited to send one of their number over to act on the jury; and the efficient services rendered by Mr. J. B. Hardman in the capacity of a juror were most highly appreciated by his fellow-jurors.

## SOUTH KENSINGTON MUSEUM.

A DOCUMENT of much importance and interest has made its appearance, being the Parliamentary Return, moved for by Mr. Dixon, one of the members for Birmingham, of the total cost of the Museum at South Kensington, from its establishment to the end of the financial year, March 31, 1874. This, including administration, &c. &c., building, objects, &c., amounts to £1,191,709 17s. 4d. Of this sum £910,037 11s. 3d. have been expended for building, administration, &c., leaving £281,672 6s. 1d. for the purchase of what may be called the contents of the Museum. The cost of these, classified according to the nature of the objects, is shown by the following table:—

Division.	£	s.	d.	£	s.	d.
I. Sculpture, marble, stone, terra-cotta, original casts in wax, stucco, &c.	12,857	0	11			
II. Mosaics	2,130	4	0			
III. Carvings in ivory, bone, horn	18,435	8	0			
IV. Woodwork (carvings, furniture, frames, marquetry, lacquer, &c.)	24,659	11	4			
V. Metal work (iron, steel, copper, lead, bronze, &c.)	17,896	12	11			
VI. Coins, medals, medallions, and embossed plaques	1,907	17	11			
VII. Arms and armour	3,025	15	4			
VIII. Silversmiths' work (with ecclesiastical work, not enamelled)	15,374	5	3			
IX. Jewellery and goldsmiths' work (personal ornaments, gems, carvings in crystal, shell, amber, coral, &c.)	15,995	10	6			
X. Enamels on metal	17,017	5	2			
XI. Earthenware and stoneware	22,790	18	11			
XII. Porcelain	6,808	3	11			
XIII. Glass vessels, &c.	4,900	2	8			
XIV. Painted and stained glass	1,815	1	11			
XV. Leather work, including bookbinding	1,022	12	8			

Division.	£	s.	d.	£	s.	d.
XV. Textiles, including embroidery	6,663	9	8			
XVI. Lace	715	7	0			
XVII. Musical instruments	3,862	15	0			
XVIII. Paintings in oil, copies of ornament in tempera, &c.	4,709	0	7			
XVIIIb. Water-colour and other drawings, miniatures, illuminations, &c.	4,806	13	3			
XIX. Meymar Collection of Arabian Art, &c.	2,261	0	0			
				104,799	13	2

### Reproductions:—

Plaster casts, electrotypes, fettle ivories	30,220	13	1
Art Library:—			
Books	23,051	7	10
Prints and drawings	13,281	16	10
Photographs	4,299	2	3
	38,612	6	11

### Educational and Scientific Collections:—

Educational library and collections, including scientific apparatus for circulation in provincial schools, and also the collections in illustration of food, animal products, and economic entomology, lately removed for exhibition at the Bethnal Green Branch Museum	13,307	8	0
Museum of construction and building materials	2,695	8	1
Marine model collections, war materials, and models of machinery	2,006	6	11
	18,009	2	11
	281,672	6	1

There is no doubt that some of the purchases which have been made are open to criticism; but looking at the Museum as a whole, and at the amount of good it is effecting, we think the nation has good reason to be proud of its possession; for it is, in fact, the "Museum of the People."

## ART NOTES AND MINOR TOPICS.

THE STATUE OF THE QUEEN, by Mr. Noble, exhibited this year in the Royal Academy, has been removed to its place of destination, St. Thomas's Hospital. It is a gift to the Institution from its president, Sir John Musgrove, Bart, who commissioned the sculptor to execute the work in commemoration of the laying the foundation-stone of the hospital, and also the opening ceremony, at both of which her Majesty officiated in person. The figure is imposing and dignified in design, and is executed with studious labour and care.

THE CERAMIC AND CRYSTAL PALACE ART-UNION.—The annual meeting for the distribution of prizes has been held in the Architectural Gallery, Conduit Street. The chair was taken by S. C. Hall, Esq., F.S.A., and the Report was read by Dr. Doran, F.S.A. It is highly encouraging: the society is now nearly twenty years old, and during that period it has circulated a very large number of excellent examples of Ceramic Art. The Council consists of fifteen gentlemen, all of whom have attained to high

rank in Art, in science, and in letters, and no work is issued until it has received the sanction of their approval. The good faith of the institution is therefore assured. Thus, for the guinea subscribed each subscriber is sure to obtain a production of value; he may select from some thirty or forty, and receive that which he prefers at the time of subscribing. The office where the whole collection may be seen is at Castle Street, Regent Circus. Besides the work thus received, the subscriber has a chance of a prize, varying in value from one guinea to twelve guineas; and to allot these prizes the meeting to which we refer was held.

THE PLASTERERS' COMPANY.—The prizes offered by this company for competition among students of Schools of Art, have been awarded by the Science and Art Department as thus:—For a model, in plaster, for a group of flowers, foliage, or fruit, a prize of seven guineas to George Bedford, of the Torquay school; and a prize of four guineas to George Jupp, of the St. Martin's school. For a design, in pencil or monochrome—capable of being executed

in plaster, low relief—for the decoration of a panel, a prize of eight guineas to Richard P. Lane, of the Belfast school; and one of five guineas to William Leck, of the Glasgow school.

**SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.**—At one of the last sessional meetings of the Society, Dr. Leitner, the discoverer of the races and language of Dardistan, exhibited a number of original specimens, architectural and sculptural, which he had excavated in 1870 on the frontier of the Punjab, or since obtained from Swât and other hitherto little known districts of the so-called "Neutral Zone" (which lies between the English and the Russian boundaries in Asia), proving the existence of a Greek School in Northern India and Central Asia; a school which exercised the utmost influence on Buddhistic, historical, social, and religious representations, and was possibly influenced by it in return. These specimens, 184 in number, of which several are also Indo-Scythian, Bactrian, ancient Hindu, and purely Buddhistic, were for a brief period partly exhibited at Vienna, and will be on view at the Albert Hall. In the opinion of Mr. James Fergusson, the eminent authority on Indian Architecture and Art-history, these sculptures supply the important and hitherto missing link between India and Western Art. They are contemporaneous with events which happened between B.C. 300 and A.D. 800, but some of them are probably of a more ancient date. An inscription was found near the spot excavated by Dr. Leitner of King Gondofares (A.D. 80), who is mentioned in the Golden Legends.

**HER MAJESTY'S MINISTERS.**—Mr. Charles Mercier having been commissioned to paint a picture to contain a series of portraits of the leading members of the present Government, has completed his arduous task greatly to the satisfaction of the subscribers, many of whom are prominent members of the Conservative party, who will make it the property of the Nation in some way when it has been engraved, which it is to be, by Mr. Henry Lemon. A cabinet council is pictured, at which, of course, all the ministers are present: Mr. Disraeli is addressing his colleagues. In such cases the difficulty is to group pictorially a number of men in ordinary costume. The artist who at all succeeds is entitled to much praise: monotony has to be overcome, little or no aid can be obtained from colour, and there may be no sparkle from a female presence: in short, there is nothing of what may be termed "relief." Mr. Mercier has advantages which few artists possess, he has frequently painted similar subjects, and is well aware of the difficulties to be surmounted. He has here in a great measure succeeded. The sitters seem at ease, the attitudes are sufficiently varied, and the likenesses are in all cases good. Some of the subjects helped him much; they are fine models—the Marquis of Salisbury, Mr. Ward Hunt, the Lord Chancellor, Sir Stafford Northcote, Lord Carnarvon, the Earl of Derby, and the Duke of Richmond—just such specimens of true English gentlemen as any English artist would desire to paint.

**THE RIGHT HON. A. H. LAYARD** has issued, as a pamphlet, his paper on mosaic decoration, read at a meeting of the Institute of Architects. Many of our readers know what great things have been done in that way by "The Venice and Murano Glass and Mosaic Company," formed mainly with a view to make better known and more widely circulated the admirable productions of Dr. Salviati. Of that company Mr. Layard is the chairman. Its issues have been adopted in many of our palace-homes, and in several of our churches in all parts of the Kingdom—notably the Wolsey Memorial Chapel, Windsor, the Mausoleum at Frogmore, St. Paul's Cathedral, and Westminster Abbey. We cannot easily overrate the value of these accessories, so well suited to our climate and so instructive as Art-works. We thus obtain "decoration" of the highest and best order. "There is a somewhat general impression that mosaic decoration is *only* fitted for the ornamentation of churches or public buildings, but this is far from being the case; it is also specially suited for staircases, corridors, halls, cornices of apartments, &c. &c., in private houses. It can also be very appropriately introduced into sepulchral works, inter-mural or extramural." At the establishment in St. James's Street may be seen various examples for all the purposes (and they are many) to which this interesting and valuable art may be applied.

UNDER the title of *Journal Général des Beaux Arts et des Arts Industriels*, a weekly publication on a novel plan has made its appearance in London: the novelty consists in a portion of the text being in the English language, and a portion being in French: as a natural consequence of this arrangement, it is quite evident that unless a subscriber is acquainted with both languages, about one half of each number of the journal is absolutely useless to him: even the advertisements are of this mixed character. Three numbers of the work are before us: their contents are very varied; the leading articles generally are well written, and there is a great deal of gossip about Art in its different departments, including music and the drama. The publication is under the management of Dr. Le Royde Sainte-Croix and Herr Sigmund Menkes, as announced on the title-page, who have our best wishes for the success of their undertaking, though its hybrid properties, there is reason to fear, must be a barrier to much of its usefulness.

**THE WHITBY JET ORNAMENTS** are known and esteemed all the world over; that famous town of sea-cliffs and sea-bathers has had a monopoly of the trade ever since it was "invented," and it has this rare advantage—that the imitation, while always inferior to, cannot be produced so cheaply as, the original. For a very long period, however, the manufacturers of Whitby trusted solely to the inherent beauty of the natural material, and did not seek to give to it the value it was capable of deriving from Art. Their works were, to say the least, rude and uninviting; yet there is no production of Nature so tempting to the artist; none so easily cut and carved, with results at once certain and charming. So far back as 1836, Mr. Robert Hunt, in the *Art-Journal*, drew attention to the capabilities then undeveloped, and probably did much to stimulate that advance which is now assured. The commerce in Jet has largely prospered, and the Art-influence to which it has been subjected has mainly contributed to such prosperity; of that there can be no doubt. The manufacturers of that attractive town are now fully alive to the fact that, to keep and extend a trade is not so easy as to make it, and they are very wisely exerting themselves to render their art-manufacture as perfect as other branches of art-manufacture have become; the leading vendors are indeed resorting for help to skilful artists, and hesitating at no expense that may secure progressive excellence. During last month, "a Jet Exhibition" was held at Whitby, when prizes to the value of £120 were presented to successful competitors; the awards having been made by Professor Tennant, specially "retained" for that duty. The amount was derived from a subscription, headed by Sir George Elliott, Bart., M.P. The general result was highly satisfactory, and will, no doubt materially influence the future of the town; for, although much has been done, there is yet much to do. We are assured that all its manufacturers will combine in efforts to do it, while they are greatly aided by the neighbouring gentry, and no doubt by the "patronage" of the visitors; for Whitby now holds high rank among the most agreeable, healthful, and attractive of the sea-bathing places of England.

**STATUE OF QUEEN ANNE.**—It appears that in the archive-room of St. Paul's Cathedral there is a series of "Charge Books," carefully written on vellum, extending from the years 1633 to 1749. From these the Rev. W. Sparrow Simpson, one of the Canons of St. Paul's, and also its librarian, has extracted some memoranda showing the total cost of the statue of Queen Anne, from the sums paid to the sculptor, Francis Bird, including the pedestal, the iron railings, and the four statues which are introduced to support the principal figure, and the cost of painting the whole. All the items, to every particular, are carefully set down, the time employed by the masons, the sawing of the stones, &c. For the statue of the queen itself, with "all enrichments," the sum of £250 was paid; for each of the four subordinate figures, £220; and for the white marble shield, £50. The total cost, with all its accessories, together with the charges for fixing the whole, amounts to £2,087 18s. 11d. Unquestionably the amount is not large; but perhaps it will be thought as much as the work itself is worth from an artistic point of view. Yet Londoners have become so accustomed to the sculpture, and it so thoroughly identifies the magnificent cathedral with the monarch in whose reign it was completed, that one would almost regret the contemplated removal of it.

## REVIEWS.

LES PROMENADES DE PARIS, BOIS DE BOULOGNE, BOIS DE VINCENNES, PARCS, SQUARES, BOULEVARDS. Par A. ALPHAND. Published by J. ROTHSCHILD, Paris and Leipzig; BARTHES AND LOWELL, London.

ON two previous occasions have we directed the attention of our readers to this splendid publication during its progress: the first time in 1869, when but a few parts had appeared, and then we introduced some examples of the very clever woodcuts forming a large portion of the numerous and varied illustrations of the work. Towards the close of the year 1870 we again referred to it on receiving sundry later parts; and now we may fairly congratulate M. Alphand on the completion of his arduous task, and M. Rothschild on the unqualified success of volumes which could have been produced only by great enterprise and an almost unlimited expenditure of capital. Since it was first started, events occurred in France which not only delayed its appearance, but at one time threatened to put an entire stop to it: the war with Germany, the siege of Paris, the dissolution of the empire, the ascendancy, brief as it happily was, of the Communists, were obstacles to progress that nothing but the most determined perseverance on the part of the publisher could overcome; for it must be borne in mind that in the production of a work like "Les Promenades de Paris," a multitude of hands, employed in a large variety of departments, have been engaged; while the political state of France during the last six or seven years was anything but favourable to the keeping together an extensive staff of artists, engravers, and others competent to give efficient aid in such an undertaking. Yet this has been accomplished, and the result is an aggregate total in the two volumes of eighty engravings on steel—chiefly plans—nearly five hundred woodcuts, many of large size, and twenty-three chromolithographs of flowering-plants, the size of nature: all these illustrations are executed in the highest style of which each respective art is capable.

"Les Promenades de Paris" may claim the merit of being an elaborate treatise on the art of landscape-gardening from the earliest period when the art is known to have been practised. M. Alphand passes in review the gardens of antiquity in Asia, Greece, and Rome, among the Italians of the Middle Ages and of the Renaissance. Nor is the subject of modern gardening limited to the localities round about Paris; it extends to other places on the Continent, and also to our own country, plans and descriptions being given of the grounds at Stowe, the Crystal Palace, Regent's Park, Hyde Park, Battersea Park, and the public parks at Liverpool, Birkenhead, and elsewhere.

Looking over the pages of these volumes one cannot but be struck with the comprehensiveness of their contents; nothing worthy of illustration or explanation seems to be omitted, from the staliest tree that throws its broad shadow across the drives in the Bois de Boulogne, and the elegant shrub rising, as it were, out of the green sward, to the bit of light and graceful ironwork serving as a balustrade to some bridge that crosses one of the many narrow streams which water the picturesque scenery. The architecture of these favourite places of resort is represented by numerous engravings of kiosks, pavilions, restaurants, and other buildings.

Of a publication extending over such a wide and varied field as this much might be said that our limited space will not allow us even to refer to. High as the praise is which must be awarded to it as a magnificent pictorial publication, it is quite evident that M. Alphand had also other views respecting it; these were to make it a work of instruction and reference: and in this light alone, independent of any other, "Les Promenades de Paris" deserves a place in every public library, as it does equally in that of every mansion attached to which are ornamental grounds of any extent. What may be called the *arborescent* portions of the contents are very valuable to those who may not have made the subject of trees a special study.

Among a published list of subscribers we notice several of the crowned heads of Europe, royal princes, and others distinguished by rank and wealth. Our own country shows well in the list, but there is ample room for additional patronage, and we trust the enterprising publisher will receive it, for, according to a French journal in our hands, the production of the work has cost M. Rothschild no less a sum than £28,000.

THE HISTORY OF THE PIANOFORTE. With an Account of Ancient Music and Musical Instruments. By EDGAR BRINSMEAD. Illustrated with Plates. Published by CASSELL, PETER, AND GALPIN. Music has long been included in what are technically called the Fine Arts; and although it is in no way associated with those other branches

to which the pages of this Journal are specially devoted, we can scarcely consider it a step beyond our province to notice a work on a subject which, to say the least, is universally popular. The reproach foreigners used to apply to the English, that we are not a musical people, can no longer be urged against us; nowhere are vocalists and musicians more liberally remunerated than here, and nowhere is music more generally cultivated than among us; a home without its pianoforte is rarely to be found among the grades of society above the working-classes, and not unfrequently it may be heard in the dwellings of these.

The history of this instrument may be traced through a variety of others to a very early period, the pianoforte itself being comparatively of modern date. The first instrument with *finger-keys* was a kind of organ, the earliest mention of which, according to Mr. Brinsmead, occurs in the year 757, "when Constantine V. sent an organ to Pepin, King of France, with other valuable presents. These keys were at first very similar to the *carillons* of the Netherlands, being four or five inches in width, and being struck with the clenched fist." We then read in succession of the clavichtherium, clavichord, virginal, spinet, harpsichord, till we reach the pianoforte, the invention of which is assigned to two individuals at the same period of time: one of these is Father Wood, an English monk at Rome, who manufactured a pianoforte in 1711; the other is Bartolomeo Cristofali, of Padua, who invented a piano either in the same year or that preceding it. Having traced, and commented upon, the history of the instrument, the author of this book describes the various improvements it has undergone, and by whom they were made, down to the present time, summing up with hints upon selecting a pianoforte, and directions for keeping it in order, &c. Mr. Brinsmead writes practically as well as theoretically on the subject; in itself by no means a dry and uninteresting one, but which he has greatly enlivened by numerous anecdotes of manufacturers and performers.

THE "QUEEN" LACE-BOOK: an Historical and Descriptive Account of the Hand-made Antique Laces of all Countries. Published at 346, Strand.

We class lace-work among the fine Arts. It is more refined, though not so striking as tapestry. Our ancestors wrought as assiduously at the pillow as they did at the frame. A charmingly-designed cover gives an admirable idea of the effect which lace produces when laid over black ground; so our fair friends may arrange their specimens for exhibition in their "lace albums." In the letterpress is condensed a mass of information that cannot fail to be acceptable to all the workers or admirers of this beautiful accomplishment, for so it has become. Mrs. Bury Palliser first collected a valuable mass of information in her History of Lace; and Mrs. Treadwin, of Exeter, zealous for the Honiton manufacture of her native county, has also greatly added to our knowledge on the subject. The *Queen*, from time to time, has furnished the ladies who desire to ornament their dresses, and their drawing-rooms, with the lace-work of their own fair hands, with some excellent designs. They were greatly needed, for it was grievous to see, as we have not unfrequently seen, much time and trouble expended upon what was thoroughly inartistic, to say the least. The object of this very beautiful and instructive book, "is to sift and condense all available information about antique lace, and to establish, with the aid of a large collection of specimens, a systematic classification. With regard to the origin of hand-made lace-work, the time and mode of its manufacture, special care has been taken that the engravings should show the characteristic peculiarities of the work." In this the engraver has been eminently successful: nothing can exceed the clearness and delicacy with which the most intricate designs are rendered; and, either as an adornment to the drawing-room table, or a lesson-book wherein the knowledge of various descriptions of the fabric may be obtained, the graceful volume may receive the highest recommendation.

ANIMALS AND THEIR YOUNG. By HARLAND COULTAS. Published by S. W. PARTRIDGE & Co.

A large number of full-page illustrations, capitally drawn by Harrison Weir, and minor woodcuts as headpieces and tailpieces to each chapter, would make this a welcome book for children irrespective of Mr. Coultas's interesting stories and descriptions. A prettier book of its kind we do not remember to have seen; while it gives, in a concise way, much general information about the habits of a score or more of the animals whose names are most familiar to young folk.



## ANCIENT STONE CROSSES OF ENGLAND.

By ALFRED RIMMER.



LIKE the old doctrine that Shakespeare has only been recently appreciated, and was of no account in his own times, is the theory that English architecture has only just been valued at its proper worth. It is of no importance, apparently, that these errors are crushed to-day, they revive to-morrow; and it is now certain that scores of rightminded men saw with dismay the destruction of crosses and other landmarks; so that, in fact, the real appreciation of the excellencies of English Art never quite died out, and it is notable that in Wiltshire, and Gloucester, and Somerset there are still great numbers of these ancient landmarks. This is all the more singular as Judge Jeffries, of infamous memory, made what King James II. was pleased to call his "campaign" in these counties; and they of all others afford the most excellent examples. There are now in Gloucester, Wiltshire, and Somerset, not fewer than two hundred crosses, and remains of crosses. Most probably the examples given comprise all the salient points of them, but it is with satisfaction we see so large a number of them partially, at least, preserved.

There is a curious dialogue, written by Henry Peacham, between the crosses of Charing and Cheap, where they are described as "fearing their fall in these uncertain times," which, indeed, was only two years before the general order was issued for the destruction of crosses. There is a curious recipe for marble cement in it: Charing Cross is made to say, "I am all of white marble (which is not perceived of every one), and so cemented with mortar made of the purest lime, Callis sand, whites of eggs, and the strongest wort, that I defie all hatchets and hammers whatsoever." Still, at the destruction of monasteries, when such glories of architecture were destroyed, it was not likely that Charing Cross, with its white marble, should escape covetous eyes. "In Henry VIII. time I was begged, and should have been degraded for that I had:—Then in Edward the Sixte, when Somerset house was building, I was in danger; after that, in the reign of Queen Elisabeth, one of her footmen had like to have run away with me; but the greatest danger of all I was in, when I quaked for fear, was in the reign of King James, for I was eight times begged:—part of me was bespoken to make a kitchen Chimney for a chefe constable in Shoreditch; an in-keeper in Holborn had bargained for as much of me as would make two troughs, one to stand under a pompe to water his guests horses, the other to give his swine their meate in; the reste of my poore carcase should have been carried I know not whither to the repaire of a decayed old stone bridge (as I am told) on the top of Harrow Hill. Our Royal forefather and founder, you know, king Edward the first, built our sister crosses Lincolne, Granthame, Woborne, Northampton, Stonie Stratford, Dunstable, Saint Albans, and ourselves here in London, in the 21st year of his reigne, in the year 1289." The omission in this list of Waltham Cross, the last before the procession stopped at London, is curious.

The plaintive recollections of Cheapside Cross are exceedingly valuable, as they show the reverence for antiquity was strong in the time of Elizabeth; and indeed the frolicsome delight which was experienced at breaking down carved work, only culminated in the century after she began to reign. Cheapside Cross is made to say:—

"After this most valuable and excellent king had built me in forme, answerable in beauty and proportion to the rest, I fell to decay, at which time John Hatherly, maior of London, having first obtained a license of King Henry the Sixt, anno 1441, I was repaired in a beautiful manner. John Fisher, a mercer, after that gave 600 marks to my new erecting or building, which was finished anno 1484; and after, in the second year of Henry the Eighth, I was gilded over against the coming in of Charles the Fift. Emperour; and newly then gilded against the coronation of King Edward the Sixt; and gilded againe anno 1554, against the coronation of King Phillip. Lord, how often have I been presented by juries of the quest for incumbrance of the street and hindring of cartes and carriages, yet I have kept my standing: I shall never forget how, upon the 21st of June, anno 1581, my lower statues were in the night pulled and rent down, as in the resurrection of Christ, the image of the Virgin Mary, Edward the Confessor, and the rest. Then arose many divisions and new sects formerly unheard of, as Martin Marprelate, *alias* Pewin, Browne, and sundry others, as the Chronicle will inform you. My crosse should have been taken quite away, and a *Piramid* erected in the place, but Queen Elisabeth (that Queen of blessed memory) commanded some of her privie councill, in her Majesties name, to write unto Sir Nicholas Morely, then maior, to have me again repaired with a crosse: yet for all this I stood bare for a year or two after. Her Highness being very angry, sent expresse worde she would not endure their contemp, but expressly commanded the crosse to be set up, and sent a strict command to Sir William Rider, Lord Maior, and bade him *respect my antiquity*; &c. This is a graphic, and no doubt very accurate description, of the struggles that ancient monuments have had to endure, even without iconoclastic decrees; indeed, they vanish yet from among us; only this day\* a venerable, half-timbered house has been demolished in Chester (where this is written) to make way for a new shop. It seems hard, very hard, that buildings which have stood for centuries, and are yet good to stand for centuries more, should, after escaping, if we knew their history, perhaps as many dangers as either of the London crosses, be doomed; and in the particular instance last alluded to, it is just problematical if the original front might not have been left to the street, and adapted, with scarcely any alteration, to the mercantile exigencies of the spirited proprietor; at any rate, there is room enough for all our wants without destroying the now-diminishing number of ancient remains. There can be no doubt that the ventilation of this subject will assist the hands of the Government Commission appointed to protect monumental antiquities, and possibly enable them to embrace a wider range in their excellent work.

Cheddar is situated in a deep gorge of the Mendip hills, and is not surpassed in beauty of situation by any village in England. The "Parliamentary Gazetteer" thus describes it:—"The ravine is narrow, and the cliffs on each side ascend abruptly to the height of many hundred feet. Some portions of the Cheddar cliffs remind one of a lofty Gothic structure, the action of the elements having worn the rock into niches and columns; and the lofty summits of stone, without much exercise of imagination, seem to assume the appearance of turrets and spires. Immense numbers

\* June 2, 1874.

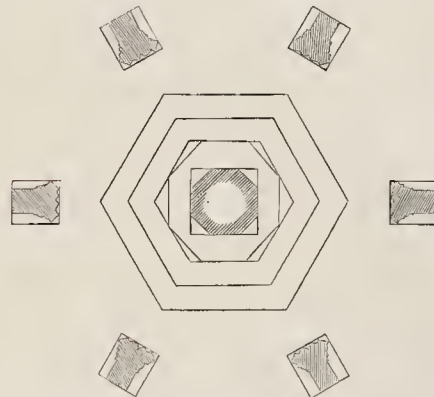
of jackdaws are constantly flying about the middle and upper sections of the cliffs; hawks too of various kinds make their aeries in these rocky fastnesses; and the visitor to this sublime scenery may constantly witness them sailing on steady wing in mid-air in all the security of an uninhabited region." The church which is



*Cheddar Cross.*

shown in the engraving is a vicarage under the gift of the Dean and Chapter of Wells, and the cross is a curious instance of altered design.

It will be noticed, on reference to the plan, that it was at first intended to build a hexagonal structure, and the steps are cut in that form; but on arriving at the top one, from which the cross



*Plan of Cheddar Cross.*

sprung, the designer fitted in an octagon base, and that too not perhaps in a very artistic manner. The general appearance of the cross, however, is picturesque, though it has no architectural attractions to recommend it. Formerly it was simply a village high-cross, like many others, and it is on record that it was surmounted with a large tabernacle, in which were figures, but only

the wrought-iron bar supporting its remains. This tabernacle is further said to have resembled Judge Jeffries' cross, which is one of great interest; we shall notice it. Round Cheddar Cross a heavy stone canopy was built, apparently in the reign of Henry VIII.; and the most curious part of this is its scantiness, for there is only one foot between the piers of the canopy and the steps of the cross, which would mark it out almost certainly as a preaching-cross, for not a dozen market-baskets would find room under it. We are apt to fancy that at the dissolution of monasteries everything appertaining to them was at once swept away; but many traditions were left, and that notably in the counties of Gloucester, Somerset, and Wiltshire. Cheddar Cross stands at the junction of three roads, just at the entrance into the village; and with every desire to appreciate the merits of ancient design, one is compelled to admit that it is more interesting and curious



*Glastonbury New Cross.*

than beautiful. On summer-evenings even, notwithstanding its proximity to the church, the preacher would not unfrequently address a congregation and lead the hymn. Britton thus speaks of it in his somewhat rare work on the "Antiquities of England:"—

"This shattered cross at Cheddar seems to have been constructed at two different periods, as the central column constitutes one of those crosses that had merely a single shaft raised on steps. The lateral piers, with the roof, were probably erected at a later period, to shelter those persons who frequented the market. Bishop Joceline obtained a charter from Henry III., 19th year of his reign, to hold a weekly market here; but this has been discontinued some years. The present cross is of a hexagonal shape, has an embattled parapet, and the upper portion is ornamented with a sort of sculptured bandage."

Perhaps there is something rather disappointing about Cheddar

Cross when its great fame is considered, but we ought to be only too grateful for its preservation. At Chipping Camden, in the northern part of Gloucester, is a somewhat similar structure, and built apparently at about the same time. This stands in a picturesque old English town, formerly of some note in the county, but now almost in decay. It is fair to infer that wherever we see



*Glastonbury Old Cross.*

the word Chipping, a market-cross of some kind has been erected. The word is now completely out of date, excepting, perhaps, if cheapening can be compared to it; and indeed it is not improbable that our ancestors knew the value of their groats pretty well, and had no desire to pay too much.

Shepton Mallet is a village about twelve miles to the east of Cheddar. Wells lies between them, and is one of the most perfect examples of an ancient city in the world. The Bishop's Palace is moated, and has a drawbridge, and is one of the finest examples of an old English mansion that is left us. Three wells overflow in the grounds and form a little lake, which is surrounded with very beautiful trees; and over these rise the grey towers and pinnacles of the cathedral, built apparently in the middle of the thirteenth century; and this is mirrored in the little lake below the reflection of the trees. Perhaps there is no more impressive scene in England, and here Bishop Ken wrote the Morning and Evening Hymns.

Shepton Mallet Cross is a remarkably fine building, as will be seen from the engraving, and, like Cheddar, it has been built round a high-cross of earlier style. It is finely situated in the market-place, and is certainly the most striking cross remaining in England, excepting perhaps Chichester, to which in some respects it is superior. It was built in the year 1505, by Walter Buckland and Agnes his wife. The original intention seems to have been to have only a high-cross, somewhat like those at Gloucester and Bristol, but it appears to have occurred to them that its utility might be increased by a canopy for shelter. From the market-place is a narrow street, with substantial houses and shops, that opens up a fine view of the Mendip Hills. Many notable characters have been born in Shepton Mallet, and among others one Simon Browne, a dissenting minister, who wrote against Tindal, and was born in 1680. He was a man of very great learning; but some years before his death, in 1732, he entertained and expounded the curious idea that he had no rational soul, but was merely an unconscious atom. Perhaps his contemporaries have

unfairly stated his views, but such they are said to be; still he was a profound scholar. His memory is yet fresh in those parts, and also are some of his curious ideas. He never would say grace before dinner, unless very much pressed, because he said it was expecting a miracle. Round this cross many other notable characters have been born, who are duly chronicled by Camden.

Glastonbury is one of the few towns in England that preserve an ancient character, even in spite of many and destructive changes; like Malmesbury, the grand old monastic buildings have quite incorporated themselves in the houses of the town, and, happily, much of the old monastic architecture remains. Here, as tradition tells us, Joseph of Arimathea rested on his way to preach the Gospel to the British, and while wearied on his ascent of the hill he drove his staff into the ground; and this very soon took root, and is averred to bloom each year about Christmas; indeed, in the guide-books, such a peculiarity is commonly accorded to it. It is beyond doubt that a very fine old thorn, which for ages has been said to bloom at Christmas, does grow there, and without doubt its habits of growth are early, beyond which, as the railway is very convenient for access to these parts, any one who may desire more certain information can, without much inconvenience, acquire it: especially as I am unable, from my own knowledge, to supply it, and desire to say nothing in all these articles on the "crosses" that I cannot vouch for.

Glastonbury Cross was a quaint and, perhaps till lately, not a very pleasing structure; it was, however, well preserved, and seemed to fit into its place extremely well; indeed, the whole town is a series of old associations, and it may not be out of place to quote a description of it from the pen of a local antiquary:—

"We have hardly left behind us the flats that surround and nearly insulate the town (whence the old British name of Glassy Island), and ascend the eminence upon which it stands, before we perceive that almost every other building has either been con-



*Shepton Mallet Cross.*

structed in modern times, quarried from the stone of the ruins, or is a direct remain of the architecture of the monastery from whence it is derived. The George Inn is not one of these; it preserves its old character; it was from the earliest times a house of accommodation for the pilgrims and others visiting Glastonbury."

Glastonbury Cross was so curious and so different from any in the distribution of its gables that a sketch is given here. Britton says, "Glastonbury Cross, though a large and extremely curious structure, is hardly noticed in the topographic annals of this county; its history is therefore perhaps entirely lost." Unfortunately now also the building itself is lost, for after Britton wrote it fell into decay and neglect, and many stones were carried away for modern edifices.

"There is something peculiarly unique," he adds, "in the shape and ornaments of the building. A large column in the centre, running through the roof, and terminated with a naked figure, clustered columns at each angle, with odd capitals, bases, &c., and pinnacles of unusual shape, all unite to constitute this one of the eccentricities of ancient building. From the time of the Norman conquest to the dissolution of English monasteries, the varied and progressive styles of architecture are satisfactorily

defined, and a very general uniformity prevails in all the buildings of a particular period; but the specimen before us differs from any example I ever met with. Hearne, in his 'History of Glastonbury,' Camden, Willis, and Stevens, are all silent regarding this building." There was a mutilated inscription, dated 1604, upon it, and also a shield with the arms of Richard Beere, the last abbot but one, who died in 1524; and it would almost seem that an inveterate spirit of punning had even reached the sacred precincts of the armorial bearings, for, in allusion to his name, as would seem, there are two cups with a cross between. There was a conduit at one corner with a trough, and this added greatly to the picturesqueness of the scene. The present Glastonbury Cross is not unlike that at Stourhead, the ancient Bristol high-cross, or the demolished one at Gloucester, both of which will form the subjects of the next chapter. Statues are wanting to complete the outline, but the structure is pleasing, and is well situated.

## GRÆCO-BUDDHISTIC SCULPTURE.

THE apparently interminable and certainly much-vexed question whether Hindoo architecture and sculpture had been influenced at any period by Occidental art, especially that of Greece, may be considered to have been fairly set at rest by the discoveries of Dr. Leitner in his last visit to the East.

Whatever may have been the condition of Buddhistic art prior to the age of Alexander the Great, in the fourth century before the Christian era, it is now pretty clearly shown by a series of sculptures and casts from sculptures found chiefly at Takht-i-Babai, in Yusufzai, on the frontier of Afghanistan, that Greek Art had penetrated into India at or about the period of the invasion of the East by Alexander, and influenced Hindoo art for some centuries after. Nothing can be clearer than the fact that it is utterly impossible to trace any later influence when the character of the debased Roman and Byzantine types are placed by the side of the Græco-Buddhistic examples.

Dr. Leitner's discoveries at Takht-i-Babai in 1870 are supported by examples from various parts of the northern districts of the Punjab—Taxila, Rawulpindi, &c.—and also from Swat, where a retainer of Dr. Leitner collected examples which show the influence of Græco-Buddhism on the Art of the mountainous district beyond the frontier.

To the student of Indian history and the ethnologist there is a wide field of inquiry, and much to throw light on the annals of Art, or religion and general history. It is, however, in relation to Art that we desire very briefly to call attention to these sculptures, which are now placed in the Gallery of the Royal Albert Hall, and form part of the ethnological collection of the International Exhibition of 1874, which it is proposed to develop into a great ethnological museum.

Dr. Leitner's collection of sculpture consists of Græco-Buddhistic, Indo-Scythian, Ancient Hindoo, Indo-Bactrian, Indo-Buddhistic, and Barbaric, and comprises 184 examples. Our present object is to point out the special examples in which the Greek influence is not only seen to have been direct, but which it is impossible to conceive could have been executed by others than Greeks, working under the influence of the

religion, social life, and physical characteristics of the people among whom they lived either as emigrants or as slaves; for it is impossible to suppose that they were conquerors.

The most striking examples may now be quoted in detail. The head and bust in *alto-relievo* of a king (272) presents, singularly, European features of the most marked character. The only indications of the Hindoo type is in the eyes and the "tikha" on the forehead. It contrasts strangely with the Barbaric heads (137 and 139) placed near it. A portion of a small figure (272) is a very remarkable example of the classic features, the proportions and arrangement of the drapery being slightly Hindooised. Then the figure of a Prince (119) seated after the ordinary position of Buddha, crosslegged, is thoroughly Greek in the face and proportions. The dress and drapery is Hindoo, with a Greek rendering of the details. Buddha as a king (274) is Greek, more completely Hindooised.

A still more remarkable example is that of King Kaniska seated on a throne in European position; whilst some examples of hands, feet, and fragments of statues are so unmistakably Greek in character that they might be fragments from the remains of any well-known Greek city. To these we may add the evidence afforded by the figure of a wandering Buddha (276), which is ridiculously like a fragment of pure Greek in the features and drapery. The interest and proof, however, culminates in such examples as the head of Buddha (279), an exquisitely finished and perfectly classical head of the Alexandrian period, and a face of Buddha (231) which might have represented a young Bacchus but for the Hindoo character of the eyes.

Other heads are equally noteworthy in their way, as indicating the influence of Hindoo types on the sculptors, but still showing marked evidence of Greek origin.

Of the influence of Greek Art it is impossible for a moment to doubt, and it is hoped that further researches will be made in the same direction as that in which Dr. Leitner has employed himself so successfully. The subject is one that can scarcely fail to be of deep interest, alike to the historian, the archaeologist, the ethnologist, and the artist.

## WAITING.

Sir E. LANDSEER, R.A., Painter.

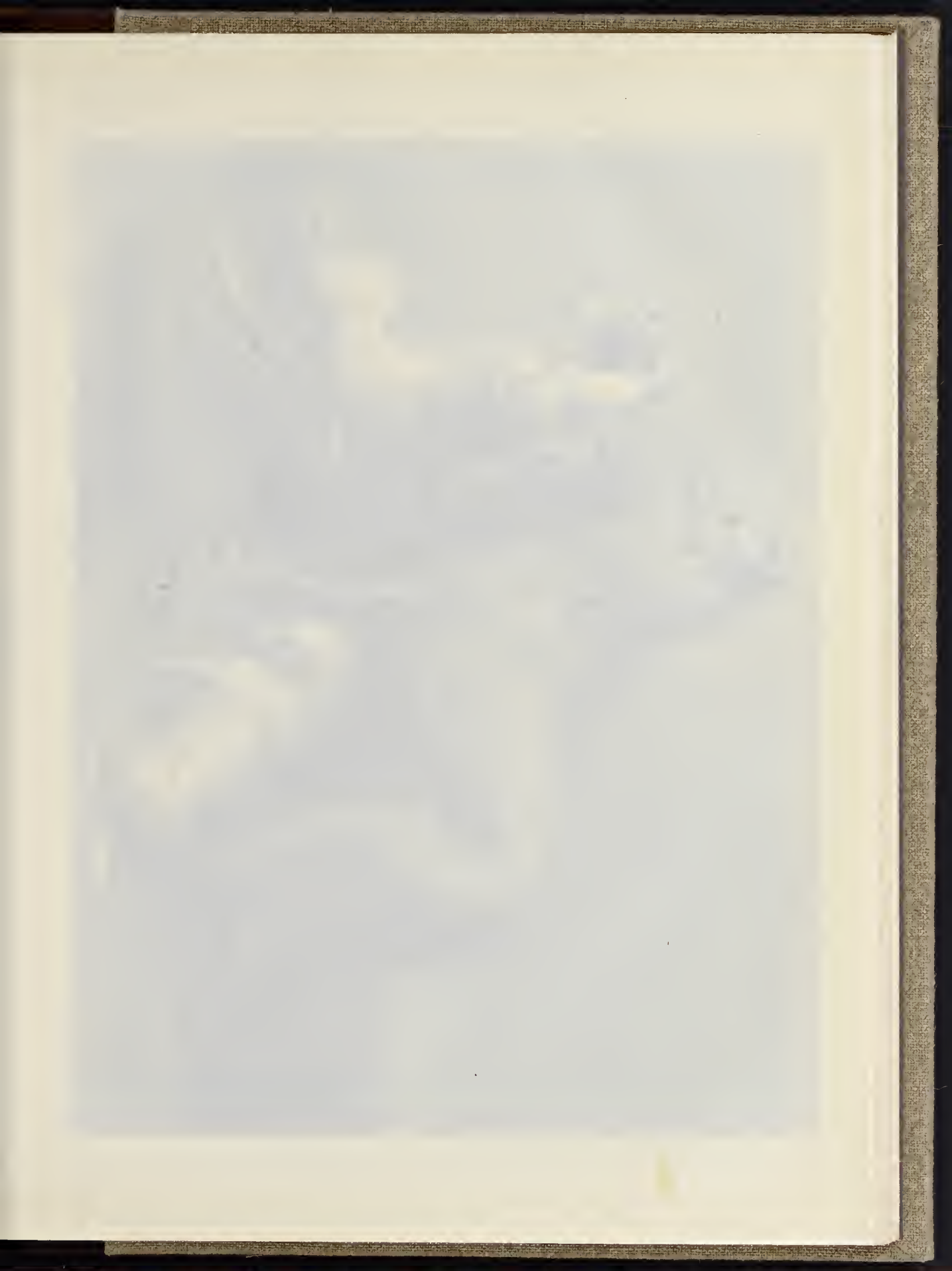
J. C. WEBB, Engraver.

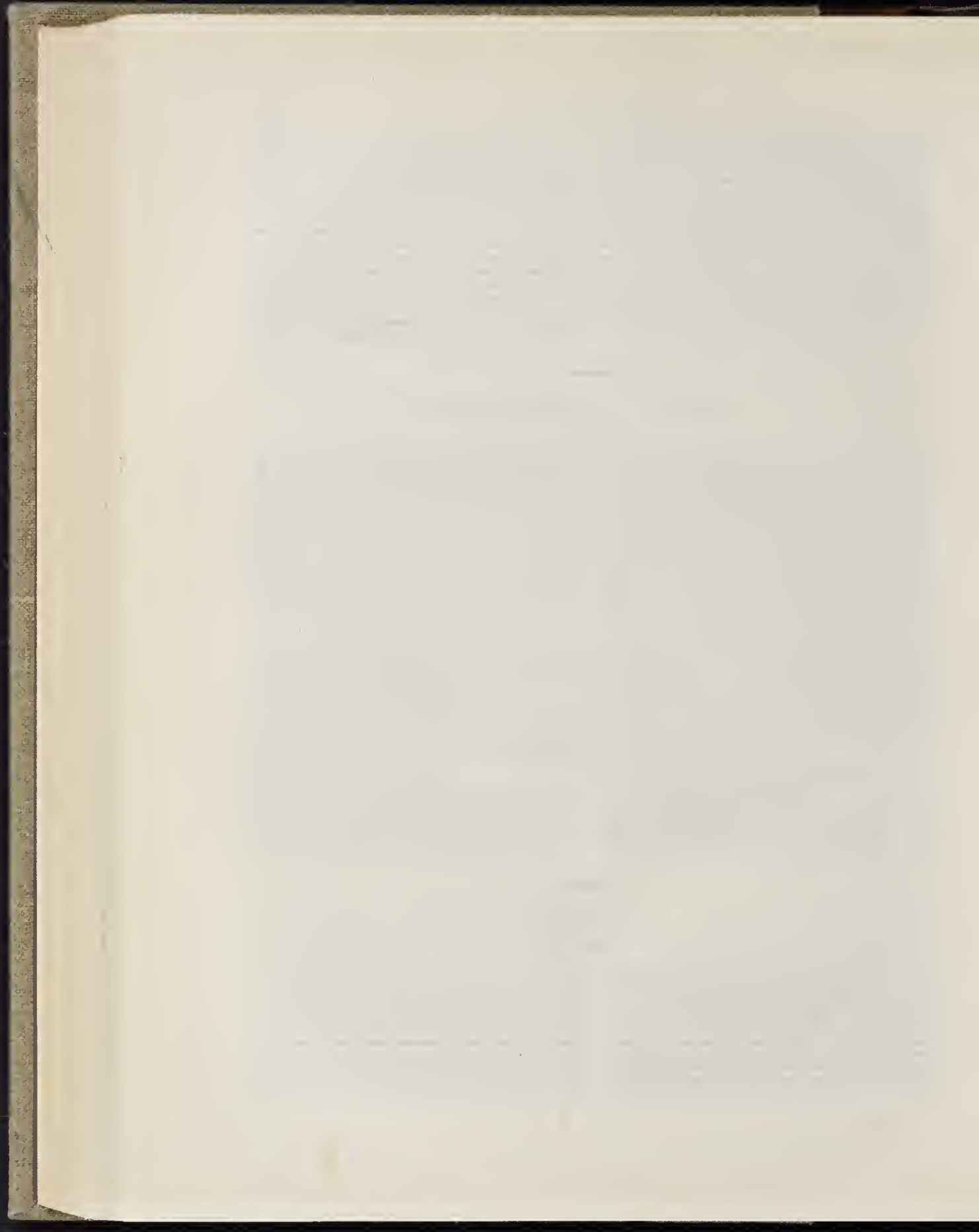
WE have no record of the date of this picture, but are inclined to think it must belong to a somewhat early period of Sir Edwin's career; yet even if it be so, it lacks in animated expression none of the power to be found in the artist's more matured works. With the exception of one, this group of dogs, arranged in pyramidal form and of various kinds, are all on the watch for somebody who is approaching, for their eyes are all turned in the same direction; the stately hound, which is the most prominent feature in the group, looks with intense eagerness towards the person who may be supposed to be in view, while the little wiry-haired terrier, a *perky* specimen of his tribe, waits patiently, yet not unconcernedly, the approach; his diminutive size gives "largeness" to

his companion. The exception to the "waiting" posture is the long-eared hound in the rear, the gravity of whose countenance almost provokes a smile; but there is not a head among the whole five that is not a study of canine intelligence indicated with a truthfulness such as no other artist than Landseer could impart to the animal.

Not the least remarkable feature in his portraits of dogs is the varied expression and action he always gave to them: the collection of studies we are engraving for publication in the next year's *Art-Journal* will supply additional evidence of this to that with which the public is already acquainted through the prints which have already appeared from his numerous well-known pictures.







IN EDWIN LANDSEER RAFFINX



J. W. WEBB SCULPT

WAITING.



## SHAKESPEARE'S "INNS."



HERE is nothing much, after all, in a mere *date*; but a date is not a little useful at times, when dealing with matters uncertain and doubtful. It cannot matter much, for instance, whether Shakespeare came into this world in the year of grace 1564, or the year before that, or the year after. But it is important to discover the relative dates of the foundation and building of the successive playhouses in which the public of each generation found the means of gratifying its love for theatrical entertainments and displays; for it was the existence, in the first place, in the popular mind, of that intense delight in theatrical "shows" which called theatres into existence, and, before regularly constructed theatres, the adaptation and use of places, as *inn yards*, for the like purposes. It was for such purposes, there can be no manner of doubt, and for such places, that plays and interludes were written. It is of no small importance to note this, for it has been contended strenuously by Mr. Charles Knight—to whom the world, by the way, owes a something for his Shakesperian researches—and others, that Shakespeare wrote his plays from simple inherent impulse, and for love of play-writing; while others contend that these plays were written because they were wanted at the Globe and the Blackfriars, and that had they not been so wanted, they would, in all probability, never have been written! A wonderful fact indeed. The more it is thought of, the stranger it grows, for it seems hardly conceivable that work so transcendent should owe its origin mainly, if not entirely, to the simple need of supplying this poor little "playhouse" with a "book of words."

And this takes us to a thought or two about that time when there were no playhouses, no places regularly built for the purposes of theatrical shows and performances, like the Globe and the Blackfriars, or the Fortune, or the Curtain. In the old days, when things were not quite so straightlaced and well provided for as they now are, men were driven to put up with not a few inconveniences. The open market-place, the street corner, the upper room, sufficed for the earnest purposes of the preacher of a new Gospel, for no settled place could be in any way got at; and the same must doubtless be said of the actor of plays, for before the construction of the regular playhouse, he must needs have contented himself with any place which could by possibility be made to answer the purpose of one, with place for the actors and place for the spectators, both being more or less convenient or inconvenient. To actually act out a play, however slightly, in the open highway was impossible, when a set charge had to be made for the sight of the performance. It was needful to, in some way or other, enclose a certain definite space, and the *inn yard* presented itself as the very thing, all things being ready, and nothing wanting but actors and audience; and rough enough sometimes it must all have been, difficult every way to realise to oneself in these days of new and smart theatre building and appointing. But it offered itself ready made, and rough, and unready, and unfurnished as it was, it could not but have been a right good harbour of refuge; and the "poor players," a weather-beaten and storm-tossed crew, must have taken possession of it right thankfully. Better than none!

It would thus, all being considered, be hardly possible to overestimate the interest and importance of this subject of the true whereabouts of

Shakespeare to all those who care to go a little below the surface to get a notion of the personality and surroundings of the man. Place him in *these* days, with all our surroundings about him, so different every way from his own—how very different and unlike himself, as he now seems to us, might he not have been! Surely it is well-nigh impossible to imagine one of our leading magnates of the theatrical world "performing" in any drama, no matter what, in an inn yard, under the open sky, surrounded by a rough looking crowd—the "groundlings"—with a curious crowd of eager faces looking down on the "play" from the galleries of the said inn yard. Go into the little "inn" situated in the obscure Spitalfields district, opposite the church, and standing among the miscellaneous assemblage of carts and boxes, baskets and market apparatus; try to call up, if it be possible—and it takes a little imaginative power to accomplish the feat—the performance of Hamlet the Dane, as acted out on that narrow space; on its rough stones, straw-covered, maybe, and in the absence, too, of all and every kind of theatrical machinery; no scenery, or vestige of scenery, be it remembered, to call up the whereabouts of the locality your mental eye is supposed to be looking into; no apparatus of any kind visible; nothing, indeed, but the dress of the actor, whatever that may have been—and what was it?—to distinguish the actors from the surrounding audience, as there was nothing to distinguish the "stage," where the play was, from the rest of the inn yard. What a strange scene! And the voice of Hamlet the Dane—how did that sound in the inn? And the ghost's—Shakespeare's—how did that sound?

In the annexed drawing—a section—will be seen a something of one of these inns, and it will give a fair idea, to those who will take a little trouble to understand it, of the principle on which all these inn yards and inns were contrived and built. It is curious to note how some good things travel round the world, for those quaint inns of old England—now so fast dying out everywhere before railway hotels and arrangements—are, in fact, copies of the caravansaries of the Eastern world, wherein the rooms, or accommodations, for "travellers" are built round an open courtyard. In the drawing the base line indicates the paved yard of the inn, round which, on three sides at least, the inn itself is built, and of which the letters *e e*, on either side, indicate the floors of the rooms, in section. A gallery runs all round the building, like the balcony of an ordinary house; *d d* shows the floor of this gallery, and *b* the railing which runs all round in front of it. On this gallery doors open from the several bedrooms and other apartments of the inn, the rooms of course being lighted by windows opening into and facing the yard. The columns shown support the gallery, and were, in the famous "Tabard" inn of Chaucer, of what is called in Renaissance Art the "Tuscan order," and which circumstance, by



the way, sufficiently determines the *date* of that celebrated inn, and shows that it could not have been the veritable and unaltered building from which Chaucer started on his "Pilgrimage." The roof of the inn buildings run round and cover the whole oblong or square block, for be it observed the buildings in most cases surround the inn yard, the front towards the street, or road, having the entrance gateway through it. This roof, as shown in the sketch, overhangs the galleries, and forms a sort of penthouse, and shelters the galleries from the wet and sun. External stairs, not introduced here, lead up to these galleries. It would be very difficult to contrive anything more naturally picturesque and architectural than

this simple and obvious arrangement; and the curious reader who may wish for ocular proof of it may have it by a visit or two to any of those quaint inns not yet "improved" into oblivion, and yet to be found in divers parts of London town, more or less out of the beaten way. In the Borough High Street, on the left hand side of the way as you pass over London Bridge into the Borough, there are a number of these quaint inns and inn-yards but little changed. The heavy rumbling waggon with its team is not there it is certain, the railway van having long since ridden over it; but there is the same confused jumble of all sorts of things which travellers must needs bring with them. Clearing these away for the time, or putting them aside, any one of these inn yards might have served the purpose of Burbage and his company, with Shakespeare among them. There is, or was, the Talbot, the King's Head, the George, the White Hart, the Queen's Head, the Spur, and others, all built on the same plan, with but little variation. Well worth the looking out now and then, for more than one reason, and most surely a Shakesperian one. Some of these are spacious places, and might, perhaps, have a little puzzled the small "company" to fill them as full as they might be; but the little quaint and compact inn in Spitalfields, opposite the stone-built church, would hold a select little audience on a quiet afternoon even now.

But all these things are fast disappearing, and will soon doubtless exist only in dingy prints and in the remembrance of antiquaries. Indeed, it may come to pass that they will be altogether forgotten, or only be talked of sometimes in connection with those great dramas which we are quite sure some of them, or some like them, must in days of yore have witnessed the performance of. What a pity it is that *sound* cannot be kept in some way, so that some echo at least of what has been actually heard might be, after years of keeping, yet heard again. If this were so, how much that is for ever lost might have been saved; and the *how* things got to be uttered that now so puzzles us might be found out, and with may be no small wonder noted. But as this cannot be, we must content ourselves with dim and distant eyesight, and through the little that is left seek to restore to the mental eye as much as is possible of the irrecoverably gone and past. The Globe and the Blackfriars have disappeared totally, no fragment remaining out of which to reconstruct them, though paper documents remain out of which the very skilful might perhaps do it; but the "players' inns," wonderful to say, *remain*, and we may—it is not saying too much—affirm that we may yet see in them one of the actualities of Shakespeare's day, and, by dint of a little trouble and some inconvenience, stand where he stood, and so, not merely in the quietude of family life see him as he was, but, what is more, get some shadowy sight of him on that veritable stage whereon he acted, and which, indeed, *compelled him to write!*

In this endeavour to find out if possible the way, or one way, into the little Globe theatre, or the Blackfriars, or even into one of those quaint

inn yards common to all towns before the rail was even dreamed of, and from thence, in ever so momentary a way, to get a glimpse of the living figure of the immortal poet—it may be of some interest, and perhaps *use*, to ask of those whom it may concern, how it is that there is not in legible print, and of convenient size, any modern edition of Shakespeare's plays, *i.e.* single plays? How is it that we cannot get to see, and to read, and to carry about conveniently, Othello the Moor, or Hamlet the Dane, or Shylock the Jew, or any one of the other of his plays, solus and by itself? Each play is a separated and distinct individuality, and the distinct working out of a new thought, and has really nothing to do with the next on the list. Why do not our great publishing houses look to it? Of what use is it to bind the whole lot of plays together in a single book too heavy to lift, and impossible to carry about, and more than impossible to read, from the painful smallness of the type? It is certainly probable, if it is not quite certain, that the whole series, or nearly the whole series, of Shakespeare's plays were originally published singly, and sold probably in the theatre, as "books of the words" are nowadays, and were then by their purchasers, after the play was over, thrown aside and forgotten. Of course there would be no novelty in this fact of publishing the plays separately, for it has been done in a multitude of ways, and at all prices, from one halfpenny each play to a shilling, but unhappily it has never been well done, or hardly correctly done. If cheaply, the paper is so thin, and the printing so bad, that you cannot read it; if more passably executed, the price has been such that but a very few only could be expected to purchase. My own notion would be to publish the whole series of plays *in single numbers*, in the order of the "folio," and of the size of the original quarto *Hamlet*, on good paper, intelligible type, and without note or comment of any kind; the play as written, and the play only in a plain paper cover, with the name of the play only inscribed on it. Short notices on each play might make a convenient supplementary number, handy and useful, with dates, references, and so on. And another number might well be taken up with a dictionary of obsolete words. The price of each play might be left to the discrimination of the publisher. It must be added that the leaves and cover, as a practical matter of detail, should be stitched together firmly, somewhat in the manner of Oriental bookbinding—a little rough maybe, but it has the merit of at least holding together. By way of memorial might these great plays be thus published, say for the few comparatively? But for the *many* might there not be an edition of the very convenient size, and paper, and type, of the Tauchnitz edition of so many good books? This Berlin series is about the handiest bit of book-printing and getting up that can well be, at once flexible and portable, with good paper and clear type; it is worthy of imitation, and for these plays of Shakespeare as good as could be—a right *popular* Shakespeare. Will some patriotic publisher look to it?

C. BRUCE ALLEN.

## THE MANNERS OF THE LATIN AND ANGLO-SAXON RACES CONSIDERED AS A FINE ART.

ALTHOUGH the superiority of the Latin races in fine manners, as contrasted with the Anglo-Saxon and Teutonic, seems manifest, yet it is plainly evident that throughout Europe they are on the decline as a distinctive Fine Art, while in America there is more attention given them than formerly. In Europe, habits, traditions, æsthetic and religious ideas, are all more or less in a state of dissolution and transformation into new political and social elements, which have not assumed positive shape. As yet the disintegration of old forms is more obvious than their reconstruction into fresh phases of life. But in America the creative agencies are more actively at work. We see the forces of society struggling less to unmake than remake; to become crystallised into more beautiful shapes than those of the past; and however crude and tumultuous their first efforts, they are full of promise for the future. An active agent in the decline of fine manners in Europe—one, indeed which obstructs them everywhere—is the rapidly spreading habit of smoking tobacco. I refer only to its anti-æsthetic influences. The supreme test of the virtue of the knight in the days of chivalry, which was the highest ideal of fine manners, was his self-denial and desire to succour the oppressed. The severest test of the modern gentleman is his willingness to forego his pipe for the

comfort and health of another. It takes a thoroughly well-bred man to withstand this form of self-indulgence when it can only be practised to the annoyance of another. Whatever the benefit or harm the use of tobacco may do the consumer's body, its common tendency is to render the mind indifferent to the wellbeing of his neighbours. Smoking is fast becoming an uncontrollable habit, perhaps, to the majority of mankind, and certainly to the serious discomfort of the minority. Surely there is sufficient space and opportunity on this planet for the smoker to enjoy his weed without poisoning the atmosphere of the non-smoker. The spirit of humanity which arouses men to put an end to the wanton torture of organic life in any form, equally strikes at this species of selfish indulgence when it assumes this shape. So long as the rules of good breeding swayed smokers, no gentleman would vex others in this way. In travelling, particular accommodations were provided for the use of pipes and cigars. For a brief period the rights of non-smokers were respected. But the wholesome restraint is fast disappearing. What was once the rule has now become the exception; smokers crowd into rooms or seats reserved for those who would escape their presence, and claim right to fumigate, sicken, and half strangle those, be they delicate

women and children, whose physical organisations are more sensitive than their own, and sometimes add insult to the contemptuous indifference with which they inflict positive distress on their victims. In the growth of bad manners which has attended the spread of this habit, even some women have learned to imitate the rudeness of the other sex, and make themselves a nuisance to fellow-travellers, by insisting on smoking where it is forbidden. Germans are the worst examples of bad manners in this respect, for it never seems to enter into their comprehension, however courteous and willing to oblige in other matters, that what is a sensual happiness to them may be absolute misery to another. Frenchmen are rapidly losing their proverbial politeness also by this species of self-indulgence. Englishmen and Americans, to a certain extent, invoke the law to protect them, and with both peoples there is more consideration for the rights and welfare of others than obtains in general among civilised nations. But selfishness of this sort has taken less firm root in Italy than elsewhere, precisely because amenity of manners and consideration of others in public are still the social rule. Not only do Italians refrain from smoking where it is prohibited, but I have seen them voluntarily give it up when they noticed it incommoded others, where by regulation they were entitled to smoke, and this not only by gentlemen but by peasants. On the other hand, I have known a German of rank with his daughter get into a ladies' compartment in a railway carriage, and insist on using his pipe, despite the expostulations of the lady occupants, who finally were compelled to apply to the guard for protection, when he was made to go into the smoking carriage, the scene occurring in Italy. As he reluctantly went, his daughter angrily turned to the ladies, exclaiming, "See what you have done to my poor papa; you make him leave his place to smoke away from me." The tendency of an inordinate use of tobacco to develop boorish manners requires no better illustration, for it is one which is nowadays too common not to have been experienced by most persons who travel.

The most thorough example of a polished gentleman I ever met was a young Spaniard of Moorish descent. He was lithe in figure, but of a manly appearance, coupled with a feminine grace of movement, while his intellect was as keenly incisive in its action as a Damascus blade of steel. Added to this, there was a *spiritual* apprehension of things equal to the finest quality of the French *woude*. His deportment was so exquisite, tact so spontaneous, and withal he was so frank, courageous, yet gentle and considerate to everyone, that he captured all hearts, as it were, by enchantment. This perfection of deportment was simply the result of a consummate good-breeding, based upon entire respect and consideration of others, of whatever degree in life; and it mattered not to them whether the animating principle was interest or a higher motive, as the result in mutual satisfaction and enjoyment was the same so far as it concerned society.

The American type of perfected gentleman tends towards a like fineness of organisation, delicacy, and quickness of apprehension, consideration of others, especially women, and a lively frankness and impressibility of temperament. But more mental culture, and greater breadth of soul, are still needed to consummate the ideal man of the New World, besides a copious infusion of the æsthetic elements of the Latin races, tempered by the sturdier virtues which come with his English blood. As the fulcrum for this progress, America has a large amount of active humanity, a recognition of human rights and equality of possibilities to all men, if equal opportunity be given. The Italian proverb, "Tutto il mondo e uno paese," is a recognised axiom in its political and civil creed; this, joined to a superlative estimate of the future of America, forms an incalculable force to hasten on its destiny. The Yankee who told the Italian he had rather own a farm in Vermont with one buckwheat cake for his breakfast, than to possess all Italy, from the Alps to the heel of the boot, expressed more pointedly

than politely his estimate of his country's possibilities. Much of the roughness and awkwardness of American manners arises either from the feeling which protests against the pseudo aristocrat, or the disposition to copy him, from ignorance of the real article. But when it is fully understood that the genuine aristocrat is he alone whose manners are always irreproachable, and that he whose manners are low by choice is none, even if living in a palace a man will be inspired with a righteous pride in the former and a supreme contempt for the latter.

One sees in Italy as little envy or ill-will among the poor towards the rich and titled, as of snobbish deference or greed of riches. Mutual politeness charms the coarser human instincts into good behaviour, and lulls the brutal into inaction. Æsthetic influences of this sort have done much to make the Italian people kindly conservative, sagacious, yet not destitute of enterprise, but modest, truthful, and with abundant tact—qualities which now seem likely to give them ultimately the leadership of the Latin races in their struggles for regeneration. The "rough" is still an unknown quantity in Italian civilisation. A people which makes rapid progress without him, entertains its masses without intoxicating them, and this without any restriction on the sale of drinks; which keeps out of sight in its crowds the disreputable elements of civic life, and is so invariably well behaved in its festivals that the most guileless maiden may safely participate in them; a people which does this, and is always polite and good-tempered among themselves, is deserving of encomium and of imitation by those races whose manners and tastes are of a coarser fibre. M. Thiers rightly said that the Italians have shown themselves superior to their reputation, which is as true of domestic as of political affairs. And in manners there is one phase of superiority in which they are pre-eminent, one which is to deprecate what the feeling of repose is to high Art. This phase is the *unconsciousness*, in young and old, of fine manners, of seeming or of acting; a quality which inspires them with an enviable ease and grace of address, even if there be no special intellectual gifts to back it, or any of the vivacity and quickness of apprehension which distinguishes the more highly-pitched vitality of young America. Alert to produce effects and attract attention, the American girl succeeds, but at the expense somewhat of a refined repose of manner and polite consideration for others. Her intense brilliancy expends itself quickly like fireworks. She exhausts herself prematurely by her triumphs, and pays dearly for an early sensational career by subsiding too soon into the rank and file of common domesticity, or the dissatisfied "old maid." Belles are much rarer in Italy, but beautiful manners more common. Yet it needs only an æsthetic discipline for the American girl, with her nerves, intellectual temperament, and more delicate and highly vitalised organisation, to bear away the palm of a perfect style. A common Italian is perhaps more readily transformed into a lady or gentleman, so far as manners go, than most other people, because of the habits of politeness between all classes. The domestic salutes his employer morning and evening, and often each time he enters the house; makes family affairs his own, so far as his master's interests are concerned, speaks freely of his own, advises and consults, but never inappropriately or offensively. Most frequently all this is reciprocated on the other side. Each understands and appreciates the other in a way calculated to develop mutual confidence and liking. Servants become attached to families, and frequently pass their lives in one service, because the more generous and considerate sentiments are aroused in either party. I remember an Englishman who had lived long on the Continent complaining about going back to a land where his servant must not greet him with a "good morning," but always pass him in funereal silence. So far as intercourse with domestics is concerned, and indeed workpeople in general, there is a sounder practical interpretation of democracy in Italy than in the model Republic.

Florence.

J. JACKSON JARVES.

## THE INTERNATIONAL EXHIBITION, 1874.

## THE INDIAN ANNEXE.

THE delay which occurred in the arrangement of this portion of the Exhibition was even greater than on former occasions. This is a matter for regret, as the interest in really good examples of Oriental Art is rapidly increasing, and the lessons to be derived from their study is not one of the least advantages of the annual displays, of which this is the fourth. Of the process of deterioration that seems to be making unmistakable progress in the East, arising from the European trade influences now unhappily being brought to bear upon native traditional skill, it will be necessary to speak in due course, as the evidence is too strong to be overlooked; but, as a whole, the contributions from India are on this occasion full of interest and of sound instruction to those who choose to avail themselves of the lesson.

The octagonal glass-case in the centre of the room, which has generally been a source of attraction to the visitors on former occasions, contains some very interesting and suggestive examples of Oriental metal-work, the best and most characteristic being from Madras. There are vases and a variety of small vessels in copper, copper and brass, and brass. The forms are well turned, and the incised and chased decorations are invariably in good taste—thoroughly characteristic of Indian design—being generally free from the vicious European influences which are fast ruining the true spirit of native design in the East. There are one or two of the copper *plateaux* in which the *naturalistic* of the European schools manifests itself, but these are exceptional.

The silver-work from Cutch and other provinces is characteristic, but by no means high in the character of the designs or handicraft. A cake basket of filigree-work, from Cuttack, is the best specimen, alike in detail and workmanship, both of which are excellent.

The embroidered and woven fabrics are of the usual Oriental character, neither better nor worse, except when there are indications of western influence, and then they are decidedly *worse*, as regards the result in the way of Art. With the fabrics are exhibited some very fine specimens of fans of a truly Oriental type, alike in design and execution. The body of the fan is of a lunette shape, with a border of the Argus eyes of the peacock's tail-feathers, arranged closely together, and giving a very rich effect in combination with the centre, which is embroidered with variegated silk, and gold and silver thread. In some instances the effect is further enhanced by beetles' wings, the iridescent appearance of which gives a gorgeous effect to the varied tints of the embroidery, repeating the colour of the peacock's tail-feathers.

The contributions of the India Board are supplemented largely by several private exhibitors. Messrs. Farmer and Rogers fit up a section of an Eastern bazaar arrangement, or series of courts which runs down one side of the room, with a magnificent collection of Indian and

Cashmere shawls, articles of Bombay furniture, some Scinde rugs, and old *cloisonné* enamel. Another section, or side-court, is occupied by Messrs. Vincent, Robinson, & Co., and fitted up as an Eastern apartment with coloured silks, giving the effect of stained glass, and subduing the light. A raised divan, with a lay-figure in embroidered robe, a lamp suspended from the ceiling, and admirably designed mats of Bengal production, produce a good effect. The exterior is after the manner of elevations found in Cairo, with draperies, &c., suggestive of Eastern luxury and refinement.

Messrs. Robinson & Co., as also Messrs. Watson and Bontor, contribute carpets in addition to those sent by the India Board. The examples produced from native designs are of the usual admirable character. When, however, European wants and demands have been attempted to be met, the result is a mongrel art, which simply shows the ignorance and impertinence of the devisers. The interference of the mere salesman in these things, or any official who fancies his European education qualifies him to attempt to *improve* native art, usually ends in the worst possible results. It is always had enough when the salesman interferes with the English designer, without knowing why he does so, except that to show his knowledge of Art, of the principles of which he probably knows nothing, he is anxious to prove his own incapacity by spoiling the design in order that he may call it "our own." Art either is or is not the result of an Art-faculty properly cultivated. If any one can attain the requisite knowledge by intuition because he buys and sells objects of Art, then all our educational efforts are a waste of time and means.

The saddlery and harness exhibited, of which there is a considerable collection, is mostly for military purposes, and altogether European in character. The workmanship and finish, however, are sound and good. A collection of native horse-trappings, redolent in gorgeous embroidery and gold thread, is a marked contrast to the simple leather-work just quoted.

A series of bookbindings, and small specimens of ornamental leather-work, give evidence of much skill in handicraft, and a certain power of appropriate design in this direction.

The marked novelty of the collection, as a whole, is the lace. In the examples exhibited we have a gratifying proof of the extent to which native skill and industry can be brought to bear in an entirely new direction. The specimens are from Madras, and it is evident that this kind of work is well adapted to the tastes and habits of the people. The designs are, of course, of European origin, but the manipulation is such as to show how readily the native workers fall into new paths really adapted to their habits, and that perfect mastery over their fingers which, in the matter of spinning fine cotton, is a tradition of some hundreds of years.

GEORGE WALLIS.

## REST BY THE WAY.

FROM THE PICTURE IN THE COLLECTION OF DAVID PRICE, ESQ., QUEEN ANNE STREET.

P. F. POOLE, R.A., Painter.

C. COUSEN, Engraver.

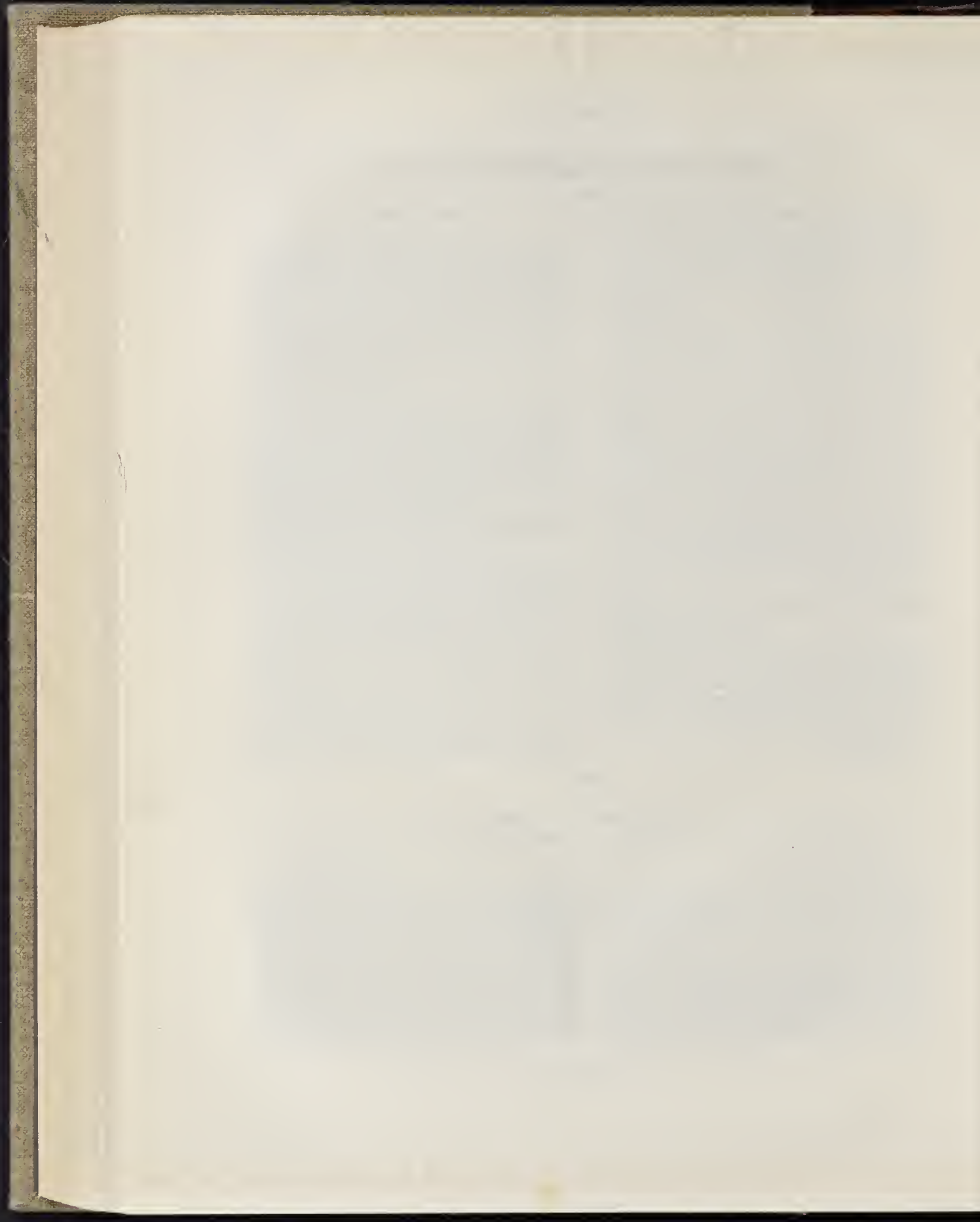
THERE is no artist of our time who has achieved greater success by such rustic pictures as this than Mr. Poole; he has produced many of them, but it was not by these he won his way into the Royal Academy. The painter of 'Solomon Eagle,' of 'The Moors beleagured by the Spaniards in Valencia,' 'The Visitation and Surrender of Sion House,' 'The Messenger announcing to Job the Irruption of the Sabæans,' 'The Song of the Troubadours,' 'The Death of Cordelia,' 'The Escape of Glaucus and Iona,' 'The Goths in Italy,' and many other pictures of a like high character, takes up, it may be presumed, these pretty rural scenes by way of relief from the more important labours of his studio. And who would care that he should not do so when one looks at a composition so attractive as this 'Rest by the Way'? certainly one of the very sweetest that even Mr. Poole has painted, and a perfect gem in the rich collection of its owner, Mr. D. Price, whose gallery, it may be re-

marked, contains some of this painter's larger works, and several of subjects similar in character to this, that is, two figures, an elder and a younger, placed in the midst of a passage of picturesque scenery; of these may be named "The Mountain-Path," "Water-cress Gatherers," "Mother and Child," &c., &c.

There is no story to tell about the picture beyond that which presents itself in the little group among the almost trackless region: a face of much intelligence and shrewdness is that of the elder girl, who holds with loving care her baby-sister on the grassy platform: the two figures are posed with some gracefulness, and stand well forward from the undulating background stretching far back into the horizon, where the vapoury clouds break the outlines of the hills. Mr. Cousen has, in the engraving, done full justice to Mr. Poole's charming picture: it is a brilliant and effective, yet delicate example of the art.









F. G. & R. A. J. N. X. F.

C. COUSEN SCULPT.

REST BY THE WAY.

THIS SCULPTURE IS IN THE COLLECTION OF DAVID PRICE, ESQ. QUEEN ANNE STREET LONDON.



## ART-WORK IN SYRIA AND PALESTINE.

BY MARY ELIZA ROGERS.

## POTTERY.—PART IV. MURAL DECORATION.



**A**RABIC inscriptions are very rarely found upon unglazed pottery, and those which I have had the opportunity of examining are all of a secular character, chiefly love-songs, like the specimen given in the preceding chapter, or rhymed conceits, resembling the English and French verses which may be seen upon the painted sweetmeat platters, or roundels, of the time of our Queen Elizabeth.

The strong and highly glazed pottery used so extensively in the East, in the form of tiles, for mural decoration, was, however very frequently enriched with highly ornamental inscriptions, the sentences being generally of a sacred character; either verses from the Koran, pious ejaculations, the attributes of God, or the names of his prophets and the seven sleepers of Ephesus, monogrammatically arranged.

The bronze trays and dishes, and the beautiful bronze and glass lamps formerly made at Damascus, were almost invariably inscribed with words of prayer and praise; and on the latter the name of the person for whom the lamp was made was generally added.

This distinction in the character of the inscriptions used respectively on glazed and unglazed pottery, may easily be accounted for by the fact that the glazed tiles are very strong and durable; they were destined to be fixed in places of honour, and were not likely to be broken and trodden under foot; so the name "Allah," and other sacred words, were inscribed upon them freely. On the other hand, the "potter's earthen vessel" is very fragile, and not only liable to be fractured, but it is actually intended to be "broken in pieces" and dishonoured, after it has been used for a short time; so it is rarely inscribed, and never with sacred words.

The real value of the earthen water-cooler depends upon its porosity, which is soon diminished. Water, whether from river, cistern, pool, or spring, always leaves more or less sediment, which chokes the pores of the clay and prevents evaporation. An earthen pot thus clogged not only does not cool the water, but it imparts to it an unpleasant, earthy flavour. The Eastern host is always careful that his guests should be served with water from new water-coolers, and it is customary to renew them every three or four weeks, and in some districts even more frequently. The discarded pots, which would be regarded as treasures in England,



Fig. 1.

are thrown aside and dashed to pieces. The broken fragments, or "potsherds," are collected regularly, and ground to a fine powder, to be used in the process of making cement for floors and for the roofs of houses. The potsherd powder is mixed with one-third of sand and one-third of *kisser-mil*—ashes from the public baths or soapkilns, and then prepared with quicklime. The

cement thus produced is surprisingly hard and durable; wells and cisterns are lined with it. It looks like stone. In some districts the potsherds are used by gardeners for lightening and draining orchards and garden-ground. Narrow trenches are made round fruit-trees and across beds of vegetables, and then filled up with

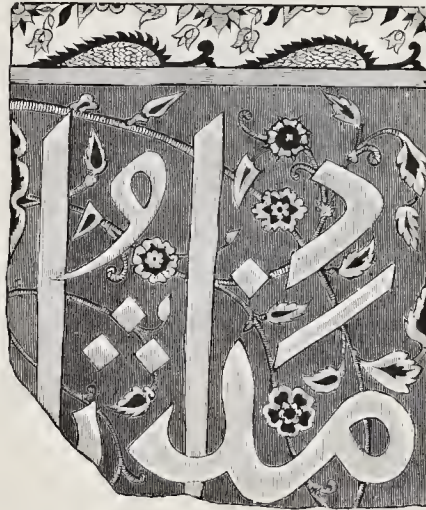


Fig. 2.

potsherds broken into small pieces and covered with mould. If the potsherds had any inscription upon them, no Oriental would willingly use them for these purposes, lest he should cause the sacred name, Allah, or the letters which, if rightly arranged, would compose that name, to be dishonoured and trodden under foot. Fragments of large jars are commonly used to carry red-hot char-

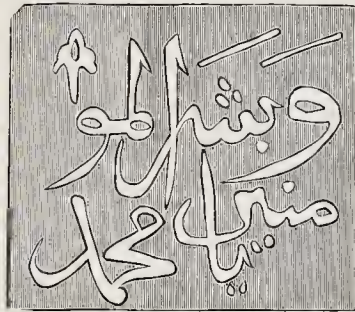


Fig. 3.

coal from one stove or brazier to another; and I have seen poor people use part of a clay jar as a drinking-cup.

The "potter's earthen bottle" must in olden times have had as short an existence as it has in the present day, for frequent mention is made of "potsherds" by the Hebrew prophets, and the

dashing to pieces of a potter's vessel is a favourite emblem of utter destruction. Isaiah (xxx. 14) says:—"He shall break it as the breaking of the potter's vessel that is broken in pieces, so that there shall not be found a sherd to take fire from the hearth or to



Fig. 4.

take water from the pit." Persian and Arabian poets frequently allude to the making and breaking of clay pots:—

"I dashed my clay cup on the stone hard by,  
The reckless frolic raised my heart on high,  
Then said the shards with momentary voice—  
'As thou, was I once, thou shalt be as I!'"

QIAR KHAYYAM.

The base of a large water-jar is sometimes carefully struck off and the jar, when inverted, forms a good flower-pot, the pierced diaphragm being a sufficient support for the mould. His Excellency Kamiel Pasha presented to me, at Hebron, in 1855, a sweet basil plant in an inverted water-jar of good form, and the effect was excellent.

Fig. 1 represents the central and inscribed portion of a shallow bowl, or tazza, composed of hard and highly glazed pottery, of precisely the same kind as that which is used for making tiles. It was found in the city of Damascus, at a great depth, in a piece of ground which was being laid out as a garden for the late Dr. Meshaka, in 1867, on the site of his former residence, which had been burned and destroyed during the terrible insurrection and massacres of 1860. Dr. Meshaka calculated that this tazza must have been buried more than four hundred years. He believed it was a relic of the time when Damascus was pillaged and burned, and the people were massacred by Tamarlane the Tartar, at the beginning of the fifteenth century. Dr. Meshaka had recently witnessed a repetition of those fearful scenes. He and his family were rescued by the Emir Abd el-Kader's aid. Thousands of people were murdered, and precious works of Art destroyed or lost, to be rediscovered, perhaps, after some future insurrection. Dr. Meshaka kindly gave the broken tazza, the memorial of two catastrophes, to me. The glaze is partially corroded, and it is necessary to wet the surface to bring out the design clearly. The letters, which are beautifully formed, are white, and they look like mother-of-pearl. The dark purple ground is very iridescent, and no lines divide the letters from it, but they, as well as the delicate tracery of leaves and branches, are most accurately defined. The border, which is of a more simple character, is black and purple and white. This tazza was probably the work of Damascus potters of the ninth century of our era. The inscription is not

sufficiently complete to be translated with certainty. This fragment is only six inches across at the widest part.

Fig. 2 represents an inscribed tile, of which one corner is broken; it evidently once formed part of a frieze. I found it fixed in a deep window-recess in a very old house in Damascus. The characters, with the exception of one sign, are of nearly uniform thickness throughout, instead of being formed in imitation of letters written with a reed, as in the first example. They are of a brilliant chrome-yellow colour, on a dark purple ground, and are not outlined; this is, I believe, characteristic of early work. The rosettes are white and black, and the leaves pale green and black; the branches, and the narrow band above the inscription, are of a turquoise-green tint. The words are too incomplete for translation. This tile is probably the work of the tenth century of our era, and although undoubtedly executed at Damascus, the ornamentation indicates a Persian origin. It was not in its original position when I saw it, but it had been carefully preserved with some other tiles of a later period, on which were represented pine cones and tulips, purple and blue, with black outlines; see the upper portion of Fig. 2. The inscribed tile was exactly seventeen inches square.

Fig. 3 is an example of a simply inscribed tile in which no ornamentation is introduced. The words are supposed to be addressed by God to the prophet, and are, "Inform kindly the Believers, oh Mohammed." The letters are of a very pure white, outlined with a greenish-black colour, and the ground is brilliant blue. This is also a Damascus tile, made from the twelfth to the fifteenth century of our era. It measures nine inches and a half by eight inches and three-quarters.

Fig. 4 is a good specimen of pure arabesque design, in which



Fig. 5.

direct imitation of natural objects is strictly avoided. This border has been reproduced more or less carefully by many generations of Damascus potters. The example here engraved is copied from a small tile which I acquired in rather a curious way. I called one morning to see the wife and family of Cawadja Misk, who was formerly attached to the British Consulate at Damascus. They were not at home, but a female servant approached me with this tile in her hand; she had been using it, as an English servant

would use hearthstone, to polish the cemented floor of the court of the house. The glazed surface was quite perfect, but the under side was slightly worn away, and had become very smooth. She said she had used it for nearly a year. She seemed greatly amused at my admiration of it, and told her mistress of the circumstance, and the result was that this hearthstone was kindly

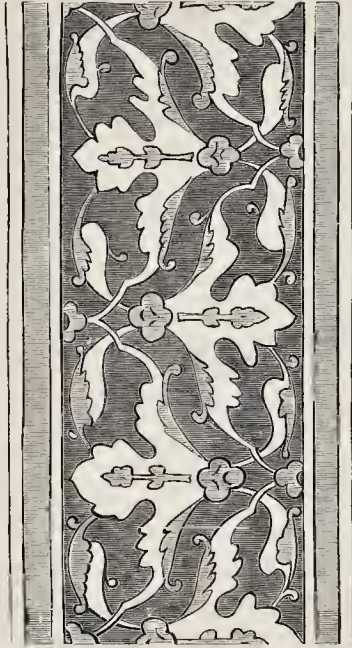


Fig. 6.

sent to me on the following day. The ground of the border is dark blue, and the foliage outlined in black, and shaded with pale green. The bands on each side of the border are of an exquisite turquoise blue. The ground of the field is white, with ornamentation in purple, green, and turquoise blue, outlined with black. This design probably dates from the eleventh century. The tile is seven inches and a half by three and a half.

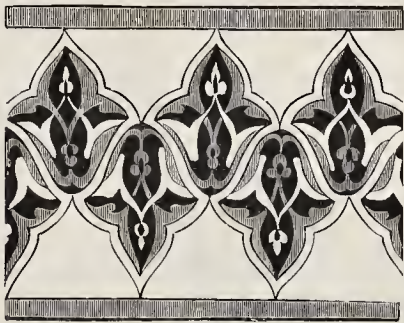


Fig. 7.

Fig. 5 represents a tile of the same period. The ground is pure white, and the design outlined in black; the darkest tints are purple, the second tint blue, and the leaves pure green. The curious ornament in the lower part of the vertical section of an unripe pine cone. This tile is about ten inches long.

Fig. 6 is a border of more florid character. The design is outlined in black on a bright blue ground, and the white masses are foliated with green. There is a band of green, edged with white, on each side of the border. This tile is about nine inches and a quarter by five inches.

Fig. 7 is one of the most beautiful borders I have seen. I copied it from a tile which ornamented the base of a fountain in the court of a house at Damascus. The colours were very dark purple, pale turquoise, delicate green, and pure white.

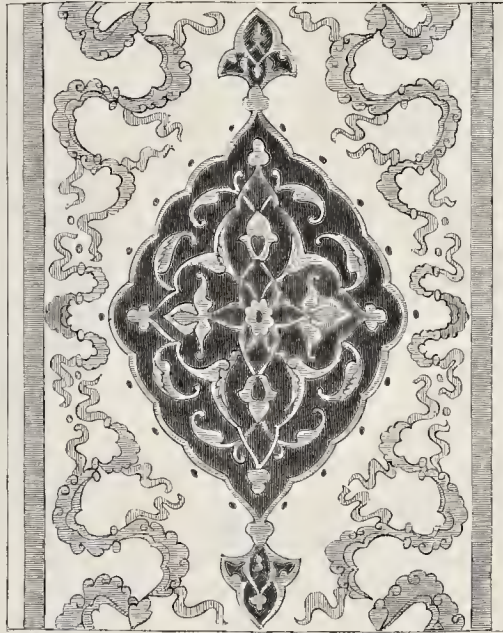


Fig. 8.

Fig. 8 is from a tile in the beautiful Hospice or Teklyeh founded and built by the Sultan Selim, in the year 1516. It measures fifteen inches and a quarter by twelve inches and an eighth. The darkest tint represents purple, the horizontal lines are delicate green, and the perpendicular lines turquoise blue. It is all outlined in black.

Fig. 9 is a very simple border, which forms a frieze round the upper part of a small mosque which stood in the middle of the



Fig. 9.

great garden attached to the house in which my brother resided for several years at Damascus; the design is outlined with broad black lines, and the pattern is alternately white and bluish grey, with a band of turquoise blue above and below. The width of this border is five inches and a half. I have seen the same pattern stencilled in black and blue, or chocolate-colour, upon the whitewashed walls of houses in Damascus, and in the villages of the Lebanon.

## BRITISH ART-MANUFACTURES.

DINNER, DESSERT, AND TEA SERVICES BY HUNT AND ROSKELL.

WE have great pleasure in giving insertion to the accompanying illustrations of a portion of a very magnificent silver dinner, dessert, and tea service, recently manufactured by the eminent firm of Hunt and Roskell, for a foreign gentleman of high position. This service, including as it does eighty dozens of spoons and forks, consists of more than one thousand pieces; and while the character of the design will be readily seen from the specimens we annex, it is perhaps superfluous to say that the workmanship is such as would do credit to the best period of English Art metal-work. The *pose* and grouping of the figures, the accuracy of the modelling, and the delicacy of the chasing, are worthy of the highest praise.

and figures, the bowls being supported by amorini. The quality of the modelling and chasing of these pieces is perfect.

The lower half-page is occupied by an illustration of a wine-cooler, the *bas-reliefs* on each side representing the nuptials of Bacchus and Ariadne, figures of whom form the handles, and the mourning of the nymphs and satyrs at the desertion of Ariadne by Bacchus. The *assiette montée* which occupies the centre of the cut is designed in the same style, and represents a group of gambolling nymphs and cupids. The tea-kettle will serve as a sample of the appearance of the tea-service, which consists of some twelve or fifteen pieces, harmonising in style, but varying in the



The jug, of which we give an engraving, is one of a pair intended for the reception of iced water. The *bas-relief*, a portion of which is seen in our cut, represents Neptune attended by tritons and nereids, the handle

pose of the allegorical figures of music, which constitute the principal ornament. The service contains many other objects, soup-tureens, candelabra, trays, waiters, fruit and flower stands, &c. &c., equally deserving of notice,



being surmounted by a figure of a Cupidon blowing a kiss to a Nereid; and all designed and executed with the same excellence which characterizes the pieces we have described.



## ON THE PROGRESS OF OUR ART-INDUSTRIES.

BY PROFESSOR ARCHER,

PRESIDENT OF THE ROYAL SCOTTISH SOCIETY OF ARTS, F.R.S.E., F.S.A.S., DIRECTOR OF THE MUSEUM OF SCIENCE AND ART, EDINBURGH.

## DECORATIVE TILES.—MESSRS. MAW, OF BROSELEY.

PERHAPS there is nothing in the range of our Art-industries, after the manufacture of pottery and porcelain, as it is generally understood, which has been so rapid in its development as our TILERIES. It is true the encaustic tile manufacture is only a revival, for in the Middle Ages it was carried to great perfection by English artisans, and perhaps with a truer Art-feeling than the revivalists have yet attained to. We must, however, never lose sight of the difference in the applications of such work, and while admiring the labours of bygone artists, it is well to recollect that they produced but little; they were few in number, and devoted themselves almost entirely to the decoration of churches and other religious establishments. Their influence was consequently small on the public mind, and, depending as it did solely upon church patronage, it rose or fell with the fluctuations of clerical power, and was finally lost in the convulsion which caused the Reformation. Those artists who in the zenith of Mediæval Art worked with the chief object of beautifying the temples of religion, were either monastics themselves, or were especially guided by those who were. And it is easy to understand how, in a body of men associated in one fraternity, and inhabiting one building, which they were taught to feel was their earthly paradise, there would in the course of years be many who would have a true love for Art and a cultured taste, and would feel intense pleasure in devoting themselves to the work of decorating their home to the best of their power: look at such works as the Certosa at Pavia, or San Martino at Naples, and it will be easy to understand how the loving work of many men can in time make such structures surpassingly beautiful and interesting. At the same time it is equally easy to read another lesson if we study the outside world immediately surrounding such places; the people from whom the material wealth has been drawn to procure the costly materials required to indulge the Art-tastes of the ascetics, often lived in abject poverty, or in habitations into which anything artistic rarely found entrance. The tendency of the modern revival is happily in a different direction, and although it may be some time before we reach that true taste which marked the most perfect era of the past, it is making strides such as in no past ages were made.

Looking back, we see the laborious efforts and the concentrated work of centuries. In the present, we see an energetic development which has grown to its really respectable condition within a portion of our own lifetime; and which, if it maintains an equal rate of progress, ought, in another half century, to distance all the efforts of mediæval artists, inspired as they were with but one idea. Beginning as modern Art does with the decoration of our homes, its tendency is to overcome in time our want of Art-education; and, finally, it may be confidently hoped by those who have patience and faith in human progress, it will lead to a general love and feeling for Art that may be applied to the infinitely more varied objects with which modern life is carried on. There are those who take the onesided view that the manufacturing spirit of the age is killing the small Art-spirit which still exists. Such persons are not aware of the good that is being effected by our Art-workers; who, whilst they are bound to meet the instant requirements of trade, are nevertheless day by day improving their work, and that too with sufficient quickness to warrant a belief that the time is not far off when they will have educated the public mind sufficiently to ensure a preference to good rather than cheap things, whenever circumstances will warrant such a choice.

One of those who are earnestly anxious as much for improved taste as for increased use of Art-works, is Mr. George Maw, of the Broseley Tileworks, a gentleman who possesses a highly culti-

vated taste, combined with scientific acquirements of a high order, not acquired by mere study, but by extensive research in all parts of Europe, and even in Africa, where he has collected a splendid series of Moorish specimens, full of suggestions for mural decoration. The works of this firm at Broseley are on a great scale, and most of the raw materials are obtained on the spot; but the peculiar position of this retired village on the banks of the Severn, in Shropshire, must have made it difficult to obtain workmen of such skill as those who now sustain the high reputation to which these works have deservedly attained. Beginning with the style of encaustic tiles for which we are indebted to the skill and indomitable perseverance of the late Mr. Herbert Minton, Messrs. Maw continued to improve in their manufacture, and to draw inspirations from the best examples at home and abroad, until their encaustic work was quite distinctive in style and character, and of unexceptionable quality as to material; then they launched out into new branches of their art, and especially those subservient to architecture, such as the fine frieze of encaustic tiles in the quadrangle of the India Office, and part of the ceramic decorations of the refreshment-room, &c., to the Ceramic Gallery of the South Kensington Museum. And few who saw them will forget the beautiful stair-balustrade, and other fine objects in the International Exhibition of 1871. The South Kensington designs were not by Messrs. Maw, but the execution of them shows their remarkable skill as potters; and subsequent independent works prove that they might have greatly improved them had they been left further discretion as to colour, in a knowledge of which they certainly excel. Some fine examples of chimney-pieces, which they are now producing, are admirable as much for their rich and mellow colouring as for their fine artistic mouldings. The clay used by Messrs. Maw is especially adapted for such work, as it burns intensely hard, and does not *cash* in burning, so that the pieces can be easily adjusted in the most exact manner. The fact that such decorative works are as durable, or more so, than marble, that they never soil by time or exposure, and that they can be made rich in colour-effect, must commend them to the taste of an enlightened public, especially as they are more in harmony with the building material of the greater part of this kingdom. When a better acquaintance has been made with the old German style and colours, as used in the pottery-stoves of the sixteenth century, and now successfully reproduced by the Swedish potters at Rörstrand, our own architectural pottery will be certain to acquire improvement in colour-effects, and to lose a certain hardness which is at present a slight drawback. The tilework in relief, as executed at Broseley, is especially good, as from the unshrinking nature of the clay the sharpest outlines can be attained, and great exactness ensured in fitting one part to another; as a consequence there is great demand upon them for raised designs in white on coloured grounds, after the style of *pâte sur pâte*, which have a very chaste and pleasing effect. As a rule, these mural tiles are covered with opaque or transparent glazes, and in some of these, especially the latter, the greatest excellence has been reached; thus, for instance, the turquoise and dark blues are exquisite, the light and dark greens, ochre yellow, plum colour, bright yellow, and purplish brown, are rich and brilliant in a marked degree. Some exquisite effects are produced by drawing a design in sgraffito in the body, and afterwards coating the tile, or other object, with the transparent glaze, which fills the scratched lines of the design, and thus produces dark outlines by the greater thickness of the glaze in the grooves. Another and equally, if not more beautiful effect, is produced by covering a raised design with the transparent glaze, which, as it runs off from the more elevated

parts, and thus accumulates around them, produces an appearance of rich shading, which, in the darker blues and greens, is peculiarly soft and pleasing.

With so strong a love for their art, and so thorough a knowledge of its technicalities, it was all but impossible for Messrs. Maw to avoid trying their hands on general pottery, and the public may be congratulated that they have; for although so far it has only formed a small portion of the work at their manufactory, yet all that has been done has been done with excellent taste, and chiefly with a view of showing the great perfection which has been reached in the richly-coloured glazes just mentioned. Some

of the designs, as in that of a *jardinière* in Louis Quatorze style, and in a number of vases formed after Indian, Moorish, and classic models, are works which would do credit to the oldest established potteries, whilst some of the colour-effects displayed upon them have a richness that has never been surpassed. For these articles a white clay is used, and they may be classed as semi-porcelain with a very firm, hard texture. The clay used for the wall-tiles burns to a light buff, and also has a fine, close grain, with extreme hardness. Our attention will next be given to the Staffordshire Tileries, which have long been noted, equally with those of Shropshire, for the excellence of their productions of this kind.

## LIVERPOOL CORPORATION AUTUMN EXHIBITION OF PICTURES.

THE fourth autumn exhibition of pictures held under the auspices of the Corporation of Liverpool, was opened on Monday, September 7. The success that has attended the former exhibition under the same management should be an incentive to other municipalities to follow their example. Artists from all parts seem to place the utmost confidence in such management, and from the admirable and impartial manner in which the selection and hanging of this exhibition have been carried out, such confidence is justifiable. If there be one fault, it is perhaps in giving a little too much consideration to local artists, even when their contributions are only mediocre. Let us hope that Hanging Committees will soon learn that the best, indeed the only, way to encourage true Art, is by rigidly selecting good works only for exhibition, and unhesitatingly rejecting those that are bad, by whomsoever produced.

The present exhibition is most satisfactory, far in advance of those which have preceded it. Some eleven hundred works find admission, of which upwards of one hundred are exhibited for the first time, being expressly painted for this exhibition. There are a few weird-pictures, such as A. Elmore's, R.A., 'Lenore' (316), H. O'Neill's, A.R.A., 'A Volunteer' (152), G. F. Watts's, R.A., 'Prodigal Son' (307); but the quality fully compensates for their sombre tone.

The hanging is most successful, and displays considerable appreciation of a difficult task. The most prominent position is assigned to S. L. Fildes' 'Applicants for Admission into a Casual Ward' (187), and the hanging of the wall on which it is placed is peculiarly effective, and tends to bring out into bold relief Fildes' splendid work. 'The Water Pets,' a new picture by L. Alma-Tadema (65), is another case of good hanging. This work is a marvel of good form and colour, the perspective is very fine, and the peculiarity of the position—an Etruscan woman lying on the marble floor of a Pompeian villa—is utterly forgotten in the poetry of the picture. The face, arms, and feet, are fine studies of flesh-painting; the costume is most gracefully, though negligently draped, and the glass bowl in which the fish play about, as they catch the crumbs thrown to them, is quite realistic in effect. One other remark on the hanging arises from the good effect given to Elmore's 'Lenore,' and the whole side of the principal room, by a prudent exercise of good-taste and judgment in supporting it on either side by the two most suitable pictures in the room, H. Moore's 'Crossing the Bar' (311), a very fine sea-study, and Edward Duncan's 'Tantallon Castle' (321), one of his best oil-pictures.

Taking a glance round the rooms, the number and character of the figure-pictures exhibited excites surprise. F. Leighton's, R.A., magnificent 'Clytemnestra' (283) finds a place of honour. Val. Prinsep's 'A Slave' (101) is deservedly admired for the brightness and beauty of its colour. This is a new work, and represents a beautifully sad and pensive girl resting on the halustrade of an ancient Eastern house, the walls of which are apparently encased in encaustic tiles of brilliant colours and pretty patterns. It is a picture that excites sympathy and gives pleasure. Her sad expression, wearied air, and negligent costume, with sandals thrown off and pitcher standing by, all combine with rich colour and good drawing to produce a most refined and pleasing work.

C. E. Perugini exhibits a new work (301), 'A Bribe,' in which is depicted a lovely hrunette feeding a parouet in a bright golden cage. The lady's robe is of dark blue velvet, produced with marvellous fidelity: the plumage of the bird is exquisitely realised, and the whole picture is a harmonious piece of colour of the richest description. Mrs. L. Alma-Tadema sends a remarkably quaint picture. It is a young child in a nursery playing with her doll as a companion, and, just about cutting some part of a doll's attire, is asking the question, "Does Dolly approve?" (203). The picture is eccentric in colour and all its details, yet wondrously clever. Mrs. S. Anderson's 'Spring' (91) is very

pretty; Miss L. Starr's nameless work (344), a sad-looking peasant-girl sitting on the seashore and hemoaning the sad story of the sea, is carefully painted, and full of the realisation of its subject. W. Holyoake's 'Juliet' is bold and expressive, full of dash, and charmingly rendered. 'Tired' (49), by Alex. Johnston, and 'Tête-à-Tête' (83), by J. Hanson Walker, are both fine figure-subjects. E. C. Barnes exhibits a good picture, though slightly garish in tone, 'By Appointment' (387); and F. H. Potter a remarkable one called 'The Study of a Woman' (389), which is not a bappy title; it is a fine study of lavender and yellow, very cleverly worked out. A. B. Houghton's 'The Sorceress' (133) will add considerably to the reputation of this painter.

The sculptor G. A. Lawson has two pictures better placed than they deserve—'Dreaming' (166) and 'The Jailer' (401); the latter is a most unpleasant-looking figure, only redeemed by the good idea of colour it displays. W. A. Ker exhibits a very clever work for so young an artist, 'A Reverie of Past Times' (229), which promises well. R. Lehman sends his 'Fra Bento' (334). G. Pope has two good pictures well hung—'By the Old Well' (181), and 'Lilies' (258), a beautiful head surrounded by flowers. Walter Anderson's 'Why do they look at me so?' (426) is the best work we have seen of his. Two local artists send figure-pictures: W. Wardlaw Laing 'La Contadinella' (333) and 'Estella' (92), both good, especially the latter; and John Sinclair, whose 'Autumn Musings' (394) is full of character, and tells its own story.

The landscapes are of a high order. G. Costa's fine landscape of the 'Sbore of the Mediterranean, near Rome,' which was hung out of sight at the Academy, also finds a bad place here for so good a work, no doubt owing to its peculiar tone. Sam. Bough, R.S.A., exhibits two fine landscapes: his Academy picture, 'London from Shooter's Hill' (43), and a splendid work not yet exhibited in London, 'Crosswhaitie Bridge, near Keswick' (157), which is spirited and clever. The scene is viewed during a storm of wind and rain, bending the trees with its force, and sweeping the shrubs and weeds of the river almost to the ground. The clouds are being swept before the storm, and dash round the distant mountains with exquisite reality; the rain makes the pathways a perfect flood, and the horses and men crossing the bridge are full of "go" as they struggle against the storm. J. S. Raven's 'On the Brathy' (48), with its eccentric colouring, but true to nature under some of its varied aspects, and Mark Anthony's 'An Autumnal Evening' (329), with its glowing sunset, are to be commended. Walter Field's 'Ullwell Lane, Dorset' (70) is a good English landscape. H. Clarence White's 'Coming Storm' (28), E. A. Waterlow's 'Land Storm' (the Turner medal landscape, 1873), and his 'A Summer Shower' (66), the most charming "bit" of realistic atmospheric effects in the exhibition; James Wehh's 'Cartbagna' (72), W. L. Wyllie's 'Goodwin Sands' (74), E. Gill's 'Falls of the Clyde, Stonetres, Scotland' (98), G. Chester's 'Wind and Tide' (151), C. E. Johnson's 'First Snow' (215), E. G. Warren's 'In the New Forest' (280), 'A Sunset' by A. Clint, 'The Ins and Outs of a Welsh River,' by F. W. Hulme, 'On the Coast—Evening,' and 'On the Thames, near Medmenham—Moonlight,' by G. F. Teniswood, all add to the interest of the exhibition.

R. P. Richards, a local name, appears in great prominence with two landscapes, 'Diamond Fields' (230) and 'The Sunny Side of the River' (315), both of them excellent works. The first depicts a wide-spreading river—an English one, near to Bolton Abbey, in Yorkshire—that sparkles and gitters in the rays of light that beam upon it from the sun which is struggling to shine through a mass of storm-clouds, and on the hundreds of dewdrops that flash and glisten on the verdure-clad banks of the river. The picture is intensely pleasing. 'The Sunny Side of the River' is, if anything, a finer work, but not quite so attractive. Both pictures add to the

artist's reputation. Another local name, John Finnie, has one landscape, 'Clouds and Sunshine' (60), which does honour to the artist and the town. It is full of clever treatment, broad in idea, boldly followed up. It is evidently a spot in Wales, for Snowdon peeps out in the distance: the sky effects equal anything in the exhibition. H. Moxon Cook's 'Stormy Weather on the North Devon Coast' (11) is a very telling and clever work of a young artist. C. H. Cox exhibits in oils for the first time. He sends two pictures, very realistic, and both are distinguished by fine effects of sky and water: they are 'Crossing the Bar with the Evening Tide' (96), and 'When the Tide and Day both ebb together' (484).

Pictures that tell a story, awaken sympathies, and give subject for thought, abound—indeed, they number much above the usual average in this exhibition. Already we have mentioned one or two. Of new works, those contributed by C. Napier Hemy, 'Thames Barge-Builders' (80) and 'Herring Boats towing into Shields Harbour' (132), are most striking. The former depicts a row of houses on the banks of the Thames, produced with a force of truth and reality quite photographic; but there is mellowness, roundness, and richness, in every line on the canvas. His other picture, equally fine in some respects, is characterized by too great similarity to his past efforts. E. A. Goodall's 'The Rialto, Venice, by Moonlight' (94), is a passage of moonlight effects beautifully rendered. The picture is replete with interesting details and full of *verve*. James Macbeth exhibits two large pictures, 'Apple-blossoms' (81), a foliage study, wanting in subject, and 'At the Zoo' (199), illustrating the visit of two ladies to the aviary avenue of the Gardens. One of the visitors is playing with a cockatoo as it swings from the branches of a tree. The trees and flowering borders of the walk are very cleverly painted, but with a dash that gives an unfinished character to them. No. 343 is a clever work by C. H. Poingdestre, called 'Wind and Rain.' It represents several horses sheltering against a hedge from the storm, which is depicted with wild force. F. A. Bridgman, a young American painter now studying in Paris, sends a sketchy picture, 'The Diligence' (373), after the French school, clever and lively: the horses are well drawn, and the figures on the roof full of humour and animation. The *gendarme* standing against a doorway as the diligence at full speed drives past, is a good study of stolidity and officialism. Miss Alice Havers has a pretty picture, well hung, of a young flower-girl shielding her brother from cold as she sells her violets: it is a sweet bit of figure-painting.

Among works of this description that have been exhibited in the Royal Academy may be mentioned—C. J. Staniland's 'An Emeute in the Sixteenth Century' (53), Jessie Macgregor's 'Orpheus and Eurydice' (130), W. Holyoake's 'Sanctuary' (131), D. W. Wynfield's 'A Visit from the Inquisitors' (145), Keeley Halswelle's 'Letter-writers—Rome' (156), F. F. Marshall's 'Absent without leave' (172), Charles Green's 'May it please your Majesty?' (222), John Faed's, R.A.A., 'The Morning before Flodden' (264), R. W. Macbeth's 'Phyllis on the New-made Hay' (303). There are also examples of P. F. Poole, R.A., 'Firing the Beacon on the appearance of the Spanish Armada off the Coast of Cornwall' (103); W. E. Frost's, R.A., 'Serena found of Savages' (20); John Charlton's 'Intruder' (175), and, by R. Ansdell, R.A., 'Mai and Speichal at Home,' one of the most spirited of his later works. C. H. Garraway, a local artist, exhibits a very good picture, 'Stirring the Porridge' (322), a trifle grey in tone, and missing slightly in character in the principal figure. The children crowding round the boiling porridge, frightened at the steam-clouds, and now and again dashing in their spoons, is lifelike, and depicted with considerable force.

There are several excellent marine-pictures contributed by C. P. Knight, Allan Duncan, J. G. Naisb, H. Macallum, G. S. Walters, T. B. Hardy, J. Mogford, J. Danby, and others.

The portraits exhibited are few. W. W. Oules sends two, 'John Rous, Esq.' (44), and 'P. M. Westlake, Esq.' (326); H. B. Roberts, a

clever portrait-sketch of J. O. Marples, Esq.; W. M. Ridley two, A. W. Lyon, Esq. (147) and 'Mrs. P. Sergeantson' (507A); W. B. Boodle, a rising local portrait-painter, exhibits his Academy picture, 'Edith, daughter of W. H. Nott, Esq.' (365), and two heads—fancy portraits.

The foreign works exhibited are not numerous, but they are in most cases very good. J. Israel's 'Anxious Family' (54), Henri Bource's 'Ruined' (177), J. A. Heyerman's 'The Doctor's Visit' (419), were seen in the Royal Academy. O. Acbenbach sends a splendid work, 'Sta. Lucia en fête,' describing Naples illuminated on a great festival under a moonlit sky. Some fine works from the Paris *Salon*, find many admirers. One by Carrier Belleuse, the sculptor, 'Curiosities' (430), is splendid in colour; the figure of the lady is graceful and easy in *pose*, and the crowd of curiosities wonderfully depicted. M. Salles Wagner's 'Maternal Love' (158) is a fine figure-picture of a mother and child; also 'A Beggar' (232), J. F. Raffaelli, deserves approval. A good landscape by B. A. Lindholm (139) has an indifferent place, though its merits are conspicuous. There are four clever "bits" by A. Oberlander, of Munich; why does this artist devote his time to such *petite sketches*?

The water-colour rooms comprise quite a splendid exhibition in themselves. The leading members of the "Society" and the "Institute" are among the contributors; indeed, it is hard to say who is unrepresented among the principal water-colour painters. The drawings number five hundred and sixty-seven. The more conspicuous pictures are—Sir John Gilbert's 'Hazelmere Mill' (628), L. Haghe's two interiors (622, 635), Birket Foster's 'At the Spring' (746), J. D. Linton's 'Lotus Eaters' (712); a clever work by A. B. Houghton, 'A Faker' (914); Towneley Green's 'The End of the Journey' (681), G. A. Frripp's 'At Sonning, on the Thames' (521), Miss Elizabeth Thompson's 'French Prisoners of War, 1870' and 'Drummers at Drill—Genoa'; J. M. Jopling's 'Rhododendrons' (899), A. Hartland's 'Near Castlebar, County Mayo' (584), and its companion drawing, 'A Turf Bog, County Mayo' (942). Mr. Hartland, a local artist, has made great advances during the last two years. W. L. Kerry exhibits a very fine drawing, full of character, good in colour, and powerful in conception and execution. It is named 'Tyn-y-Coed' (596), and depicts with poetical power and feeling a lovely bit of Welsh scenery. It is the best work this well-known local water-colour painter has sent from his easel. His small drawing, 'The way to Altcar' (644), is clever and bold. John Finnie's 'Sunshine and Showers' (542) is as pretty as it is dashing; the lines are well drawn and the effects are cleverly obtained. His smaller works are all good, especially 'Carnedd Dafydd' (1059).

Local artists appear in great prominence in the water-colour collection; besides Messrs. Kerry, Finnie, and Hartland, already mentioned, W. Collingwood, a member of the Old Society, exhibits two fine drawings. C. W. Girvin, F. Newcombe, H. Freeman, C. H. Cox (a very good drawing, No. 781, 'Entrance to Nelly's Cave'); W. J. Bishop's 'St. Elian's Chapel, Anglesea' (612) is very well drawn; E. Pugh, James Whaite, Thomas Huson—some bold, clever sketches; and H. P. Yates, two careful drawings—all these have contributed works that give considerable interest to the exhibition, and add not a little to the reputation of the artists.

There are several drawings in "black and white," and some etchings; John Tenniel and G. Du Maurier are prominent in the former, and A. Ballin amongst the latter. Two small sketches by I. K. Whalley are not without merit; and a chalk study of 'Sea-birds' by Mrs. Pauline Walker shows considerable talent.

The sculpture exhibited contains some choice works: G. Fontana's 'Juliet' holds the central position, and deserves high commendation; 'Rebekah,' by S. Kitson (a new name), is chaste and refined; a terracotta 'Study' by J. Dalou is clever; and a plaster bust of 'A Young Lady,' by A. Bruce Joy, shows a pretty face. E. Davis's 'Nellie' is full of character, and his 'John Constable, R.A.' a fine bust of the artist.

## ART IN CONTINENTAL STATES.

BERLIN.—The Berlin Academy opened its exhibition on the 6th of September; it remained open until the first of November. The collection comprised 917 oil paintings and water-colour drawings, 106 examples of sculpture, and 44 engravings and lithographs. We hear that 500 works of Art were rejected for want of room, or their demerits. Anyhow, this year's exhibition is far from good. When we see many pictures which have been already exhibited in Berlin and other places, and the indifferent specimens of landscapes and portraits which have found a place upon

the walls of the Academy, we wonder at the kind of canvas which has been rejected. Knaus, for instance, and Vautier, Menzel, Gentz, and other well-known names, are not found in this collection. Whatever reasons there may be for their absence, we can only look upon the matter with regret. A striking circumstance is the few pictures sold: the exhibition has been open more than three weeks at the time of our writing, and there are not forty works sold, and those not at the highest figures. The catalogue begins with Achenbach, who, as usual, has two

very fine landscapes. Franz Adam's well-grouped and impressive picture of the 22nd Division of Foot dealing havoc among the ranks of the French cavalry at Sedan, is the property of the Duke of Saxe-Meiningen. On the whole Germany cannot boast of artists who can represent battle-pieces, if we are to take G. Bleibtreu's Würth and Sedan as examples. Camphausen's life-size portrait of the Emperor William on horseback is a very spirited picture, showing that the artist knows how to draw the horse and its rider. Emil Hünten has two battle-pieces: although not on large canvases the pictures are good. H. von Angeli has a very striking portrait of the Emperor William; but the monarch looks older in his picture than he really is. By the same artist are portraits of the Crown Prince and Princess of Prussia, now well known by the photographs of them sold everywhere: copies of these pictures were exhibited, and no doubt many of our readers may remember seeing them, in the Academy. P. Burneister has a picture of Mary Stuart crossing the Solway in a fishing-boat. This young artist promises something better. Otto von Faber du Faur's 'Friedrich V. von der Pfalz leaving Prague after the Battle of Weissenberg' shows good drawing. A. Flamm's (one of the Düsseldorf school) 'Motive von der Via Appia, Rome,' is a truthful delineation of Roman scenery. Hans Gude's (Carlsruhe) 'Marine' is about the best sea-piece in the whole collection, Achenbach excepted. Rud. Jordan's contribution represents a death-scene wherein peasants offer their heartfelt consolation: a subject well portrayed by the artist. Paul Meyerheim exhibits eight pictures. As they are already partly known, we merely say that the artist proves himself an able delineator of everyday life. Max Michael gives us a girls' school in the Sabine Mountains, and a monk painting an altar-piece for the chapel of his convent: both these subjects are well treated, and evidently in a masterly manner. Ludwig Passini's 'A Procession in Venice' deserves special mention for its skilful execution; also Ed. Steindrück's 'Erl Königs Töchter,' from Goethe's *Erl König*; the grouping is admirable, the attitudes are easy and natural. L. Alma-Tadema has two large pictures, which many regard as gems of the exhibition. One represents a sculptor's room, with a slave turning round a piece of bronze work upon its pedestal for the edification of a group of spectators: the other picture is somewhat similar in subject. In sculpture, G. Kaupert and E. Müller, Ugs. Zannoni and others, exhibit notable works.

Busts in marble of Prince de Bismarck and of the Count de Moltke have just been placed in the Hôtel de Ville, Berlin. They are the work of the sculptor Drake.

CORNEIO.—A magnificent Etruscan vase, in terra-cotta, of high artistic treatment, has, says the *Fédération Artistique*, been recently discovered in this town. Figures of the gods of Greece are painted on its surface, the name of each deity being annexed in Greek text. The name of the painter is given—Eurytheros. The vase also preserves the name of its maker—Ottos.

PARIS.—*French Art and its present Object*.—A season of various and zealous exhibition now draws to its close in Paris. It comprised the ordinary annual fête of Art—the grand Alsace combination of private collections—the *Central Union's* contrast of past and present Art; and, finally, the select display of Sèvres, Gobelins, and Beauvais *chefs-d'œuvre*. With the exception of the Alsace transaction, which arose from a generous purpose having reference to the welfare of certain inhabitants of the alienated province, who sacrificed themselves in remaining true to France, all other parts of these public manifestations had but one unequivocal object in view, namely, to stimulate French Art by the most urgent appeal to renovate itself, in co-operation with manufacture, and meet effectively an unforeseen and most menacing rivalry on the part of England. To this end, the Marquis de Chennevières, the recently appointed director of the *Beaux Arts*, openly and undisguisedly directed his fervid admonitions and seemed to direct his projects—whether in the prodigious undertaking to decorate the *basilica* of St. Geneviève, or the minimum resolve to establish a new pupil for the Roman prize.

To the efforts of a new and private society, the *Union Centrale*, every commendation is due for its resolute determination to carry out this same antagonism to English ambitious organization. This is put clearly by a correspondent of the *Indépendance Belge* in a letter, wherein the opening of this year's exhibition of the society is set forth.

"If," he says, "there is, in very fact, a question in which all Paris is interested, it is indisputably that of maintaining and developing the superiority of French artistic industry. The immense progress realised by the English, in the successive Universal Exhibitions, and in the direction wherein their great inferiority had been recognised, as to taste, elegance, and decorative design—this progress had justly alarmed certain men of highest estimation, who determined to appeal to private onward energy for the maintenance to France of that first rank which, in the rivalries of Art and industry, had for so long a period belonged to her. Such was the origin of the society *Union Centrale*."

A correspondent of the *Chronique des Arts* takes up the topic more

largely, and says:—"For some five-and-twenty years France tranquilly reposed upon a conviction of her artistic superiority to all other nations, and upon the further conviction, equally convenient and dangerous, that the appearance of a rival, by whom it might be wrung from her, was out of the nature of things. It was not proposed to organize the exhibition of 1851 in order to dissipate this beguiling illusion. There were not then wanting parties to placard the reassuring doctrine, that taste in Art was altogether a special gift of nature—a matter of country and climate—and that, consequently, France could not do better than remain unmoved in her quietude.

"This theory, however welcome, and with full accord, in France, was not so fortunate with our neighbours. The English more particularly, set themselves to find out the causes of their inferiority, and came in contact with conclusions wholly different from ours. The result at which they arrived did not, even in France, escape the attention of some men whose authority in Art was unquestionable, and who were not blinded by their patriotic zeal. Thus, for instance, we may read the following notification, in the Count de Laborde's report on the Exhibition of 1851:—

"A general conviction prevailed, that thenceforth the Arts were the most potent auxiliary of industry. Again each nation became resolute to attain, regardless of expense, that agent of our superiority, and, in conclusion, they engaged in this course with the more confirmed confidence from the conviction, that Art, like science, was the common property of mankind, and that they had but to cultivate it with equal, or greater assiduity than France had done, to attain an equal or surpassing result."

In effect, it was soon found that extensive associations were combined throughout England to promote the development of Art; that drawing-schools, libraries, and museums sprang up on all sides; that, in a word, the exhibition of 1851 had imparted an energetic intellectual impulse, which manifested itself in the embodiment of all manner of institutions. Their influence had no tardy manifestation. Thus Mons. P. Mériméc remarks, in his report on the Exhibition of 1862:—

"Since the Universal Exhibition of 1851—nay, even since that of 1855, vast progress has been made throughout the whole of Europe, and although we (in France) have not remained stationary, we cannot yet disguise the fact that the proportions of our progress have diminished—that it even tends to a negative. Even at the moment of our manufacturers' success, it is our duty to remind them that defeat is possible—that it might even be anticipated at no distant future, if, from the present time, they do not make every effort to maintain a supremacy, which wholly depends upon an incessant aim at perfection. English skill more especially, which, in Art-qualification, had been piteously defective in the exhibition of 1851, has, within an interval of ten years, made prodigious advancement, and if it continues to sustain its pace, we might soon find ourselves surpassed. These are warnings not to be disregarded."

Should not this phrase be echoed on our side of the Channel, and our various institutions engaged in this competition be warned to make fresh and forward efforts to sustain the genuine honourable position which, *Aradia judice*, they have achieved.

SYDNEY.—We have received the report of the third annual general meeting of the New South Wales Academy of Art, held at Sydney in the month of June last. It affirms that the efforts of the society during the past year to bring it more prominently into public notice by means of a series of *conversazioni*, and also to supply the Council with funds for the purchase of works of Art, the produce of the colony, proved quite successful. The annual exhibition of paintings, &c., held in April last, "showed a decided advance on the preceding ones. The neighbouring colonies contributed a large number of very meritorious works." The Council offered, "as an additional impetus to exhibitors," a gold medal for the best picture in oils and in water-colours respectively, "but the judges did not consider any of the works exhibited sufficiently meritorious to justify them in awarding this distinction." The report concludes with an outline of the Council's projects for the future, and with an appeal for liberal support on the part of the public, without which a young society like this—one, too, founded in a comparatively new country—cannot reasonably be expected to succeed.—The Parliament of this colony having voted the sum of £500 towards the formation of a picture gallery, the best mode of expending it has been the subject of discussion. At a recent meeting of the Sydney Academy of Arts, a paper by Mr. J. E. Thomas—brother, we believe, of Mr. W. Cave Thomas, the well-known English painter—was read, in which he strongly advocated the expediency of procuring good copies of the works of the most eminent old masters, which are to be had at a comparatively moderate rate. The proposition is worthy of being entertained: on the continent of Europe are many clever copyists, always at work in the principal galleries, either as commissions or as studies. Half-a-dozen such copies might, we are sure, be obtained for the sum voted by the Sydney parliament; and this disposition of the grant is infinitely preferable to the purchase of second or third-class modern paintings.

THE CROSS, IN NATURE AND IN ART:

ITS HISTORY, RAMIFICATIONS, AND VARIOUS ASPECTS.

BY LLEWELLYNN JEWITT, F.S.A.



ONE strikingly beautiful and elegant form is the cross, as the emblem of faith, combined with the circle, the symbol of eternity. This design, varied in every conceivable manner, enters largely into the decorative Art of past ages, as well as that of our own time. Its general form will be easily understood from the examples of ancient Irish crosses here engraved. One of these, which is shown in elevation for the purpose of exhibiting its shape, is from Moone Abbey, county Kildare. The design in the centre of this cross is peculiar, being a kind of cross *patée*, with rude head, hands, and feet; supposed, but I think erroneously, to be a representation of the golden-handed sun. The next (Fig. 279), from

Durrow, King's county, has a pellet, or rather, from its length, a billet, attached to the inner side of the circle in each of the angles;



Fig. 274.

Fig. 275.

while another, the Cross of Monasterboice, county Louth, has these pellets or billets attached to the cross instead of the circle.



Fig. 276.—Killamery, County Kilkenny.



Fig. 277.—Monasterboice, County Louth.

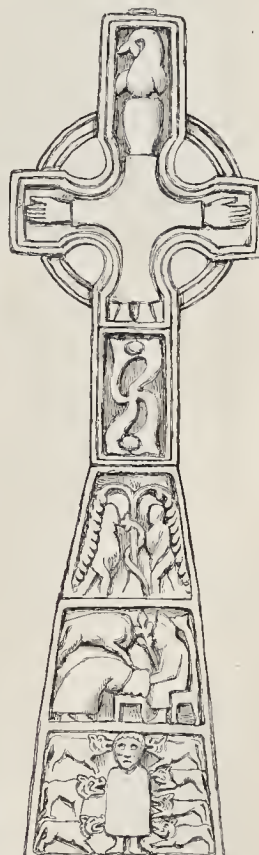


Fig. 278.—Moone Abbey, County Kildare.

It bears a representation of the crucifixion, with the usual characteristics peculiar to Irish sculptured representations, of having the arms inclining downward, instead of being, as usual in other

countries, elevated above the head; the legs are bound to the cross at the ankles by a cord. On these peculiarities, however, it is not needful here to dwell. Those who desire to gain extended

knowledge upon the subject may consult with great advantage Mr. Marcus Keane's "Towers and Temples of Ancient Ireland," a work replete in valuable information, and one of the most important and enlightened contributions to Irish history which has yet appeared. To this work I am indebted for these beautiful illustrations of Irish crosses. Another admirable example is the Cross of Killamery, county Kilkenny (Fig. 276). On this remarkably fine relic is sculptured a unique design—a cross composed of four interlaced serpents to form the main feature on its limbs; the heads being on the transverse limbs, the two tails on the upper, forming a kind of crozier ornament, and those on the lower being elaborately interlaced in a complicated knot.

The same general form of cross and circle is seen on the engraving (Fig. 285) of the head of the fragmentary Cross of

Tuam. On this is represented a crucifixion, the figure bearing on his head the Irish mural crown, of which many examples occur on the ancient sculptures of Ireland; this crown gives the figure an Eastern cast of character. An admirable example of a representation of the crucifix is shown on Fig. 286, which is a figure of bronze. These are supposed by Mr. Keane to be "genuine relics of the ancient Cuthite times, and to represent the Cuthite crucifixion of primeval tradition." A strong similarity is perceptible between these and the next engraving (Fig. 287), which is from Nubia.

The same general character of design is shown on Fig. 283, where it is carried by the second figure as a processional cross. In mediæval times the same design of cross and circle, of every variety of form and of every degree of ornament, entered largely into the decoration of



Fig. 280.



Fig. 279.—Durrrow, King's County.

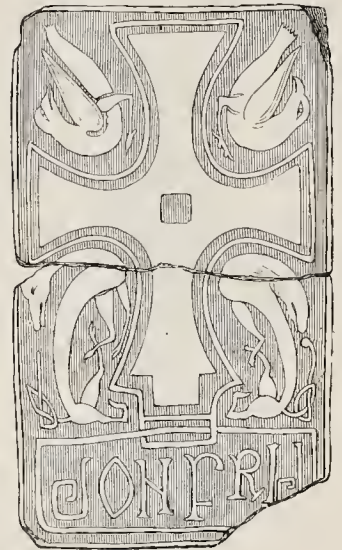


Fig. 281.

sepulchral slabs, and in our own day it is perhaps one of the most appropriate and pretty of bases, so to speak, to work upon for mural purposes.

The "cross-crosslet," or "cross crossed," may be described as a

plain cross crossed at the ends of its limbs; or as four Latin crosses conjoined in the centre (Fig. 290). It is one of the most usual and ancient forms of the cross in heraldry, where it is introduced in every conceivable manner and of every tincture. Sometimes,



Fig. 282.

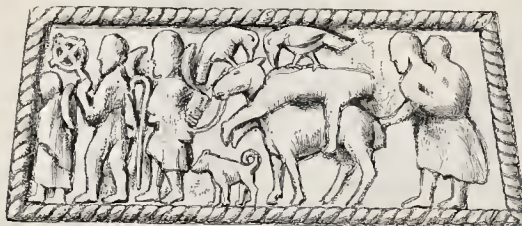


Fig. 283.



Fig. 284.

instead of being crossed at the end of its lower limb, it is pointed; the three upper limbs being crossed (Fig. 291). In this case it is called a crosslet fitted. It is supposed to derive its origin, as are

also some other varieties of fitted crosses, from the staves carried by pilgrims in their journeys, pointed at the foot, and formed with crosses at the head for the convenience of fixing them in the

ground, when they performed their devotions by the wayside. The cross crosslet placed saltirewise, or in the same manner as the St. Andrew's cross, is called a cross Julian, but it is not often used.

The "cross potent," or "crutched cross," is so called from having its extremities formed like the heads of crutches (Fig. 293). It may, however, be best described as formed of the cross *tau* four times

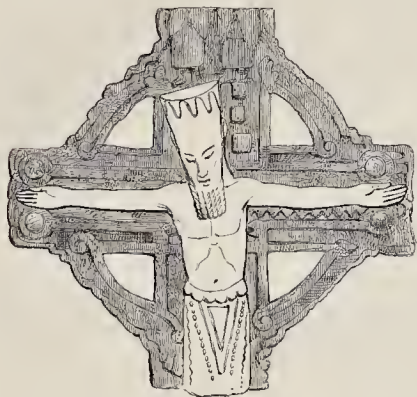


Fig. 285.—Cross of Tuam.

repeated and conjoined in the centre. The name "potent" signifies a crutch or walking-staff:—

"Joke sone after a potent and spectacle  
Be not ashamed to take hem to thyn ease."—LYDGATE.

"So olde she was, that she ne went  
Afoot, but it were by potent."—CHAUCER.

Although formed of crutches or potents, however, this cross is not the symbol of a decrepit or feeble Christian, but of one possessed of strong faith in the power and virtue of the cross, and who leans upon and looks to it for support. Like the crosslet and others, it is sometimes pointed, or fitted on its lower limb, and has, undoubtedly, been so pointed from having been carried as a pilgrim's



Fig. 287.—Sculpture of a Crucifixion, from Nubia.

staff. The cross potent between four Greek crosses is the ensign of Jerusalem.

Sometimes the cross potent is quadrated—that is, it has a square in its centre, as in the arms of the see of Lichfield, which are (Fig. 295) a cross potent quadrated between four crosses patée. This, which is often called "St. Cuthbert's cross," is one of the most ancient forms of cross, and is met with in many early examples of sculpture in our own country. One curious example is

shown on Fig. 299—a Saxon slab with HILDITHRYTH in Runes, and  $\text{A} \Omega$  between the upper limbs. Sometimes this cross is voided, or pierced, in the centre. When placed close together, limb to limb, a diaper of this cross intermixed with lesser

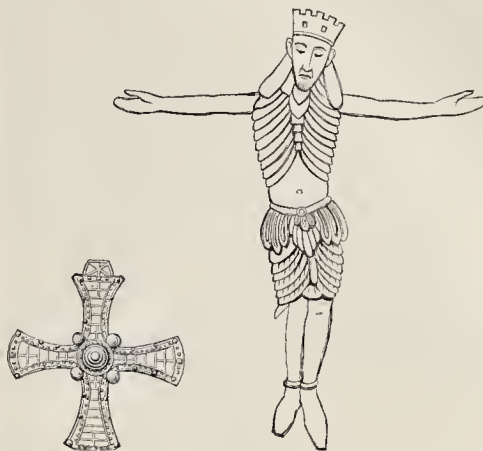


Fig. 289.

Fig. 286.—Irish Crucifixion of Bronze.

Greek crosses is easily produced, and, for artistic purposes, with good and rich effect. For enamel or textile decoration this groundwork may be made to have a striking and peculiarly brilliant appearance. A singular example occurs on Fig. 297, where a



Fig. 288.

Roman sepulchral stone has been utilised by the Anglo-Saxons, and this identical cross carved on its edge.

The "cross pommée," "pomelle," "pommettée," or "bourdonée," has each of its limbs terminating in a knob or pomel like the bourdon or pilgrim's staff. By some heraldic writers it is

affirmed to symbolise a fruitful champion of the cross, through the terminations being like apples, from which one of its names is derived.

A cross, somewhat allied to this, is frequently met with in early sculpture, and is shown on Figs. 288 and 296. It consists of a

circle in the centre and a semicircle terminating each limb. Sometimes these segments are cut off by the surrounding line of the square, or shield, but in other instances the cross remains complete in itself. A curious illustration of a somewhat analogous form is given on the next figure (Fig. 298).

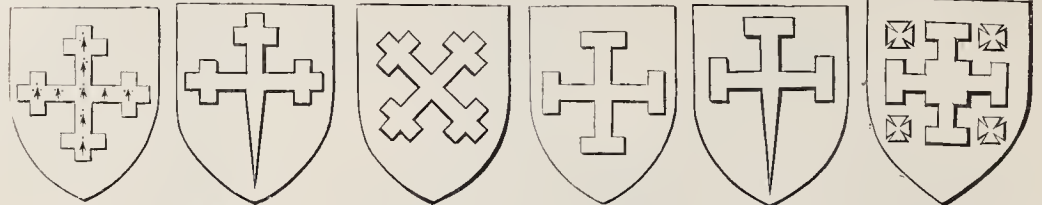


Fig. 290.—Cross-cosslet.

Fig. 291.—Cross-cosslet fitched.

Fig. 292.—Cross-cosslet in saltier.

Fig. 293.—Cross potent.

Fig. 294.—Cross potent fitched.

Fig. 295.—Cross potent quadrated.

The "cross botoné," or "crux nodulata, or "cross treflée," has, as its Latin name implies, each of its limbs terminated with a trefoil. It is found on a shield on the Bayeux tapestry, and in heraldry has been in use certainly from the early part of the thirteenth century, if not before that time. Symbolically it is said that, as

trefails, its terminations represent the Trinity; and, as buds, the budding virtues of a young champion of the Christian religion. An excellent example of the use of this form of the cross in the thirteenth century is given on Fig. 313, from an illuminated MS. of that period.\* It represents a group of knights, wearing sugar-loaf

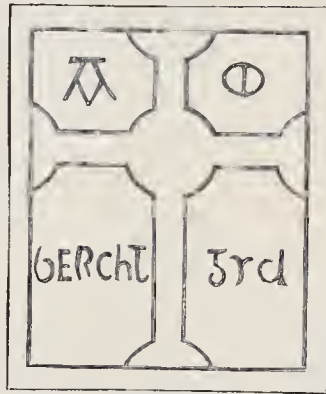


Fig. 296.



Fig. 297.

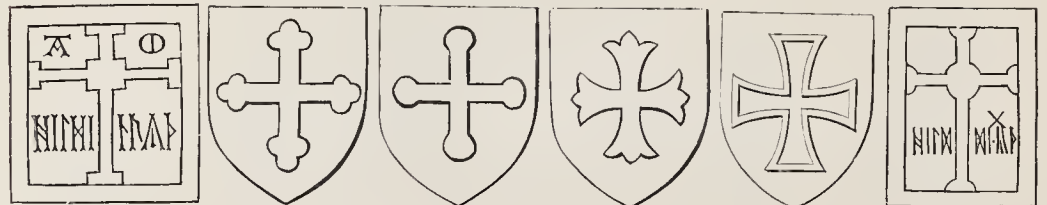


Fig. 298.

or conical helms, on the face of which is the very cross I am now describing—the cross botoné or treflée; while the banner and the kite-shaped shield each bear the plain cross of St. George. In Fig. 311 the same cross is borne in the hand and also on the paten.

The "cross fleury," "flory," or "florette," has its limbs each

terminating in a trefoil of a different and more expanded character—more of the form of the fleur-de-lis (Fig. 317). It is from the expanded state of the trefails (which in the cross botonée are said to be buds), that it is supposed to symbolise a more matured soldier of the Cross, whose achievements had been seen flourish-



Figs. 299 to 304.

ing in the field of Christian chivalry. This cross and the cross patonce were borne by some of our Anglo-Saxon sovereigns.

The "cross patonce" is of much the same character as the cross fleury, only that instead of the trefails springing from the straight

sides of the arms, the limbs curve gradually from their junction to the extremities. It occurs on the seal of William de Vesci, 1220.

\* This illustration and the others subsequently referred to will appear in the next chapter.



## THE GREEN VAULTS OF DRESDEN: THEIR VALUE AS ART-TEACHERS.

BY PROFESSOR LOUIS GRUNER.

## PART IV.—THE FOURTH ROOM, CALLED THE SILBERZIMMER, OR PLATE-ROOM.



HIS room, although painted green, is, however, not that which gave the appellation to the whole apartment; the original "Green room" is the next, or fifth, room, which has long since been gorgeously decorated in colours, gilding, and with mirrors. This fourth room contains one of the largest collections of vessels of pure gold, silver-gilt, mother-of-pearl, and ruby glass. Since their production or acquisition down to the present time, the majority of this precious ware has formed the ornament of the buffet whenever, on state occasions in and out of Saxony, in Poland, and at Frankfort-on-the-Maine at the crowning of the German emperors, the sovereigns of Saxony displayed their taste and wealth.

It would be next to impossible to name all the prominent objects with which this room is filled; besides, it would be wear-

objects most admired are the work of artists of those two towns. The vessels are produced by casting, embossing, and chasing, or chiseling. Embossing, that is, driving out the flat surface by means of hammers, was preferred to the other methods, for it not only required a smaller quantity of metal, but still more, because it admitted a higher finish without the help of the chisel. In later times a good deal of the ornament was pressed, not, however, without losing in spirit and variety.

But now to turn to the objects themselves. We begin with a large heraldic lion, boldly striding forward, in his right claw the imperial globe, the left holding a shield with the arms of Thuringia: the lion is of silver-gilt, is crowned, and measures in height 2 feet 3 inches. On the sides of the lion two large goblets are placed, the body, or cup, of which widens towards the top, and is formed not unlike a pineapple, although it has also been interpreted as a bunch of grapes, which has the more probability as



The Gem of Emperor Augustus, set by Dinglinger.



Ivory Cup. School of Michel Angelo.

some to the reader; we therefore limit our description to the rarest or most interesting works, of many of which, we are sorry to confess, the names of the makers and artists are not known. The perfection of execution and purity of taste which characterize all the objects executed during the sixteenth and seventeenth centuries at Augsburg and Nürnberg, have led to the belief that no small number of them are the work of Italian artists; but in the same manner as German drawings, discovered in Paris, have shown that the armours of state of the French and German princes were German productions, so it is here proved that the

1874.

winedressers form the foot of the cup, the summit of the lid being adorned with a nosegay. Both goblets are silver-gilt, and are coloured in part. Next to these stands a large cup with lid, the work of Daniel Kellerthaler, *baroque* but quaint; both the ewer and the *plateau* for rosewater belonging to it are illustrated with the fable of Apollo and Marsyas. The lid of the ewer is worth particular notice; it is crowned with the figure of Midas, who has already received his fatal head-dress; he is in the act of leaping from his seat, perhaps because he has just been made aware of the growth of his ears. What may be the relation between him

4 5

and the fighting wild and tame animals with which the body of the cup is covered is not clear, but the embossed work is done with great skill and spirit; worthy of note is the foot on which winged genii, fish-tailed, alternate with wreaths of flowers, ending in four arabesques in open-work. The basin belonging to this cup measures, in its larger diameter, 2 feet 7 inches; it represents King Midas sitting at the foot of a tree, listening attentively to the tunes of Apollo, who is standing with Marsyas before him, the Muses and other figures surrounding the competitors. Groups of children, embossed in the flattest relief, fill the rim of the basin, while cast-figures of heathen deities and Cupids stand out beyond the border. Kellertaler finished this cup in 1729. The principal work, however, and in a certain sense the principal goldsmith's work of the whole room, is by the same artist; its detailed description would fill a whole volume: it is the baptismal font of the royal family, and was probably used for the first time in the year 1715, when the seventh child of the Elector Johann George I. and Magdalena Sybilla was christened, but which is still in use at every christening in the royal family. The shape of this *plateau* is peculiar: three large discs in silver surround a fourth of similar form; they are joined to three smaller shields of hexagon shape, also in plain silver, which are supported by angels in full relief, cast and chased. On the larger medallions scenes from the Old Testament, relative to baptism, are worked with the hammer, and on the smaller ones similar compositions, taken from the Gospels, are introduced; a broad rim in silver-gilt encloses the larger discs, in the centre of the border small shields with scenes from the Scriptures are executed in silver. All this is embossed with great art, and is of perfect drawing. Besides the angels already mentioned, there are six more near the centre, the subject of which represents the Holy Trinity. These are also in full relief, and point out where the feet of the ewer have to stand. Such an ewer is shown; it is of good work, and represents the baptism of Christ, but it does not belong to this *plateau*.

A third salver, or rosewater dish, is the work of Andreas Thillott, a most skilful goldsmith of Augsburg (born in 1654, died at the age of eighty in the same town); this basin is embossed and in high relief, with a march of Bacchus; and in the raised centre the abandoned Ariadne is seen. This fine work has the name of the artist, and the year 1714.

Among the objects lately added to the collection is a large ewer and lid, formerly belonging to the treasury of the copperworks at Grünberg. The lid is surmounted by the figure of a melter; his white dress is of frosted silver, but the face, hands, and apron are painted in enamel: he rests with his right hand on a shield bearing the electoral arms, while the left holds a miner's fork. The drum of the vessel is enriched with medallions showing the process of melting the copper, in beautifully executed relief, between which graceful arabesques with children are introduced: several legends in prose and verse indicate the use of the cup. As a peculiar feature the busts of Bacchus and Venus must be mentioned, which are placed on the reverse of the base: this is in silver, while all the rest of the cup is gilt. The artist of this fine work is unknown; there is only a monogram to

be found, the letters F. and <sup>P.</sup>/<sub>W.</sub> The size is 2 feet 1 inch, and the date 1625.

Among the most attractive, and at the same time the most valuable objects, are a number of vessels of pure gold: they consist principally of a Danish *oliphant*, or drinking-horn, a communion chalice, a Russian *kofschik*, also for drinking, and a Roman *patena*. The drinking-horn was probably brought to Saxony by the Electress Magdalena Sybilla, as it is inscribed with her initials, M. S., and 1650. It is one of the most remarkable works for the delicacy of the modelling, enamelling, and jewellery; its production is attributed to Kaspar Herbach, known under the name of "Kunst Kaspar," who lived as court-jeweller in Copenhagen at that time. This horn came to the court of Dresden with the treasures from Merseburg-Weisenfels at the extinguishing of that ducal line; its length is 1 foot 6 inches, and it is divided into nine zones, which are alternately adorned with scriptural, allegorical, and mythological figures, and single figures. The range nearest to the opening shows four subjects of violent death, viz. David slaying Goliath, Jaël and Sisera, Judith and Holofernes, and the Decapitation of John the Baptist; they are painted in enamel, on white ground, bear inscriptions, and are placed on cartouches. Strange is the mixing of sacred and profane subjects as here exemplified, for on the second row Venus is seen and Diana, the former sitting in her chariot drawn by doves, the other also in a chariot drawn by two maidens. Similar subjects are on the following zones; for instance, the Christian Virtues and other figures, until the series is closed by Pluto, again in a chariot drawn by fiery dragons; after which a diminutive group of Cupid and Psyche closes the whole, being the ornament of the pommel. All these small figures are cut out of gold, richly painted, and riveted to golden bands, which are fastened to the granulated tube. The divisions

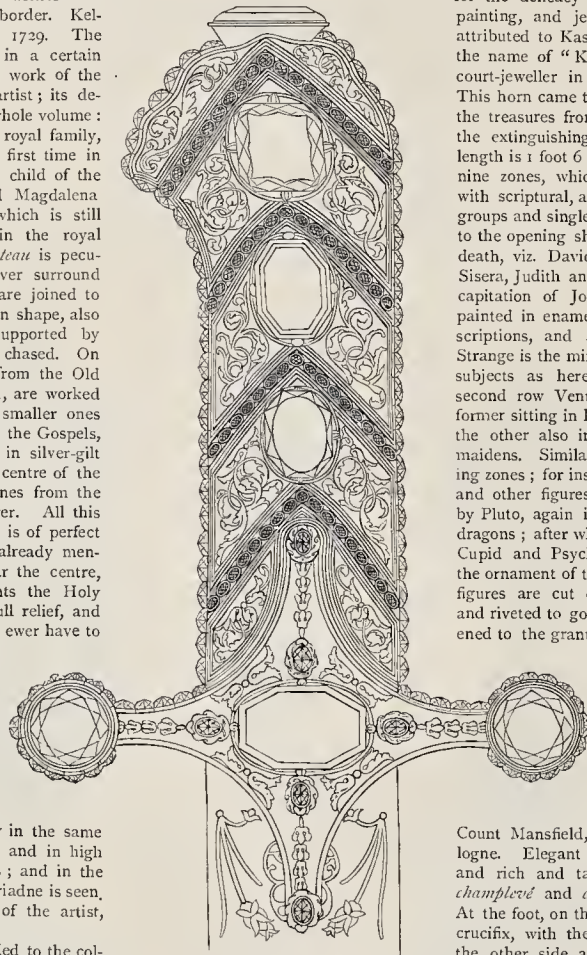
between the groups and single figures, in horizontal line round the horn, are formed by small crowns studded with jewels.

The second *chef d'œuvre* is the communion-chalice of Eberhard

Count Mansfield, Prince Archbishop of Cologne. Elegant is the form of the whole, and rich and tasteful are the enamels in *champlevé* and *cloisonné*, flat and in relief. At the foot, on the front, is a small beautiful crucifix, with the Virgin and St. John; on the other side are the arms of Mansfield. This chalice is commonly attributed to Benvenuto Cellini, and certainly the workmanship is exquisite; any one who wishes to

see a perfect representation of it, will find at the Kensington Museum a highly-finished drawing in colour and gold, where it is exhibited with several other drawings from objects in the Green Vaults.

Somewhat similar to this chalice, and of the same date, is a small *burette* for consecrated wine, marked with the letter V for *vinum*: it is very rich in precious stones. The vessel, of Russian workmanship, with the Russian eagle in *niello* at the bottom of the bowl, has at the handle and at the spout elegant scrolls worked in gold and *niello*, intermixed with some engraved branches; handle and spout are enriched with sapphires. A long



Handle to a Sword of the Sixteenth Century.

inscription in the Slavish language gives the history of the vessel, and the year when Peter the Great presented it to Augustus II. —1708; the vessel itself was made at Palozk in 1696.

There remains the *patera* to be described; it is likewise of pure gold, and very heavy. It experienced strange vicissitudes before it reached the Dresden treasury. Little is known of its origin, but at not too remote a time it belonged to the celebrated Chancellor Augustus Kaesembrot, called "Olmützer," who died in 1513 as private secretary to King Ladislaus of Hungary, and Provost of Olmütz. With Conrad Celtes he was at the head of the learned brotherhood who had made it the problem of their lives to restore science within the region of the Danube. Olmützer presented the *patera* to that society, who, for safety's sake, deposited it in the treasury of the Metropolitan Church at Olmütz. At the sacking of that town it fell into the hands of the Tartars, and after the fall of Asow into those of Russian Jews, who were just on the point of melting it down when Count Wolfgang Dietrich von Beuchlingen, the Chancellor of Poland, rescued it, and bought it for his master, Augustus II. The *patera* measures 7 inches in diameter, and contains twenty-two Roman imperial coins (of which some are cast); each medal is surrounded by a wreath of laurel, and all are entwined by ribbons; they are set in such a



Amber Cup of the Sixteenth Century.

manner that their reverse is seen on the outside, where they are also surrounded by tasteful classic arabesques. In the centre of the inside a winged genius reclines on a richly ornamented postament; his right hand is stretched towards a basket filled with grapes and other fruit, while the left holds a plant which is not clearly defined; round this genius, which is much in the style of Sperandio, the inscription "Genio - libero - Q - Patri" is to be read, and on the back is engraved "Aug. Olom. Sibi et Gratae Posteritati M. D. VIII." Another long inscription, intelligible only to the initiated, is engraved on the outside; it begins "Phoebigenum Sacrata Cohors et Mysticus Ordo Hac Patera Bacchi Munera Larga Feranti," &c. &c. Below the genius a *caduceus* is engraved, and under the inscription, on the outside, are the arms of Olmützer. This *patera* has been the subject of many researches and learned dissertations.

Of uncommon beauty is a clock which, by its pleasing shape and great lustre, attracts the attention of the visitor. It has a horizontal dial with a double sphere, the inner one marking the quarters of the hour in figures set in rubies; the outer circle is divided into twelve hours, set in emeralds; a richly embossed and tastefully ornamented octagon case, open at four of its sides to

show the mechanism of the clock, has at its narrow sides four allegorical figures, and Minerva standing on a ball representing the moon and her phases. The clock is the work of Jacob Streller, of Nürnberg, and the date about the beginning of the last century.

Among the objects of massive gold, four beakers must be mentioned, which the Elector Giov. George I. gave to his four sons, George, Augustus, Christian, and Moritz, when he presented them with the dukedoms, with the injunction that whenever the one or the other of the side-branches should become extinct, the beakers,



Crystal Mirror of the Benvenuto Style.

with the dukedom, were to be restored to the elector. These vessels are marked with the monograms of the newly-created dukes; so George, who afterwards became elector, had **GH** for mark; the second, who received Weissenfels, has the mark **WH**; the third, Prince Christian **CH** received Merseburg; and the fourth, Moritz, **MH** received Zeitz (the H in this monogram standing for Herzog, duke). In the year 1718 the branch of Zeitz was extinct; the line of Weissenfels followed in 1738; in 1746 Merseburg had the same destiny; while George came to the throne

under the name of Johann George II. These cups, of which each is worth £200 in gold, although plain in their form, are inside and outside richly covered with early Saxon gold coins; and even the three small balls which serve for feet are embellished in the same manner. Each of these vessels has, besides the monogram, an inscription relative to the Reformation, and each lid is adorned with the large medal of George I., showing him on horseback, and bearing the legend "Pro lege et Grege," 1619. The inside of the lid contains the full title of the elector.

Worth notice is a hunting-cup, the work of the Berlin jeweller Irmingier; it is rich in enamel-painting and heavy in gold; its measure is 1 foot 3 inches; the arms of Saxony and of Merseburg are introduced, with three interlaced C's, each shield surmounted with a ducal crown. Between these, three heads of Diana, boldly standing out in full relief, painted in enamel, and resting on ornamented brackets with attributes of the chase; the rest of the body of the cup, which is in the form of an egg, is richly painted in a somewhat *baroque* style in enamel, on white ground, and translucent. The lid, which crowns an equestrian statue in Roman costume, has (to correspond with the three heads of Diana) three favourite dogs, and between them small cartouches, with children playing, painted also on white ground; the foot of the cup is formed by a stag in the act of being pulled down by a hound.

Particular interest will always be arrested by a large crystal mirror, set in the richest kind of frame, which is of silver-gilt measuring 3 feet 10 inches by 2 feet 8 inches. The artist of this splendid work is not known, but the conjecture that there was more than one goldsmith engaged upon this frame gains in strength on examination, and it seems very probable that so celebrated an artist as Jamnitzer executed the better part, as he was employed by the Art-loving Emperor Rudolph II., to whom the mirror belonged. Wenzel Jamnitzer died at Nürnberg in 1585. He has often been called Jamitzer, but the name which is written on his tombstone in the St. Johannis churchyard, at Nürnberg, for which Jamnitzer himself gave the design, is spelt in the former way. It is very probable that his son, or nephew, Christopher, put the last hand to this work in 1592, the date of which is written at the end of the moral sentence on the back of the cover of the crystal. The mirror itself is small; it is covered with a removable shield, on the reverse of which a long inscription, translated from Galienus, is painted behind a glass-plate; it begins, "Galienus in oratione Suavor. ad Artes. Cap. Quinto;" the German sentence begins, "O Mensch besichst du deine gestalt im Spiegel Klar," &c. &c., and ends with "Amen 1592." This frame is an astonishing combination of casting, chiselling, and embossing; it is called the work of an artist of Prague, and it is further stated that the mirror was used for alchymistic purposes; but the arguments for this supposition are so futile that we omit them. The figure of an armed warrior, by chance the Emperor Rudolph himself, has immediately under his feet a small disc, filled with the glass-painting of a German motto, the zodiac, and the view of a town; lower down, the German imperial eagle spreads its wings, which are covered with numberless small arms of all the German princes and principalities, while the centre of the eagle presents a crucifix, a large number of single glass medallions, with arms of foreign sovereigns and countries; scriptural and mythological subjects are distributed all over the frame. There are many figures in armour, on foot and on horseback, on both sides of the eagle and the mirror; but the principal beauty is below the mirror: there the goddess presiding over matrimony rests upon a raised throne, her arms bearing chains, which tie a young couple sitting at her feet; other figures, representing Charity, Prudence, Faith and Law, are at their sides, and the words "Pax" and "Respublica" are engraved under the newly-married pair, the interior of a temple forming in the flattest relief the ground to these figures. Of the same beauty of composition and execution is the Judgment of Paris, at the foot of the frame, with a landscape for the back. All these figures are exquisitely chiselled and in full relief. On the cover of the crystal, also in silver-gilt, Fame is seen in the clouds; under her Chronos rests upon the globe, which weighs heavily on an old man stretched under it, with the

word "Mendatia." Near him, to his right and left, are placed the destroyers of all happiness, Voluptas and Furor. The cover has also a rich and fantastic landscape as its background; this is engraved and the figures embossed.

A valuable work of Jamnitzer's is a reliquary in form of a monument; its dimensions are 1 foot 7½ inches in height by 1 foot 8½ inches in breadth. The lower part, a Doric portico, has its front divided into five parts, of which three are projecting portals with deep niches, enshrining representations of the three principal Christian virtues, in full relief, and composed of gold and silver, the two other compartments being filled with baldachins over flat statues of German emperors in enamel, and allegorical figures and arabesques; the narrow sides have a similar arrangement, viz. two niches and one recess; the back corresponds with the front. The upper part, or roof, is less classical; a rich ornamentation of gold, laid on white silk, encircles on each side a recumbent allegorical female figure embossed in silver; and on the summit another and larger female figure of great beauty is stretched over a bed of minerals, surrounded by all sorts of small animals and insects, in which Jamnitzer excelled. These, as well as the larger figure, who holds a sceptre and has some gold ornaments, are of silver. The interior of this precious casket is not less richly embellished. Ten small drawers, of which each has its particular spring, without which it cannot be opened, contain all sorts of costly knick-knacks, and the inside of the roof is rich in enamel-paintings and gems; the whole is a masterpiece which Jamnitzer finished in the year 1565.

Drinking-vessels, ewers, and goblets, with and without mechanism, are to be met with in every similar collection. There is a large number of these here of every description, some of the most extraordinary of which must be mentioned. A group of St. George fighting the dragon, is said to be the work of one of the Jamnitizers; and an elephant, with the howdah and a turret upon his back filled with warriors, a larger figure sitting on the neck of the elephant, strangely enough in the costume of the seventeenth century. Remarkably well executed is a group of a centaur carrying a nymph; it is the work of C. Werner, of Nürnberg, who died in the middle of the sixteenth century; this group is of silver, with some exquisite ornaments in gold and translucent enamelling. As it was the custom of the time to introduce all sorts of contrivances and surprises, so this group is at the same time a drinking-vessel, and a clock with a double movement; the first sets the figures in motion and moves their eyes; the second, when wound up, makes one of the four accompanying dogs leap towards the centaur, and the centaur itself shoots arrows from his bow at the guests, these having been first handed to him out of his quiver by the company. The guest who was struck by the arrow had to drink a certain quantity of wine. In front of the pedestal which holds the clockwork a dial is placed.

Very beautiful is a large basin inlaid with mother-of-pearl, the large border of which, of silver-gilt, is chiselled with most elegant arabesques, from which six busts of classic kings and queens project in full relief. This is one of those works usually attributed to Benvenuto Cellini; on account, however, of the human figures which are mixed with the arabesques, we cannot be of the same opinion; but an Italian, or rather a classic original, has doubtless influenced the artist. Of equal beauty is the ewer belonging to this basin, of which a woodcut is given; it is composed of mother-of-pearl and silver-gilt.

The wine-coolers and cisterns, of which several are preserved in this room, are remarkable on account of their large size measuring between the handles 3 feet 1 inch, the cistern in proportion: they were made for Augustus II.

Among the rarities of this room are justly counted more than a hundred objects in opal and ruby glass, the production of the celebrated inventor of the latter, Johann Kunkel von Löwenstern (1630-1702).

There are many other objects in this room quite deserving of notice, but we have only space to point out further a fine piece of buhl-work; it decorates the stand of a clock which Madame de Pompadour presented to Augustus III., King of Poland and Elector of Saxony: the maker was St. Martin, of Paris.

## THE TRANSFORMATION OF THE BRITISH FACE.\*

By G. A. SIMCOX, M.A.



DIFFERENT type, but equally plebeian, is to be found in another member of bluff King Harry's court, of more dignity than Sommers; to say nothing of other promotion, he was knighted—Sir Charles Wingfield, as he stands before us in Holbein's drawing, with the round, coarse bullet-head, and bull-neck showing above the

collar of the doublet, looks like a very ignoble Hercules: the resemblance lies in the short hair, which curls unmistakably, though cropped to stubble; in the broad, retreating forehead, with marked angles at the temples, and in the disposition of the cheeks and jaws; though of course no Hercules could conceivably have such a snub nose or such a loose and fleshy mouth. It is not an absolutely ungentlemanly face, it is redeemed by the alertness and uprightness of the eyes, but it might as well be the face of a ploughman or a butcher.

On the other hand, the noble type that we traced in the earliest MS. reappears with singularly little change in Holler's magnificent print of Challoner, after Holbein; the only difference is that the forehead is possibly lower, and certainly squarer at the top, so that the hair is no longer naturally arranged in heavy locks, parted down the middle.

This type stands nearly alone: even among the aristocracy it is commoner to meet with faces like Humphrey Stafford, the unlucky Duke of Buckingham, with a large, loose, flaccid, puzzled face—just the man to put his trust in fortune-tellers. The bony framework looks as if the face had been meant to be strong, but the laxity of fibre in the covering makes it weak; the wistful uncertainty of the eyes is allied to humility, but the firm lines of the mouth show the pride of position, if not the pride of race. There is another kind of pride in the well-known face of Wolsey, where the insolence of the fat, puffy lips and chin, the truculent fold of the solid cheek, and the contemptuous curl of the nostril, are curiously contrasted by the real loftiness of the brow and the intelligence of the eye. In fact, the pride is the pride of superior knowledge and serviceableness, reinforced by scorn for those whose rank gave them courage to grumble at the influence which a better man of business had conquered and was not ashamed to display. In the portraits of Guildford and Southampton, who lived through the worst of Henry's reign, the pride of Wolsey is repeated in an exaggerated form, and deepened into cruelty, while the self-complacency and eagerness have disappeared; the features are lined and furrowed over by unnumbered mean anxieties, and they are inflated by the mean triumph of having survived to be formidable. Anxiety of some kind is a common note of the aristocracy under the first two Tudors, as might be expected under a government which thought it necessary and justifiable to punish disaffection upon moral evidence. The first Earl of Derby, of the house of Stanley, is a traitor, not by choice but by circumstances. There is a denying look in the eyes, behind which there is a network of puckers—a trait that becomes decidedly more common when we come to the period of Elizabeth, though there it is associated with hesitations that have gone before decision; whereas the Earl of Derby looks haunted by the consciousness of a decision still to come. The celebrated "Jockey of Norfolk," according to the Strawberry Hill portrait, is decidedly plain, and one might say weak, but remarkable for a frank recognition of the claims of his position, a gracious submission to hopeless ruin. The Arundel portrait, at least in the engraving, looks as if it had been modernised; neither has the eagle nose of the victor of Flodden. In his face there is plenty of resolution, but little heroism; in fact the features would require little change to be compatible with downright skulking. As it is, we can trace the depressing effect of his later career in the con-

trast between the portraits of the Earl of Surrey and the Duke of Norfolk. The latter is downcast all over, the corners of the mouth are drawn down, and the corners of the eyes and the cheeks are fallen in so far that it is a wonder that the long thin lips are so firmly set still.

It is instructive to compare this portrait of a secular statesman with that of an ecclesiastical statesman, Fox, Bishop of Winchester, better known as the founder of Corpus Christi College, Oxford, and the director of Lady Margaret, Henry's sister, than as a leading member of the Privy Council under Henrys VII. and VIII., till his failing health made it graceful for him to retire before the young energy of his *protégé*, Wolsey. Even for the period the face is very long, and the forehead is only a small part of the length. There is the same combination, as in Norfolk's face, of the maximum of determination with the minimum of self-assertion; but there is a refinement and abstraction and serenity in the prelate's which there is not in the peer's; the features are so rigid as to be almost grim, and so calm as to be almost gentle. We shall be disappointed if we look for ideal repose or elevation in the melancholy visage of Henry, Earl of Surrey; there is a halo of romance round his name, because he was the first man of rank who showed a feeling and capacity for literature, and because a conjuror is said to have practised upon his curiosity about a child whom he played at being in love with, and because he was the last personage to be sacrificed to the jealous irritability of Henry VIII. When we turn to his portraits we see what was the real nature which furnished forth this life. What strikes



Wyatt.

one most in the face is the combination of power and aimlessness, strong desires and uncertain objects. The mouth is very characteristic, almost ghoulish; the lips, without being thick, protrude; and though there is a deep dimple at the chin, there is no indentation at all where the lips leave off and the hollow cheeks begin;

\* Continued from page 314.

there is a fretful impatience about the short, full nostril, and the eye is used to the alternative of staring into vacancy or fixing upon trifles. If it were not for the remains of great animal buoyancy and the presence of strong vitality, one would be tempted to call the face consumptive. Wyatt, the other poet of the period, is



Agnes Tilney.

perhaps less disappointing; without being of a very high type, the features have really the stamp of a kind of inspiration upon them; the face is very broad and flat, the nose is thin and nearly straight, but the nostrils are wide and slant, if anything, upwards, as if the tip of the nose had been sliced off; the eyes are a little bloated, and the high, bald forehead slopes unmistakably back. In general, it may be said that a high, straight forehead is more indicative of a high general level of culture than of the special quality of the mind of an individual, the size of the brain probably depending in some measure upon the amount of inherited knowledge, while the ability of the individual shows itself in other ways. The very singular head of Linacre, who did much to introduce both Greek and Natural Science into England, is a very good illustration of this. The strongest sign of intelligence is the long, inquisitive nose, and the sceptical, incredulous front of the under lip; *au reste*, the face is lean, and one would think narrow, though, as usual, the space from nose to ear is longer than is common now.

The women of the period were conspicuously homely, as might be expected: for there was never a time when their life was so purely domestic, though here and there a girl was taught Latin and Greek, like More's daughters or Lady Jane Grey, who, by the way, has something cat-like in her face: it seems to centre curiously at the prim, sweet mouth. There is no doubt of the sweetness and composure, and there are traces, too, of a rapture of thought; but in the best portraits is something of obstinacy and sharpness underneath. In earlier portraits, like Agnes Tilney, the second wife of the Duke of Norfolk, we get a reminiscence of the fifteenth century in the full curve of the cheeks, widening from the temples, and the full innocent eyes and the short lips and chin, which are almost infantile and quite devout, although there is an unpleasant suggestion of exactingness in the hard line behind the nostril. Another reminiscence of the

Middle Ages is the gracious, liquid face of Lady Sheffield; but perhaps the flower of Holbein's somewhat graceless flock is Lady Parker, whose face has all the simple gravity and comeliness and rectitude of one of Mr. Trollope's heroines; the oval of the face is very pure, though rather short, the only thing which is not modern is the strength and thickness of the upper part of the nose. Few of Henry's queens were beautiful: Jane Seymour, with whom, upon the whole, he got on best, has as much comeliness as is compatible with a somewhat *horse-like* face. The nose is full and sub-aquiline; the eye and mouth betray a rather smug self-satisfaction; the upper lip slants in, not because she was toothless, but because the corners are drawn up so demurely and the lower lip, which is naturally thin, is turned out a little, because she is resolved to look sweet. Anne Boleyn has the face of a soubrette; the eyes lie far below the brow, but they are not sunken; the upper lids are swollen and the nose is mean; the eyes are liquid and promise obedience with a frank gaiety, as if the owner found very strange things natural; there is no pride upon the upper lip, great pouting power on the under. Lady Audley's face is of the same type, but the gaiety has passed into effrontery, and the under lip is thinner. But decidedly the commonest type is the somewhat heavy country-matron, the Lady Bountiful, of whom Lady Elizabeth Russell is perhaps the most lady-like, and therefore not the most characteristic specimen. The progress of civilization in Elizabeth's reign told in favour of women in two ways; people became more gregarious, and so ladies had more opportunity of showing each other their finery, and even a lady who stayed at home became a hostess as well as a housekeeper; there was little change in the strictness with which girls were brought up, and perhaps this accounts for an odd mixture of severity and voluptuousness that we find on the face of many matrons of the period—they were taking their own pastime while they were inflicting the severe discipline they had passed through. Lady Throckmorton



Lady Throckmorton.

is not the worst example of this because she is rather *passée*, though still what might pass for a fine woman, with rather a high nose and high cheek-bones, with full cheeks, and lips rather thin than sour. Sidney's sister, Pembroke's mother, is more regularly beautiful: it is nearly as imperial as a purely English face can be,

though there is a little weariness in the look of serene supremacy, and perhaps a little touch of dissoluteness—a casting away of every yoke that lay upon the mind, in the hard smile on the ripe lips, and the cheeks which are a thought too full.

Of Sidney himself it is harder to speak; Jonson admired him



Leicester.

too much to repeat a wanton slander, and though he cannot have seen him, the fact that he told Drummond that Sidney's face was really covered with pimples, is almost enough to make us uncomfortable when we look at the portrait of Astrophel which satisfied Fulke Greville. The portraits of Leicester are more plentiful than those of Sidney, but it is only from Zuccaro's sketch we can form an idea of what it was that Queen Elizabeth almost or altogether fell in love with. It is a short, bright, simple face, with large full eyes and fuller lids, and one can see that he had a talent for looking appeals to his mistress for confidence in his loyalty. The later portraits are many and uninteresting; the cheek, and one might almost fancy the jaw, have begun to droop, while the lips are set. Brandon, the Duke of Suffolk, who not only wooed a queen but won her, had a different art; his burly, benevolent face is substantially the same in early manhood and advanced middle life; there is an assurance, a look of protection, that is rather fondness than love—as if he understood that it was doing the widow of Louis XII. a favour to comfort her by accepting her devotion. Essex, Elizabeth's last favourite, had a rôle like Brandon's, but it was more difficult, for his mistress was prouder, and he took less pains with it. His portraits are so rough that it is difficult to see their attraction, especially as the lower eyelid is swollen with wine, but there is a sweetness as well as a haughty frankness about the mouth, as if promising, and performing, too, so far as power stretched, came easy to the favourite, whose clearest perception was that everybody ought to be righted. The simplicity and impetuosity of the face make it seem modern; and yet it would be impossible for any one to rise so high now without acquiring some *retenué* by the way. The well-known piratical heroes, Drake, Hawkins, and the rest, are naturally even more primitive; and as their career broke the set composure of face which was fashionable ashore, they seem nearer to us than most of their contemporaries. Raleigh is an exception—the Devonshire nose, perched up between

the eyes, and the cheek-bones that point decisively down till the line is broken by the oracular wrinkle between the nose and the mouth; the eyebrows point up a little, and the eyes are supercilious; and when we get below the mask of pompous earnestness one can trace the rash, censorious character of the man with more love of admiration than self-respect, and more plausibility than insight.

It is needless to dwell on the best-known types of the Elizabethan face—the solid, measured gravity of merchant-princes like Gresham and Chatham; or the placid, deliberate reserve of the elder Cecil, and the keen, eager face of Walsingham, half monk, half ferret; or the clerkliness of Stowe, and the primmer, severer face, at once more courtly and more scholarly, of his brother antiquary, Camden—and it will be, on the whole, convenient to treat the whole galaxy of poets and dramatists together in our next paper; for, after all, the literary movement may be said to have culminated under James. But it is impossible to conclude even the most imperfect sketch of Tudor physiognomy without suggesting one line of illustration, which deserves to be worked out at greater length. The faces of ecclesiastics are especially interesting, for during this period they came from no one class, and therefore they show how the people from whom they came changed, or continued stationary, while the faces of the aristocracy altered with the fashions.

Wareham's face is curiously strong, considering how natural it is to regard his episcopate as weak. The nose is coarse and stout, the eyebrows shaggy, the cheeks weatherbeaten, only there is a wistful look in the eyes, as if he had plodded to the top and did not know what to do when there. Fisher's face is more spiritual, but meaner, full of ignoble uncertainties; the eyes, mouth, and nose all are small, and look lost in an area of anxious tallowy cheek, faintly lit up by a sense of duty. There is the same contrast between the fineness of the features with the grossness of the face in the portraits of Cromwell, the Vicar-General of the



Richard Hooker.

first Defender of the Faith. The most individual traits are a look of wistful reverie, quite in keeping with the utopian instructions for a reformation of the larger monasteries, in the sense of Erasmus, and the peremptory brightness of the eye used to light up at things that had to be done, and the haughty projection of the

obstinate, long upper lip. Cranmer's face is mean and pathetic, like his life. In its general type of fleshy compactness it resembles many others; what is distinctive is the shrewd, tentative, timid perception of a man always "letting I dare not wait upon I would." Ridley's is the face of a fervid, emphatic dogmatist, and Latimer's of a tribune whose enthusiasm was vehement enough to be unpractical, and sincere enough to be powerful, though it had, perhaps, little purely spiritual depth. Bonner's bluff face is not so well known. It suits the author of the "Homily on Charity" better than we should guess from the reputation Fox has made for him. Pole's face is the face of the typical Tudor nobleman, only spiritualised; the lower jaw is less heavy, and, moreover, is masked by the beard; still the face is long and fleshy, with a great deal of play about the muscles and great softness in the humid eyes. It indicates a nature at once choleric and generous, impetuous and petulant, with a little weakness under all. Parker is a plebeian again, almost a coarser and a manlier Cranmer, with a lawyer-

like sharpness, by no means out of place in a man who had to fight hard with courtiers to save any church lands from their clutches. Grindal's face is long and mystical, with lank hair and hollow cheeks. Whitgift's is short and resolute, and full of clear earnestness; one sees that his intolerance was not a matter of speculative bigotry, but a determination to have the congeries of professions to which the clergy were committed creditably and consistently acted upon. Last, not least, the ungainly, unworldly head of Richard Hooker may serve for a type of the religious thinkers of the sixteenth century. The forehead is, if possible, more phenomenal than Shakspeare's, for it is square instead of domical, and the top of the head is flat; the mouth is flat and wide, and the chin small; the hair is too thin to be matted, and the brow arched; the nose dies with a curious softness into the hollow cheeks whose muscles had never worked stiffly for a temporal interest; the wistful used eyes would be pitiful but for the curious glow of deep content that lies over all.

## ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

**KIRKCALDY.**—A very excellent exhibition of pictures was opened in this enterprising and prosperous Fifeshire town on the 25th of September. It has sometimes been alleged, we believe, that the whole intellectual force of the place runs into commerce; and perhaps that is not surprising, considering that it is the birthplace of Adam Smith, and the head-quarters of the floorcloth manufacture, and some branches of the linen trades as well. Be that as it may, there is in the present Art-collection the best possible reply to the allegation. It is the third annual exhibition of the kind, and for a provincial town it is very creditable, and cannot fail to exercise considerable influence in fostering a taste for such things, and in raising the general culture of the community. There are about three hundred works in all, fully one half being the productions of professional artists, and the remainder are lent by amateurs of the district, including Mrs. Munro Ferguson, of Raith, and others of the landed gentry. In the room are examples of Waller Paton, Houston, Smart, Perigal, Cassie, Lees, &c., of the Royal Scottish Academy. Two full-length presentation-portraits enhance the interest of the collection, one representing the provost of the town, by Norman Macbeth, the other a likeness, by Herdman, of Mr. Oswald, of Punnikier, a neighbouring squire, who contested the burgh at the late general election. Both have been painted within the last few months. A few pictures are also exhibited, the property of private gentlemen, among which may be noted a portrait, by Raeburn, of great merit. It is believed the undertaking will prove as successful as those of former years.

**PAISLEY.**—A memorial of the late Alexander Wilson has been erected at the corner of the Abbey burial-ground. It consists of a bronze statue of the distinguished ornithologist, who was also a poet; the figure is placed on a granite pedestal. Mr. J. G. Mossman, of Glasgow, is the sculptor by whom the work was executed.

**HILLSBOROUGH.**—A statue of the fourth Marquis of Downshire, by Mr. S. F. Lynn, has been erected in this town, and was recently unveiled by the Duke of Abercorn, Lord Lieutenant of Ireland, in the presence of a large concourse of the deceased nobleman's friends and admirers.

**BRIGHTON.**—The attraction of the picture-gallery in the Museum this year has been the collection lent by Captain Henry Hill, a resident of the town, who is the owner of more than one hundred paintings in oils and in water-colours, which he has allowed to be placed in the gallery for some months. Among them are examples of E. W. Cooke, R.A., P. F. Poole, R.A., H. W. B. Davis, A.R.A., C. Baxter, F. Walton, R. Beavis, H. Moore, V. Prinsep, W. Luker, P. R. Morris, W. Weekes, A. F. Grace, E. S. Kennedy, G. B. O'Neil, C. J. Lewis, W. Britten, and others. Several works exhibited at the Academy and other London galleries during the past season have been added by Captain Hill to his collection; they include P. R. Morris's 'End of the Journey,' F. Holl's 'Deserted,' W. Q. Orchardson's 'Hamlet and the King,' H. W. B. Davis's 'The End of the Day' and 'After Sunset.' Here too is 'Jacobites in 1745,' by J. Pettie, R.A., &c. &c. Captain Hill's pictures have now been removed to make room for the exhibition of a large number of J. Leech's famous sketches.—A new and handsome toll-gate, forming the entrance to the Aquarium, is now being erected, from the designs of Mr. Birch, the architect of this popular place of resort. It is of ironwork and glass, somewhat elaborate in design, but not overlaid with ornamentation; from the centre rises a clock-tower: the iron-work is, we hear, from the foundry of Messrs. Laidlaw and Co., Glasgow.

**LIVERPOOL.**—His Royal Highness the Duke of Edinburgh recently laid the foundation-stone of the new Art-gallery to be erected in Liverpool, at the expense of Mr. A. B. Walker, the present mayor of the borough. The gallery will be of the Corinthian order of architecture.

## AN ARAB CAFÉ AT CONSTANTINE.

E. HÉDOUIN, Painter.

C. COURTY, Engraver.

**A**MONG the works of modern painters, engravings from which appear in our journal from month to month, we are occasionally able to introduce some by artists whose names are almost, if not quite, unknown in England, but whose reputation is good in their own land. This is the case with M. Edmond Hédouin, a French artist who studied under Nanteuil and Paul Delaroche in Paris, where, in the *Salon* of 1848, he gained a second-class medal for *genre* painting. In the Paris International Exhibition of 1855 he exhibited two clever pictures, 'Harvesting at Chambaudoin' and 'Sawyers at Chambaudoin.' The only time we remember to have seen any of his works in our own country was at the International Exhibition of 1862, to which he contributed a picture called 'A Fan,' and a frame containing three compositions in *aquafortis*, entitled respectively 'Le Mot d'Ordre,' 'La Petrouille,' and 'La Sortie.'

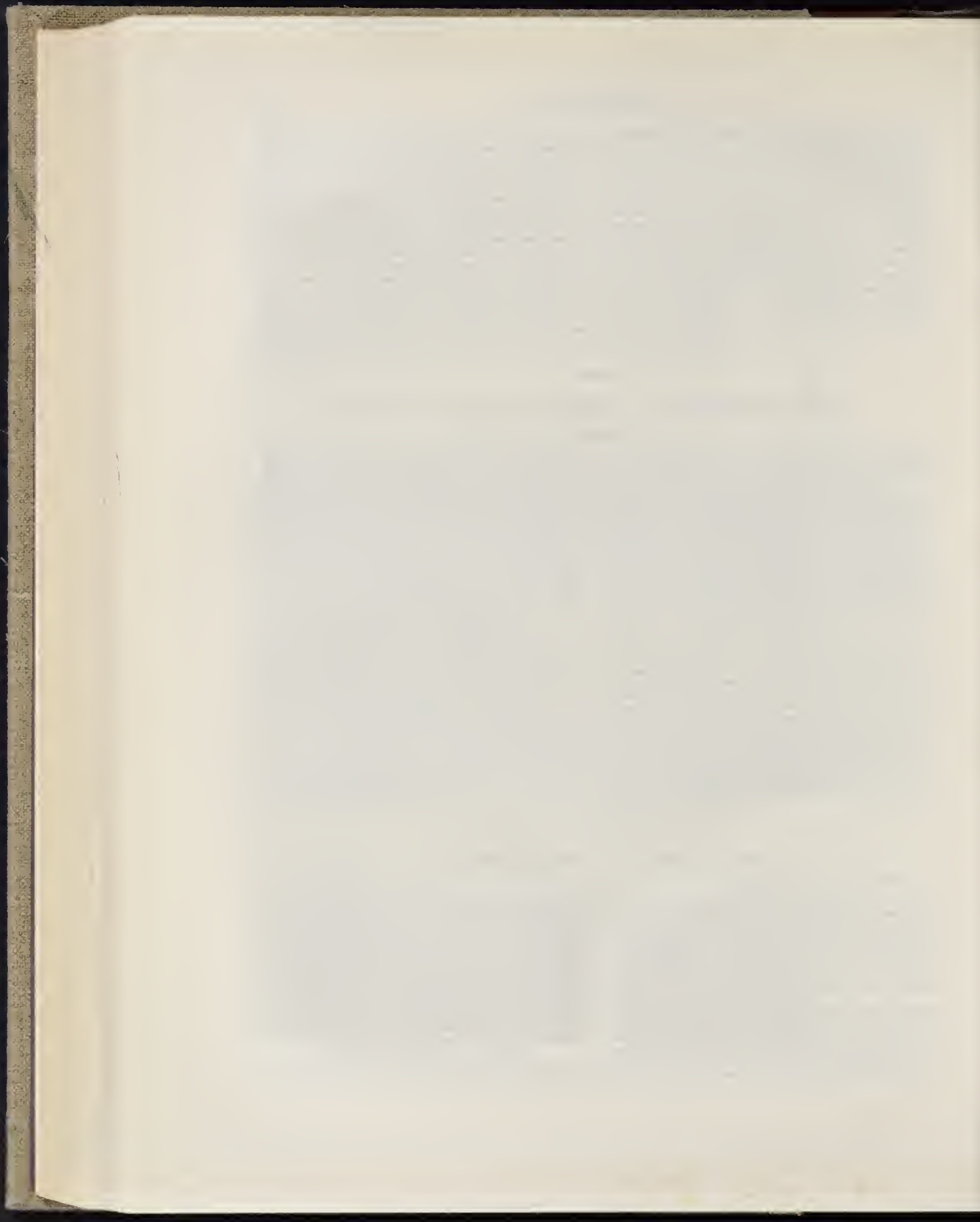
The French possessions in Africa have attracted thither very many artists of the French school, who have found in Algeria abundant pic-

turesque material of various descriptions: M. Hédouin met with a good subject in this 'Café at Constantine,' or Constantina, as the place is sometimes called. The three Arabs in the foreground, seated or reclining on the matted seat, are representatives of indolent enjoyment, and are not ungracefully disposed. The central figure has laid down his book and indulges in a nap, while one of the others seems to be giving orders to the "waiter," who is carrying a tray whereon are a coffee-pot and cups. In the background is a group of three figures also; these appear to be a man, his wife, and a young child.

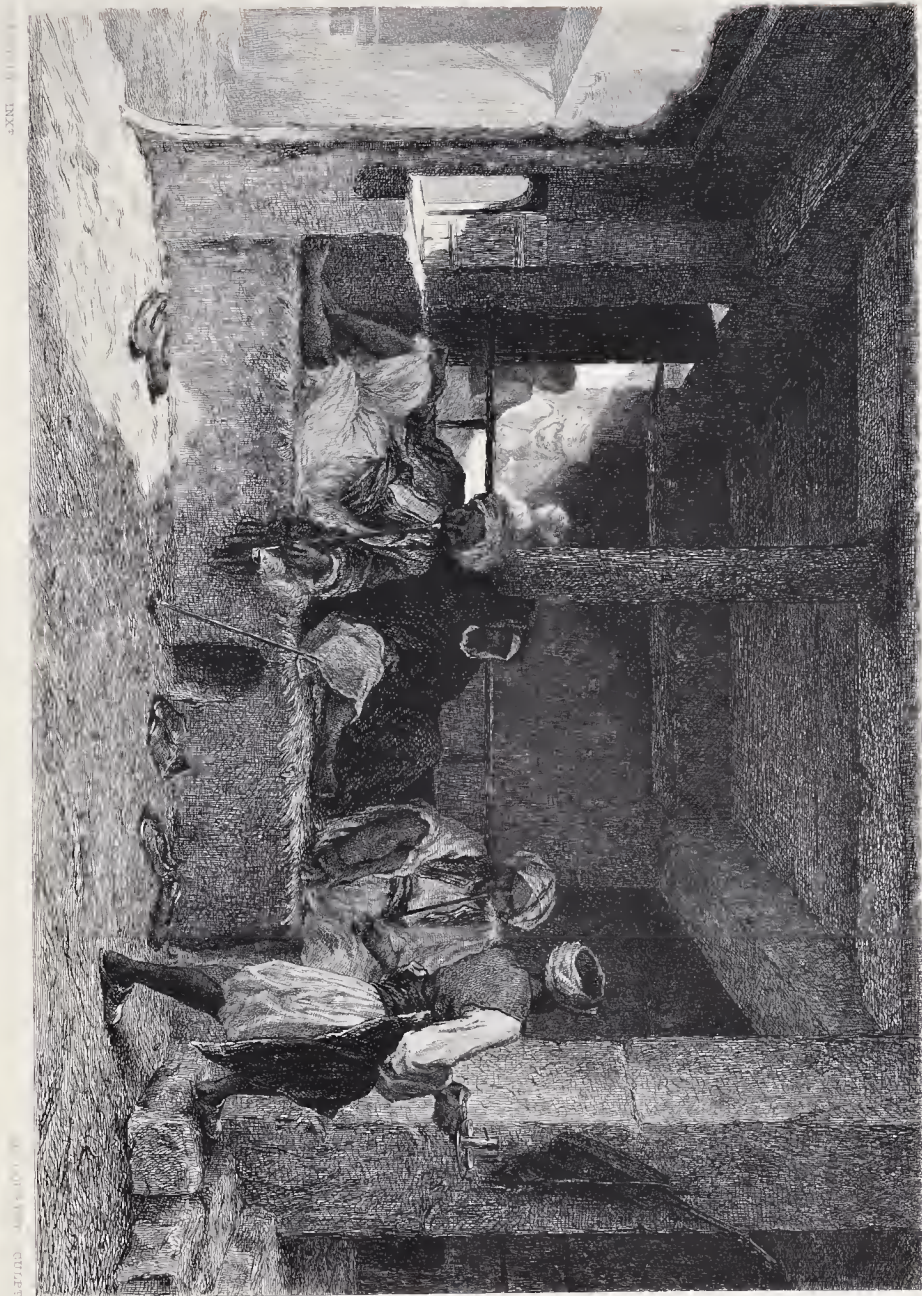
The engraving is carried no further than an etching, but it is as effective as the most finished plate could have rendered the subject. The strong contrasts of light and shade are cleverly brought into harmony by what may be termed the neutral tints, with their various gradations; these are worked out with much delicacy. M. Courty is evidently master of the etching-needle, judging from the use he has made of it on this subject.







AN ARAB CAFE AT CONSTANTINE.



1848

G. H. R.



## PAINTINGS FOR THE NEW OPERA HOUSE, PARIS.

THE exhibition of M. Paul Baudry's decorative pictures for the new Opera House, in the months of August and September, in the saloons of the *École des Beaux Arts*, might justly be deemed a festival of French Art; and M. Garnier had then and there reason to congratulate himself that, in the decoration of his noble structure, he had found an artist worthy to be his associate. In a word, M. Baudry has herein outstripped the best promise of his past works, and most happily proved himself quite equal to the exigencies of the task entrusted to his pencil. To the fastidious critics and artists of Paris their private view congress, to pass these productions in review, was a day of rare interest and excitement.

The labour of the master embraced four different modes of subject, giving thirty-three canvases on the whole. But however different in subject these may have been, there has been a certain harmony in their treatment, and felicitous result contrasting, it must be affirmed, very strongly, with the range of sculpture, which first attracts the eye on the outside front of the building.

The first of these are three large ceiling subjects, illustrating Melody and Harmony, Tragedy, and Comedy. With these may be classed two vast but not ceiling canvases, Parnassus, and the Poets. Each of these contains more or less figures in groups, all eloquent in fresh, poetic feeling, unquestionable truth of drawing, and pure brilliancy of colour. To the Parnassus, with Apollo, the Muses, and accessories, we should, for pervading beauty and brilliancy of effect, venture to assign the "Laurea donanda Apollinari."

The second class consists of ten subjects, intended to occupy vaulted spaces in the contour of the theatre, each one of a lesser dimension to those named; in these the power and influence of Music and Dance are illustrated. Here, amongst other subjects, we find Orpheus and Eurydice; Saul soothed by the harp of David; the Dream of St. Cecilia, in which angels descend to inspire her soul with the music of heaven; Salome dancing before Herod; the Corybantes bounding in barbaric gambols round the cradle of the infant Jupiter; Sicilian shepherds piping in primitive mirth amid their flocks; the Assault, a rush of nude warriors in victorious career and to the clang of trumpets, and the Judgment of Paris. The introduction of this theme was scarcely orthodox; at all events in its treatment, M. Baudry was scarcely his better self, in rendering, what with drapery and pose, the form of perfect beauty indistinct, while the defeated competitors are displayed in nudity profuse.

The third class of subject is here introduced to fill up a wide interval between each of the series of pictures. Behold, individually and *in propria persona*, each of the Muses, or rather eight of the nine, since by an untoward misarrangement there was only room provided for eight; Polyhymnia has therefore been treated *en Cinderella*. The framing of each figure is 3 m. 10 c. by a breadth of 1 m. 20 c., which may be taken to indicate a colossal impersonation. The series are most felicitously set forth. They are drawn with bold, free, unfailing hand; the heads are painted with brilliant and most expressive truthfulness, and the drapery laid on with singular breadth unvitiated by coarseness. In a word, here throughout is the hand, beyond doubt, of a master, to which the eye will be ever happy to revert and dwell upon lingeringly.

In class four, are again, in the like happy spirit, ten large medallions, filled in with subjects of unequivocal poetic conception. They are intended to occupy places over eight principal doorways of the theatre. In each the musical genius of as many nations is indicated through the agency of grouped spirits of the very aerial family. Thus, for Greece they make music from lyre and double flute; Rome is revived in the boldly blasted triple form of her olden martial trump; Egypt has her graceful barp and systrum; Italy her tambour and violin; Spain her guitar and castanets; and the isles of the west their bagpipe and the *harpe d'Erin*. There is something charmingly fresh and original in these. Nothing can be more spirited than their drawing, grouping, and significant vividness of action. Their faces gleam with living light flashing from their eyes, and a singularly sweet, pearly tone of flesh tint imparts to them a pervading ethereal aspect.

It may be that critical exaction applied to the details of M. Baudry's vast and various work may find occasional matter for question and carp; but taken upon the whole, it may be safely affirmed that it is unequalled by any production of the modern French school in fine emulation of the *cinqe cento*.

Some corroboration of this opinion may be drawn from the fact that, within the week after the opening of M. Baudry's exhibition, a proposition was seriously and urgently set forth in the *Patrie* journal, that a series of copies should be made from these canvases for the use of the Opera House, and subject to all its deteriorating influences, while the originals should be reserved apart, in some special monumental structure, where they could be more nearly and satisfactorily studied, and their rare beauty be more effectively appreciated.

## OBITUARY.

GEORGE WHITAKER.

THIS artist, a native of Devonshire, whose works in water-colours are held in much estimation in that county and elsewhere, died at Dartmouth on the 16th of September, at the comparatively early age of forty. His pictures are chiefly of marine subjects: "passionately fond of the sea," says a writer in one of the local papers, "he was frequently out in his boat by night as well as by day, watching with never-flagging interest the lights and shades of rock, and wave, and cloud, and seeking to realise with his brush the charms that Nature disclosed to his observant eye. It

was in these expeditions he acquired the ailment which has for several years crippled his energies, just as he was beginning to reap the reward due to his talent." His style is peculiar to himself, and his works are characterised rather by grace and tenderness than by vigour and power. Mr. Whitaker's representations of moorland scenery are scarcely less attractive than his sea and coast views. He was an occasional exhibitor in London, but far more frequently at the principal provincial galleries—Liverpool, Manchester, Birmingham, &c. One of his best drawings, 'The Morning Watch,' at sea, is in the Albert Memorial Museum, Exeter. A wife and seven children are left to mourn his death.

## ART NOTES AND MINOR TOPICS.

SOUTH KENSINGTON MUSEUM.—Dr. G. G. Zerffi has issued a list of forty lectures on the "Historical Development of Ornamental Art," which he proposes to deliver in the theatre of the Museum during the present season, which begun on October 6th. The series consists of five lectures on Pre-historic and Savage Art; four lectures on Ancient Art, from 4000 B.C. to 250 B.C.; eleven lectures on Classic Art, from 1000 B.C. to 150 B.C.; five on Etruscan and Roman Art, 600 B.C. to 150 A.D.; four on Early

Christian Art, 100 A.D. to 900 A.D.; Muhamedan Art, 650 A.D. to 1500 A.D., is to be discussed in two lectures; Ecclesiastical Art, 900 A.D. to 1200 A.D., in three; Gothic Art, 1200 A.D. to 1500 A.D.; Renaissance Art, 1500 A.D. to 1780 A.D.; and Modern Art, 1780 A.D. to our own time, will respectively occupy two lectures. They will commence at three o'clock each Tuesday afternoon, and will be illustrated by photographs, diagrams, maps, sketches, &c. &c. The syllabus of the series is very comprehensive; it appears to

include everything of importance assuming to possess artistic ornamentation of any kind and of any period.

**GRAPHIC SOCIETY.**—At the Annual General Meeting of this society, held on the 14th of October, the following artists were elected members:—*Painters*, Mr. L. Alma-Tadema, Mr. Walter W. May, Mr. John Surtees, Mr. Nicholas Chevalier, and Mr. James Aumonier.—*Sculptor*, Mr. T. Brock, in the room of the late J. H. Foley, R.A.—*Architect*, Mr. R. Phené Spiers. For the office of President, Sir M. Digby Wyatt was unanimously elected.

**MESSRS. BRUCKMANN**, the renowned producers of photographs, of Munich and Berlin, and who have also an establishment in London, have recently issued some very perfect examples of the art, from works of the great masters of Germany. The more prominent of these are copies in various sizes, for framing and for albums, of the masterpieces of Kaulbach. These are so numerous as to comprise nearly all his works. They will be issued in parts, each part containing twenty-eight prints, at intervals of, it may be, six months. A grander monument to a great man it is impossible to conceive; for the series will eventually consist of two hundred pictures, cartoons, and sketches; and among them will appear examples of the painter's genius from productions in his fifteenth year up to the year of his lamented death in the prime of life, when there seemed a vast deal yet for him to do on earth. The most interesting feature of the collection will be this: in 1860, Kaulbach commenced a grand composition of 'The Deluge,' of which nine cartoons are among the Art-treasures he bequeathed to the world. They are sketches of figures in groups, in which a bold imagination has depicted the last moments of an expiring world; "despair and apathy, hope and hopelessness, and the struggles of unfettered passions." Another attraction will be a photograph, 'Otto III. in the Sepulchre of Charlemagne,' taken from the oil-painting in the Museum at Nuremberg. These are by no means the only announcements of the eminent publishers; they will soon issue a series of coloured prints, from the famous works—frescoes—of Carl Rollman, twenty-eight in number, of Italian landscapes, in the arcades of the Hofgarten of Munich; and already they have published the first four photographs of a series of the British poets—Moore, Scott, Longfellow, and the Poet-Laureate—copied from well-known portraits of the highest class.

**OWEN JONES'S "GRAMMAR OF ORNAMENT"** is now being issued in monthly parts by Mr. B. Quaritch, Castle Street, Leicester Square, at the extremely low price of half-a-crown each part. This most valuable work, both instructive and beautiful, is thus brought within the reach of almost every one engaged in any branch of ornamental and decorative Art. The chromolithographic stones have been restored, and re-drawn where necessary; and the plates, judging from the specimens now lying before us, appear to be but little inferior in brilliancy to those of the original edition.

**THE SOCIETY OF NOVIOMAGUS** has recently placed in the churchyard at Bushey a tomb over the remains of one of its old associates—William Jerdan, F.S.A., who founded, and for thirty-four years conducted the *Literary Gazette*. One of the members of the society, Joseph Durham, F.S.A., A.R.A., received a commission to do the work, and he has done it well. It is a simple and unostentatious tomb of granite, recording merely that Jerdan was born at Kelso in 1782, and died at Bushey in 1869. He was the friend and "patron" (using the word in its loftier sense) of nearly all the young authors and artists of an eventful period—ere their palmy days had come; and very many of those who "achieved greatness" owe much of their distinction and prosperity to him. His "Autobiography" gives ample evidence of this. It was a grateful act on the part of the Society of Noviomagus to place this tribute to his memory over his grave.

**METROPOLITAN DRAWING-CLASSES.**—At a public meeting held on the 13th of October, in the large hall of the Cannon Street Hotel, the Lord Mayor presented the Queen's prizes and certificates to the successful pupils of the Metropolitan Schools in connection with the Science and Art Department of South Kensington. At the close of the distribution a student named Grover

asked the Lord Mayor to present, in the name of the students of the various schools, an illuminated address on vellum, accompanied by a handsome timepiece, to Mr. W. Busbridge, to whose pupils 750 prizes, including the Queen's gold medal and other medals, have been awarded during the last seven years. The presentation having been duly made and fitly acknowledged, Mr. John Macgregor (Rob Roy) moved the following resolution, which was seconded by Mr. Harnaman:—"That this meeting trusts the efforts now being made by the Government to secure a thorough technical education (through the action of the Science and Art Department, South Kensington) will continue to meet with popular support and approval." This was carried unanimously. The second resolution, moved by Mr. Soley, pledged the meeting to make every effort to ensure the success of the Metropolitan drawing-classes, hitherto so beneficial in imparting sound instruction to the working men and others in London and the neighbourhood.

**MR. JOHN SPARKES**, Head-Master of the Lambeth School of Art, delivered a lecture in the "West Theatre" of the Royal Albert Hall, on "The Pottery of the International Exhibition," on the 17th of last month. The lecture was especially given to the members of the "Working Men's Club and Institute Union;" the subject, which had particular reference to the revival of Fine Art forms and decoration in stoneware, is one with which Mr. Sparkes, from his acquaintance with the potteries of Lambeth, and the influence his teachings have had among those employed therein, is fully competent to deal.

**TEMPLE BAR.**—Among the various suggestions for giving a *locus standi* to this edifice is one which is certainly worth consideration: it is to the effect that the Bar be taken down, every stone numbered for identification, and the whole "rebuilt with the necessary abutments at the City boundary of the Victoria Embankment; this Embankment to be thenceforward called the Royal Avenue, or the Royal Approach: the Sovereign there to enter the City on state occasions."

**THE LONDON SCHOOL BOARD** has resolved, on the motion of Mr. Lucreft, that systematic lessons in drawing be given in all the Board-schools, so that all children may have the opportunity of acquiring some knowledge, at least, of rudimentary Art; and that it be referred to the School Management Committee to consider and report what arrangements may be necessary for carrying this resolution into effect. It is not to be expected that the masters and mistresses now superintending the schools can, as a rule, take charge of drawing-classes; it must, therefore, necessarily be done by properly-qualified teachers, who will, of course, have to be remunerated at the cost of the ratepayers.

**THE NEW GOVERNMENT OFFICES** at Whitehall have been surmounted with sculptures. Over the centre is a colossal group representing Britannia, seated, and supported by the lion and unicorn; this is flanked on each side respectively by statues, nine feet high, of Justice and Wisdom, sculptured by Mr. J. B. Philip. Two other statues, by Mr. Armstead, support those in the centre.

**THE WORKS** left unfinished in the studio of the late J. H. Foley, R.A., are, by the terms of the deceased sculptor's will, to be completed by Messrs. Brock, Dewick, and Birch, all of whom are his pupils.

**THE PHOTOGRAPHIC SOCIETY** this year exhibits its works in profusion, with ample evidence of satisfactory progress: the exhibition is held in the rooms of the Society of British Artists, and consists of nearly five hundred productions of the Art. The prizes given by Mr. Robert Crawshaw have been awarded: as usual, Messrs. Robinson and Cherrill take the lion's share, not only for portraits but for landscapes; they certainly surpass all competitors in both; their medals, if strung together, might form a necklace for the sphynx. Other contributors, professional and amateur, manifest great excellence: foremost among them are Mrs. Cameron, Col. Stuart Wortley, Vernon Heath, J. Mayall, Francis Bedford (who maintains his old renown), O. G. Rejlander (who has a rich frame of living bits of character and humour), R. Faulkner (whose portraits are of rare excellence, and whose "transparencies" are of the highest possible order), Mr. Frank M. Good, Mr. Yorke, and

Messrs. Spencer and Sawyer; Col. H. Dixon is the contributor of a valuable series of views of temples and other objects in India. So is Pendryl Hall, who sends a large number of charming views in North Wales. Indeed, there is no one of the exhibitors who has not done well. Together, they have laboured with great and good effect. The exhibition will be a rare treat to all Art-lovers. We shall take an early opportunity of directing attention to the "specialities" of some of them—such more particularly as show the progress the Art is making, or has recently made. It is to be regretted that in the collection there are no photographs of modern pictures; British artists sadly neglect the easy means by which they may obtain copies of new works. Their absence from such a gathering is on all accounts to be deplored; some admirable "enlargements" by Messrs. Spencer, Sawyer, Bird, & Co., are almost the only works shown that are not directly from nature.

MESSRS. EVERARD & CO., the eminent picture-dealers of Brussels and London, have removed from Bedford Square to 34, King Street, Covent Garden, where they have spacious and well-lit galleries, in a central and convenient situation. To Mr. Everard we are indebted for the introduction into this country of much of the Art-wealth of Belgium. He has brought us into familiar acquaintance with the best masters of the Flemish school; and not of that school only: examples of all the leading artists of France, Germany, and modern Italy, have passed through his hands into the possession of British collectors. It would be difficult to name a single great foreign painter of whom no specimen has been seen in his gallery. There can be no doubt that the taste, judgment, and Art-knowledge thus largely advanced in England, have greatly influenced the style of our artists, and led wealthy "patrons" to appreciate excellence and reject mediocrity.

THE NEW LIBRARY of the Corporation of the City of London was opened some two years ago. It seemed a fitting opportunity for exhibiting "portraits of the men and women whose thoughts or whose actions have moved the world." Among the most liberal contributors was Mr. James Anderson Rose. In a costly volume, of which but a very limited number is placed for public disposal, he has issued a concise yet comprehensive history of these engravings—biographies of the artists, explanatory anecdotes, dates, and so forth. Indeed, from these anecdotes the volume derives no small part of its great value: they are compiled from the best authorities. Some idea of the cost of the gorgeous book may be formed from the fact that it contains one hundred photographs—"permanent photographs,"—every one of which is interesting, not only to collectors, but to the general reader, and more especially so to those who are students of biography and history. The principle that has guided the

producer of one of the most remarkable volumes of modern times may be understood from the compiler's dedication to his nephews: "In the earnest hope that they will study history and biography, and thus learn to adore God, to love their country, and to admire and imitate the heroic deeds of the great and good of all times and countries." A Preface contains sundry remarks, the accuracy of which may be justly questioned, with some others that are severe truths. It is not just to say that the Art-Union prints are bad, and have done harm; it is not a rational view of Art to contend that engraving on steel has been mischievous. No doubt to multiply fine pictures is a capital sin in the view of a "collector;" to produce thousands instead of units, and give to the millions the enjoyments of the few. But rarity does not always infer merit; and a man is not an object of envy, merely because he has what nobody else can get. Mr. Rose has acted in accordance with his theory. This book cannot be said to be published: a few copies only are produced, in order to secure its being scarce. It will, however, be at all times a book of reference; valuable to some, and conveying, as it must do through popular channels, instruction to many. As a specimen of typography, binding, &c., the stately volume does great credit to the press of Messrs. Marcus Ward & Co., of London and Belfast.

FRENCH TERRA-COTTA.—A black basalt terra-cotta, resembling old Wedgwood, is now being produced in France. No material can more readily dispute the palm with bronze. We have seen, at the showrooms of Mr. Gardner, at Charing Cross, a head of Mercury in this ware, of about three-quarter size, which is a great triumph of the potter's art. It would be taken, at the first glance, for a bust recovered from Herculaneum. All lovers of Art owe much to Mr. Gardner for the admirable taste with which he has introduced so much of classical beauty into so many articles needed for the comfort or embellishment of our homes.

A STATUE OF THE LATE EARL OF CLANCARTY has been placed in the town of Ballinasloe, in the west of Ireland. Such tributes are rare in that island; perhaps in the east and west provinces there is not one work of the kind. The late earl was a most estimable nobleman—a patriot in the best sense; always foremost in every good work that could be done for his country and for mankind. The statue is in bronze, broad in treatment and careful in finish; the committee may be congratulated on the selection they made when the commission was given to one of the most promising sculptors of our time, Mr. Raemackers, whose works in the Royal Academy have not escaped our notice. With the result they expressed "entire satisfaction," describing the statue as an admirable likeness, and of great merit as a work of Art.

## REVIEWS.

SIX ETCHINGS ON THE THAMES. By A. BALLIN. Published by T. McLEAN & Co.

THERE is not one of these half-dozen little etchings which is not characterised by real artistic taste in selection of subject, and that does not show most skilful use of the etching-needle; but it is a pity the engraver has not stated the localities represented: one likes to know where the place is whose picturesque appearance is so attractive; and in two or three of these plates we can only guess, for there has been of late years so many alterations, on the lower banks of the Thames especially, whence all these sketches, as it seems, were made, that one need to be a constant traveller on the river to know its leading features. The first plate may be intended for Gravesend, as seen from the Essex bank; but wherever the view, it is a charming picture as regards composition and effect. The next plate shows the vicinity of Greenwich, determinable by the two well-known domes of the Royal Hospital. This is followed by a view of the Pool of London, the Custom House and the Tower being on the left, and a crowd of steamers on the right: this is a remarkably spirited etching, yet most delicately engraved. The fourth plate, probably a view of North Woolwich by moonlight, has all the truth of nature in the

manner of its treatment. The next, a sunrise, is as highly to be commended as that just mentioned; but we cannot even hazard a guess at its whereabouts, the river is here so narrow. The last plate is somewhere rather low down on the Thames; the principal object is a large two-decked vessel at anchor very near the shore: the effect of light—sunlight, clear but not strong—is excellent. We hope the success of this small venture will be such as to induce M. Ballin to continue his labours in this most interesting department of Art.

ARCHITECTURAL DRAWING STUDIES. By ALFRED RIMMER. With Introductory Preface by the very Rev. J. S. HOWSON, D.D., Dean of Chester. Published by G. PHILIP AND SON.

The names of the Dean of Chester and Mr. Rimmer have been made familiar to our readers by their combined labours last year in the *Art-Journal* on the scenery of the river Dee; and in the case of Mr. Rimmer by the series of interesting papers on "Ancient Crosses" we are publishing this year. He is, professionally, an architect, and is therefore qualified to undertake such a work as this "Drawing Studies," which consists of fragments of various existing edifices, drawn chiefly in outline, and

arranged chronologically and according to styles, so that the pupil, while at work with his pencil, may make himself acquainted with the characteristic features of the architecture of the Middle Ages as found in England, for it is to this the examples are restricted: the work, in fact, is less a drawing-book, in the ordinary sense of the term, than an introduction to the study of Gothic architecture by means of illustrations, to which occasionally a brief explanation is attached. Dr. Howson's prefatory remarks are founded on the advantages of being able to use a pencil, and the pleasure and instruction lost to those who are ignorant of even the rudiments of architecture, and so are unable to look intelligently at our ancient ecclesiastical buildings.

THE MATTERHORN: THE WEISSHORN. Chromolithographs after ELIJAH WALTON. Published by W. M. THOMPSON.

We have frequently borne testimony to the great ability of Mr. Walton in a class of Art he has almost made his own, in so far as England is concerned: its pursuit infers enterprise, perseverance, large expenditure of time, and no little danger. The accomplished artist is most at home amid the sublimities of snowclad mountains, whose surface of rock has never seen the sun, although their covering of ice reflects the light by a thousand perpetual and ever-changing tints. To picture these grand and mighty summits, so glorified, has been the work of a life. The productions of the masterly pencil of Mr. Walton have been very popular: they take the Art-lover, on easy terms, into scenery the grandest in nature, which comparatively few can examine, except thus at second hand; and the blended wonder and delight they induce supplies a rare intellectual treat from Art in combination with Nature. The two prints under notice will be classed among the most valuable of the efforts of the artist. We know him to be true to fact, or we might deem him to have exaggerated in picturing these sublime scenes, with the marvellous hues they receive from the rising or the setting sun. They are very beautiful and very grand, but there is in them nothing of gloom. The summits of the two mountains rise above the clouds, while the valleys far underneath are resplendent with the glory flung over them by the reflecting power of the light. It would be difficult to find two more delicious drawing-room adornments than these admirably-copied pictures.

ELEMENTARY HISTORY OF ART; an Introduction to Ancient and Modern Architecture, Sculpture, Painting, and Music. By N. D'ANVERS. With a Preface by T. ROGER SMITH, F.R.I.B.A. Illustrated with One Hundred and Twenty Woodcuts. Published by ASHER & Co.

This octavo volume, of 616 pages, has been based on a translation from a "Guide to the History of Art," long in use in German schools. It thus possesses a thoroughness and a clearness in elementary statement which are characteristic of the patient industry that has raised the great German people to their actual position in Europe; at the same time the book is far more than a translation. It is written in pure and graceful English, well befitting an original work, and it is marked, on almost every page, by the traces of that conscientious study which is so rare; and the more so, because, as far as an author is concerned, it is so costly and unremunerative. We refer to the verification of quotations, and, yet more important, to the addition of references to the noble collection of paintings and sculpture in our National Gallery, British Museum, South Kensington Museum, Crystal Palace, and elsewhere, when they contain objects described in the text.

We wish we could say as much of the illustrations; they are very poor and secondhand, and can only be regarded as diagrams. If actually so executed, that is to say, if they had been mere outlines, but well drawn and well engraved, they would have added greatly to the value of the work; as it is, any one familiar with such books as those of La Croix, would be apt to throw the present volume aside as a mere *rechauffé*. In so doing, however, they would do injustice to a very graceful and reliable author. It is most desirable that a second edition, which is pretty sure to be called for, may remove this blot, by the substitution of a reduced number of illustrations of merit equal to that of the letterpress.

PERSIA, ANCIENT AND MODERN. By JOHN PIGGOTT, F.S.A., &c. Published by HENRY S. KING & Co.

The work of one of the most esteemed of our contributors may not be passed over without a word of comment and praise. The main object of the author seems to be to get into a given space as many facts as it was possible to do: he reasons but little, and rarely enlarges any incident. Indeed, that is the peculiar training of Mr. Piggott's mind; he condenses into a small space a mass of information, and is specially careful of stern adherence to truth. His theme here is very fertile: "Persia, Ancient and Modern," is a full subject; and there is scarcely a topic emanating from,

or associated with it, which the author has altogether passed by. As may be expected, by far the greater number of the 320 pages are occupied by Modern Persia; these are both interesting and instructive: they are filled with brief anecdotes, and thoroughly enlighten the reader as to the existing condition of one of the most important kingdoms of the old world, that circumstances have of late years brought into closer connection with Great Britain. The book is, therefore, of much value: although it is "made up" of gatherings from historians and travellers, it is, in fact, the pith and marrow of a hundred volumes, ponderous, costly, and, for the most part, inaccessible.

THE GOATHERD. Chromolithograph by THOMAS KELL, after BIRKET FOSTER. Published by McQUEEN.

It would be very difficult for Birket Foster to picture a scene that gives no pleasure: he has never tried to do so, and we trust never will. His delights are in the waysides of life, where nature is altogether free; and few artists have been so happy in exciting sympathy for those who give animation to his humbler walks. That is the great privilege of the painter; thus he advances what may be rightly termed the cause of humanity. Grand historic pictures may, and do, effect lofty objects, and often grandly and powerfully teach; but these little touches of simple grace and natural beauty appeal to the universal heart, and are perpetual pleasures, while, very often, salutary instructors.

In this carefully executed copy of one of his prettiest and pleasantest works we have a group of rustic girls, the "biggest" of whom is striving to restrain one of the most restive of her charges, who has a will, and seeks to have a way of its own. A cart laden with peasants is slowly wending along the road: between banks and among trees. The materials are simple enough, but out of them the artist has made a most attractive picture; that is nothing new to him, for he sees only that which is picturesque, or may be made so.

THE LITTLE RAKE. Painted by E. U. EDDIS. Engraved by C. A. TOMKINS. Published by McQUEEN.

This is one of the simple subjects that please everybody: those who love nature and appreciate Art, and desire to picture the beautiful in both. Mr. Eddis is always most successful in depicting childhood: he must, we should think, have sweet children of his own; at least, he finds his models where grace is a birth-gift, and where it cannot be concealed by a rustic garb, and by occupation that is obtained in the woods and fields. A little maid is here bearing a basket on her shoulders: it will be too heavy for her when it is full: and her "business" of the day is indicated by the rake she carries in her right hand. It is a very pleasant and cheerful incident, one that to look upon may gladden the heart, and the charming picture has received ample justice at the hands of the engraver.

THE RURAL LIFE OF SHAKESPEARE, as Illustrated by his Works. By C. ROACH SMITH. Published by G. BELL and SONS.

We gladly welcome a new edition of a work which had our most favourable comment about four years ago. Encouraged by the success of the earlier publication, the author has been induced to prosecute further research into the writings of our great dramatic poet; the result of which is the discovery, so to speak, of passages throwing still more light upon the proposition laid down by Mr. Smith, as to Shakespeare's thorough knowledge of rural life in England; or, to use his own words:—"I submit it is apparent and conclusive that he must have had, in early life, unusual facilities for observing the phenomena of nature, agriculture, farms, and all the details of the entire range of rural life." This enlarged edition, full of quotations, with here and there some explanatory or descriptive remarks in elucidation of the text, will be found almost as pleasant as a walk into the country, so full is it of sweet sights and sounds.

LA PLUIE ET LE BEAU TEMPS. Par PAUL LAURENCIN. Published by J. ROTHSCHILD, Paris; BARTHES AND LOWELL, London.

Under a modest but poetic title this small volume supplies a very comprehensive treatise on meteorology, a science of which very little comparatively was known till towards the end of the last century, but which has since become so much the subject of study and close investigation that its laws and effects can be determined with approximate certainty at least. In a series of chapters, each one devoted to some special point of consideration—as, for example, the atmosphere, atmospheric heat, atmospheric currents, storms, the seasons, &c. &c.—M. Laurencin gives a plain and popular description of the phenomena of the weather. This would be a capital book for schools; the pupils, while learning to translate the French into English, would at the same time acquire a competent knowledge of the subject on which it treats.





## THE GREEN VAULTS OF DRESDEN: THEIR VALUE AS ART-TEACHERS.

BY PROFESSOR LOUIS GRUNER.

PART V.—THE FIFTH ROOM, CALLED THE "SALOON," FILLED WITH OBJECTS IN PRECIOUS STONES, CAMEOS, AND VESSELS OF ROCK CRYSTAL.



THIS large room, the walls of which are decorated with gilt wood-carvings and mirrors, has a stuccoed ceiling; in it are full-length portraits of the first ten Electors of the reigning dynasty, painted by different artists, and placed in the window-recesses. These portraits have, beyond the likeness, little merit, except the two kings of Poland, who were also Electors of Saxony, Augustus II. and Augustus III., which are painted by Louis de Silvestre, then court-painter.

The apartment is filled with more than a thousand objects of

shape, or mounting. On account of the many gems and valuable stones, this room is also named the *Prätiosensaal*. At the very entrance the eye is struck by a cluster of vessels of *lapis lazuli*, jasper, heliotrope, and other rare stones. Among the first is a large vase, with a handle of the same material, which is considered an antiquity; but the finest and deepest colour of *lapis lazuli* is found in a beaker, covered all over with small octagon shields in relief. Among the vessels of green jasper is an exquisitely-worked *caryatide*, carrying a small cup; the whole being of one piece.

The two beakers studded, the one with Oriental, the other with Bohemian garnets, are well worth comparing, as they show the great difference of the two qualities—the beautiful lustre and rose-colour of the former, and the deep red of the Bohemian. The first rank, however, among this kind of vessels, is due to an onyx-cup,



*Clock on a Vase of Chalcedon.*



*Ewer of Mother-of-Pearl.*

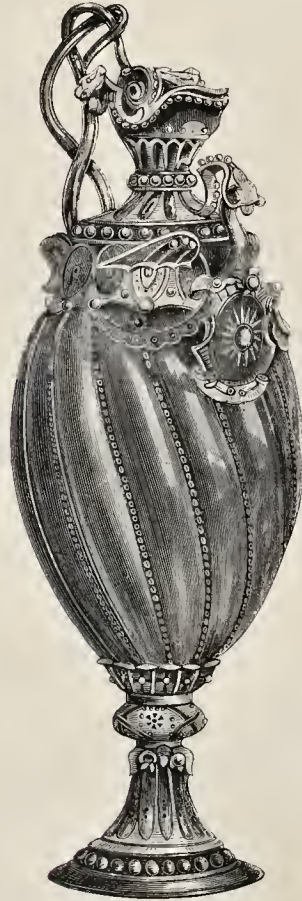
value, every one of which would merit separate description if the space allowed to this paper permitted us to point out more than the most curious and striking examples, either for material,

DECEMBER, 1874.

mounted in oriental gold filigree: the mounting represents open leaf-work; many of the open parts of it are filled with enamel and formed in flowers. This vessel measures five inches and a half.

Two small cups of "tiger jasper," each with a figure of Venus and Mercury, in enamel, over the handle, merit attention on account of the rarity of the stone.

There is besides these, a vast number of vessels of chalcedony, sardonyx, onyx, and cornelian. Of greater value and interest are three large vases, the "*pocula gemmata*" of the Romans; they are twenty inches high. The first two are adorned respectively with 176 and 168 cameos, mostly ancient, among which a head of Jupiter, of chalcedony, with eyeballs set in turquoise, is considered the oldest: the head of Cæsar, in green jasper, one inch and a half high, is also remarkable. The third vase, containing only twenty-



*Cruet of Heliotrope.*

four cameos, is crowned with a fine female bust, with a helmet of rock crystal.

Far above these, however, is the beautiful cameo with the profile of Augustus, measuring four inches by three. (*Vide p. 341.*) Without considering it one of the largest cameos known, the mounting is a *chef d'œuvre*. The onyx has a rich brown for the crown of laurel and for the breastplate; the hair and face are of pure white; this cameo has been fastened to a background of different colour, in which the sign of Capricorn and a dolphin are cut as *cutaglio*; five little stars in gold surround the head of Augustus. The rich mounting seems to be the work of Dinglinger. The splendid frame of the cameo rests upon a *postament* rich in precious stones; a small cameo, a sacrificial scene, is placed at the top of the large medal-

lion; and another, a larger one, is inserted in the *postament*: it represents Hercules with the head of Cacus. The whole has been mounted as a glorification of Augustus the Strong; there are some ivory figures at the foot of the *postament*: a female, accompanied by two genii, holds a shield, with the initials of Augustus in small brilliants. She is turned towards a figure of Hercules, standing opposite to her, also of ivory; at the bottom the legend, "*Sic gloriosum nomen tuum*," is engraved. (*Vide p. 341 ante.*)

A strange clock, called the Tower of Babel, executed in 1618, by Hans Schlottheim, watchmaker of Augsburg, is the grand feature of this room. This edifice is crowned with the German eagle on a small crystal-globe; under it is a kind of round temple, covering a bell; round this temple figures of the planets are standing, among which is Saturn, who strikes the minutes, while the larger bell strikes the hours. Every minute a crystal-ball, coming forth from the body of the building, wends its way down a spiral tramway, sixteen times round the edifice, until it disappears; a peculiar mechanism lifts the ball again to the top, where it begins anew its course. Behind these windings, each of the eight *facets* of the building is adorned with the heads of the Roman Cæsars, the French kings, and the German emperors, two and two, three rows one above the other; their names are engraved under them; the heads are of stamped silver, but the whole tower is of gilt bronze. Where the ball disappears, musicians are placed behind a balustrade. The lower part, in which the clockwork is hidden, has the shape of a portico of the composite order, with seven niches, within which as many female figures, without any attributes to distinguish them, are seen. The eighth space of the octagon is filled with an elaborate dial, in silver, below which are the arms of Saxony, and medallions of Christian II. and the Emperor Rudolph II. Three steps of ebony lead to the foot of the tower, which rests on the backs of monsters. The clock is still in order, but it has not been possible to repair the movement-figures.

There is a very elegant trinket-case among the many curiosities of this kind: it is in the form of a Doric entablature, with gilt *caryatides* instead of columns; between these are fields filled with delicately-worked arabesques in translucent enamel; the recumbent female figure on the lid, holding a tablet with the praise of science, and the date 1557, was doubtless not intended for this casket, for which it is too heavy and of too ordinary workmanship.

But we must hasten to a more important branch of Art-industry, namely, the objects executed in rock-crystal, of which there are here more than 250 pieces, forming an interesting chronological series, comprising more than two centuries, and which offer a veritable mine of beautiful designs. These vessels are of the greatest variety of shapes, the forms being often imposed by the shape of the crystal itself. We begin with the description of a most exquisite piece of Art, a mirror resting on a high stem, also of crystal of a spiral form. (*Vide p. 343.*) The mounting of this mirror is worthy of Cellini, to whom it has been attributed; the diameter of the crystal itself is six inches and a half. Nothing can surpass the purity of the crystal or the elegance of the mounting. The foot is adorned with eight exceedingly well-drawn mythological figures in embossed work, of which Phaeton, Daphne, Jason, and Ceres, with Stellio may be distinguished; the others are not so evident. The second in rank is a goblet with a cover. It measures twelve inches in height, and three inches and three quarters in diameter. The tasteful mounting and ornamentation (in particular that of the Roman warrior on the cover) make the vessel one of the best types for imitation; it seems an Italian work of the sixteenth century.

From the sixteenth to the seventeenth century galleys of rock-crystal were much in vogue; their use, beyond serving as ornaments for the sideboard, has not yet been clearly made out. There are several specimens of galleys here, the most important one measuring sixteen inches in length; it rests upon monstrous animals, has two handles, and is richly mounted in gold and enamel; on the sides scenes from history and mythology are cut with great skill. On the largest piece the fable of Perseus and Andromeda, and Phryxus and Helle, are carved; on another the rape of Helen, and Apollo and the Muses. The rock crystal goblet of Dr. Martin Luther was given by the great Reformer as a

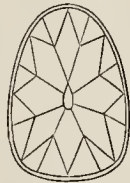
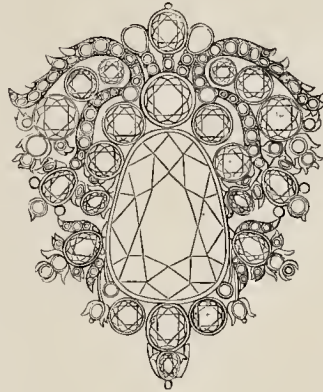
present to a Dutch refugee, Dr. Niven, of Leyden. It remained in the hands of his descendants at Zittau, whence, at the extinction of that family, the municipal council of the town made the goblet over to the Green Vaults. The vessel measures fifteen inches; its mounting is rich and peculiar, inasmuch as it has on its lid the Brandenburg sceptre twice repeated, one above the other, flanked by spread wings, the upper sceptre rising from a close helmet. There are two crystal drums to this goblet; the upper and smaller one has some painted *abacis* between gilt pilasters; the larger drum has a broad gold band at its top, with engraved arabesques. The foot is of a handsome form, and has its ornaments in perforated work laid upon solid metal. The spiral columns of twenty-two inches high are rare, but still rarer are globes like the one here exhibited, which in size and purity surpasses all known: its diameter is seven inches. Among the many vessels with tasteful designs cut in the crystal, one of the most remarkable is a ewer nine inches and three quarters high, and eleven inches and three quarters in diameter. It is of a spheroidal form, and is covered with deeply-engraved *cinqe cento* arabesques springing from the trunk and limbs of a grotesque Caliban-like figure, which is represented as clinging with its legs and arms to the back of the vessel; the head and shoulders, with wings, are of gold, enriched with enamel, so also are the handle and foot. The handle is particularly worth observation, on account of the bold curve, the grotesque masks, and the setting of the precious stones. The records of the collection name this work as the production of Giov. Batt. Metellino of Milan, to whom, in the archives, many articles in rock-crystal of the Museum are attributed, but for whose history we have vainly gone through many works of reference.

prickly fishes, not unlike ancient lamps in shape. Among the precious stones of second class are some rare specimens of the

smoky topaz, in particular a small cup, on the cover of which the monograms of Magdalena Sibylla and of Christian I. are engraved; on the body of the vessel the arms of Saxony and of Brandenburg appear between the figures of Neptune and Amphitrite.

Fine specimens of Saxon serpentine are also here, which, since Matthew Brandel invented (in 1580) the method of turning it upon the lathe, has become a great industry; of Oriental serpentine a scalloped *lazza*, eleven inches high by seven inches and a half, is of interest. This magnificent specimen of Oriental semitransparent serpentine has a form not unlike an ancient lamp; it is partially surrounded by a gallery of silver-gilt leaves rising towards the centre, so as to form a kind of handle, which serves as a *bal-dachin* to a blue enamelled lion rampant, wearing a collar of diamonds. Five lions of gold and blue enamel (the Danish and Norwegian arms) are clinging on each side of the cup, on the leafwork towards the throne. Strange animals, studded with jewels, are sitting upon the *bal-dachin*, which in front bears the monogram of Magdalena Sibylla, a crown, and the date 1561. Magdalena was the daughter of Elector George I. of Saxony, and married the Crown Prince of Denmark.

Of rare occurrence is the rose-coloured *agalmatolith*, of which there are here two small troughs, resting upon bases of gold set with cameos. The geologist and lover of rare stones will find here the richest harvest, such as all sorts of jasper, nephrite, soapstone, chalcedony, and the greatest variety of agates. An Arabian magic cup is among them, with the motto in Arabian characters cut in it, "A charm to raise fortune," with a crescent under it.



The Green Diamond.

The flask, or bottle, of crystal, with figures of Syrens beautifully worked in gold, gems, and enamel, has an equally richly-mounted foot: the engravings on the flask are of little depth. They represent on one side the cultivation of the vine, and on the other the effect of the abuse of the production exemplified by the history of Noah.

Not so dazzling, but of a more original invention, is a dolphin, bearing on its head a scalloped, flat cup, in the shape of a shell, and lifting its tail in the air, forming, as it were, a handle to the vessel. The foot, which is of a hexagonal form, is worked in gold filigree, with pieces of *lapis lazuli* set into it. This vessel measures eighteen inches and a half in height, and eleven inches and a half in diameter. As

Two cups in silver-gilt mounting are fine specimens of green jasper; the larger one, with a flat handle

ending in a ram's head, bears the inscription, "*Vas ex jaspide antiquam Alexandræ Egypti repertum tali ornamento dignum.*" Silver-gilt dolphins form the feet. The smaller vessel of the same stone is in the form of a ewer, and similarly mounted.

Melchior Dinglinger, who worked with the same perfection in steel as he did in gold and stone, has shown it in a one-handed vase of antique form, cut in steel, eleven inches high, with a steel *postament* five inches more. The body of the vase represents a sacrifice cut in relief; cover and *postament* are ornamented with implements of a sacrifice, worked in gold. In the *soccolo* the monogram of Augustus II. and the arms of Poland are introduced.



Vessels of Antique Serpentine and Jasper.

In immediate connection with the Saloon is the sixth apartment, called the Corner Closet. This is fitted up in the most gorgeous, not to say glaring, manner; everywhere are ornaments in carved woodwork and gilt, mirrors, and painting. The coved ceiling, adorned with the eternal monogram of Augustus II., forms the middle of it; round it appear the arms of Saxony and Poland, the orders of the Golden Fleece and the White Eagle, amidst *rococo* ornaments.

This Closet contains a vast number of monster pearls, small carvings in ivory, and valuable knick-knacks, among which, however, are many articles of real Art. On entering, are four curious figures of vine-dressers, male and female, with tubs on their backs, executed by the jeweller Braun, of Frankfort-on-the-Maine. They are not without merit, and the little gilt figures under niches, at the pedestal, have even artistic worth. But of more interest, and a real work of Art, is a splendid clock by the Dresden jeweller Köhler. Its octagon body is of gold, worked with as much taste as perfection, in the purest *rococo* style. Enamel and jewels are not spared to give to the whole a rich and pleasing effect. This clock is adorned with the legend of St. Hubert, which is seen in many small enamelled figures on the top of the clock; large and small foresters occupy the narrow sides of the octagon body, giving to the whole the character of a hunting-clock: green jewels, as chrysopters and chrysolites, are used in the ornamentation. Everything relative to the chase is either carved or painted in enamel, wherever a proper place has been found. It is a beautiful work, this Hubertus clock.

A group of Orpheus enchanting the wild animals, within a globe of crystal, is much admired; it is a clever and costly plaything, probably by the Danish jeweller, Herbach, who executed the beautiful Oliphant in the Silver-Room. There was formerly a mechanism connected with this, when a figure standing on a smaller globe pointed to certain signs on a sphere.

More singular, and in better taste, is a sugar-box of Saxon amethyst; a band set with Hungarian stones of the deepest violet surrounds the upper part of the vessel; and on the lid an armed female figure, on a white horse, and holding a standard, is one mass of jewels.

Among the works of art of small dimensions is a reliquary: it is of classic form, and rich in crystal cuttings and enamel paintings; the form and enrichment of this oblong *coffret*, five inches and three quarters by three inches and three-quarters, leave no doubt that it was intended for the preservation of a relic. In the four sides are introduced *plaques* of rock-crystal, whereon are engraved, with extreme delicacy, well-composed representations of the Passion of our Lord; on the four upper *plaques* on the sloping roof, the Resurrection, the Marys going to the tomb, Christ at Emmaus, and the Ascension, are represented; the four corners are ornamented with figures of the Evangelists, placed upon columns of *lapis lazuli*; these, like all the framework—which are covered with instruments of the Passion—are in enamel. This beautiful *coffret* is the work of Daniel Voigt, of Breslau, a refugee from Bohemia at the time of the religious

persecutions. A whole wall is covered with costly trinkets, among which we must name Dinglinger's *tazza* of jasper, representing a lady holding a shield with the well-known A.R. She is sitting upon a fabulous bird. This very rich piece is not well-proportioned. Far superior is what is called a drinking-vessel, but which seems more designed for the reception of trinkets. An enamelled dragon, bearing the insignia of the Danish Order of the Elephant in his mouth, is placed upon the summit of a shell, which forms the cup of this richly ornamented *caryatide*; the shell is borne upon the head of a female statue, terminating below the waist in a pillar on which several medallions are painted in enamel; the whole is lavishly adorned with jewels and pearls; the figure itself and the shell are of rhinoceros-horn; they seem to be the work of Dinglinger, and measure fifteen inches and eight-elevenths by five inches and one-eighth. Celebrated is the number and size of the pearls preserved in this cabinet, the majority of which have been used for trifles; so much so that its credit as a collection of a serious character has been impaired. Nevertheless, for its size, a large pearl must be named, which forms the body of a dwarf of Charles II. of Spain, who was called Señor Pepe. But, as particularly fine pieces of skillful mounting, two specimens may be selected out of a whole gallery of such productions. The best is a half-drunken boy of a vine-dresser, who, sitting upon a tub of gold, lifts, in his exuberance of life, goblet and grapes in the air; a little dog, also formed of a pearl, keeps him company. The other, called Punch, is a merry body, who, in the act of dancing, plays with a poker upon a gridiron. In all these cases the shape of the pearls has suggested the figures for which they were to be used. Many of these pearls are of uncommon size and great lustre. Diamonds, other precious stones and enamel, are lavishly used upon them, and the workmanship throughout is admirable. The third wall is almost exclusively filled with small works in ivory. From more than a hundred pieces, all carved with great skill, we have selected for our description some statuettes; not only on account of the excellence of the work, but also for their historical interest.

The first represents Frau Barbara Uttmann, who introduced lace-making into the Saxon Erzgebirge, and became thereby the great benefactress of that otherwise poor district. She was the descendant of a rich patrician family of Nurnberg called Von Elterlein, who, attracted by mining speculations, had emigrated to the mountainous region of Saxony, where they made a large fortune. Barbara was born in 1514, and married a wealthy citizen of Annaberg. It is said that she learned the art of lace-making from a Flemish Protestant refugee, who had found an asylum with her. The year 1561 is named as the date when she began to instruct her poorer neighbours in lace-making. From Annaberg the practice spread over the whole Saxon Erzgebirge, and this branch of industry has proved a fruitful source of revenue up to the present day, as the Saxon lace is still in much request as a luxury. Barbara Uttman died in 1575 at Annaberg, where her statue is seen in the public cemetery.

## IMOGEN IN THE CAVE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

T. GRAHAM, Painter.

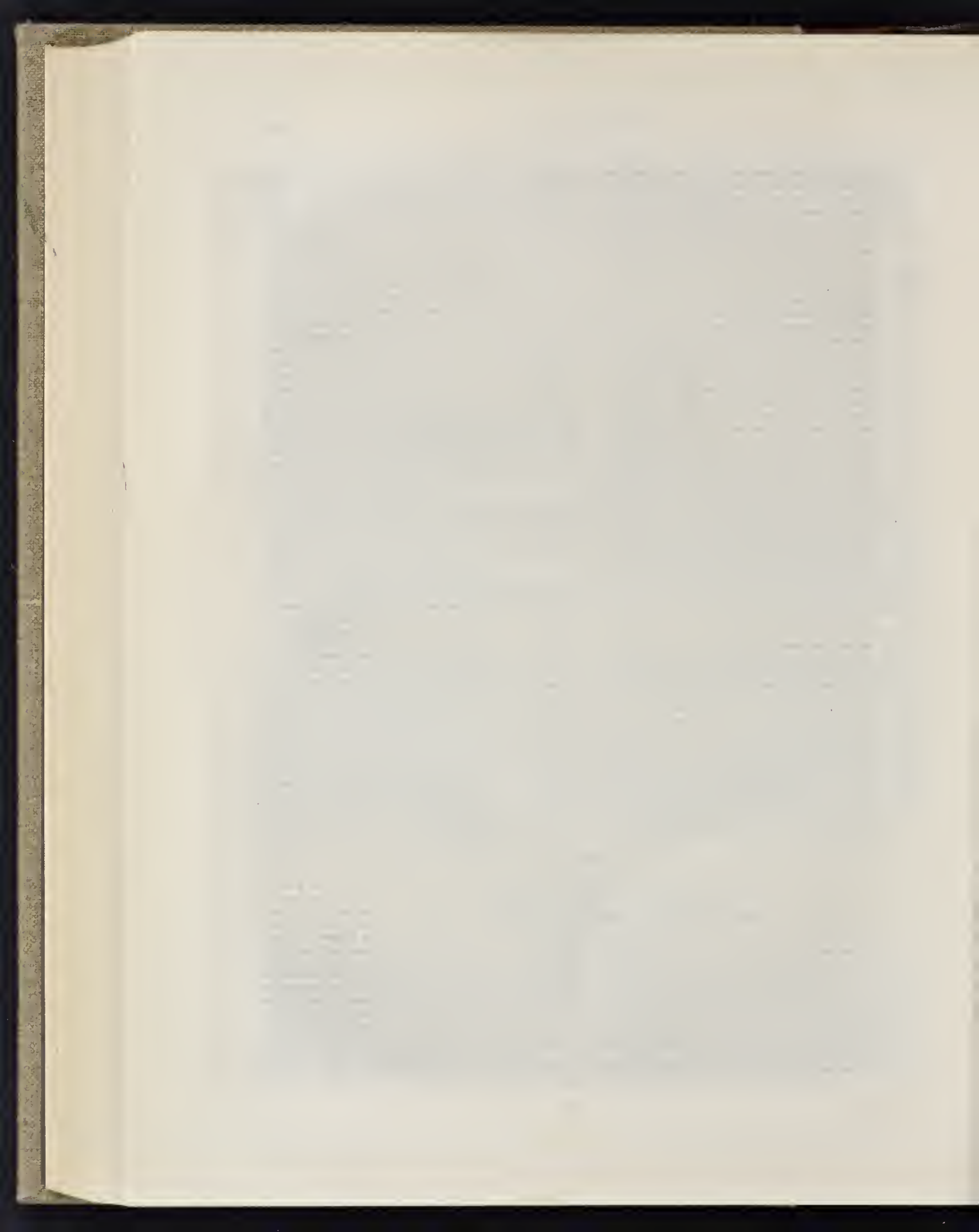
MOST of our readers will probably remember an engraving we gave last year from a picture by this artist, called 'The Wayfarers,' representing a strolling musician and his wife seated, with their infant child on a bank, by the roadside: a clever composition, with much of pathos in the treatment of the principal figures. We introduce now another work from the pencil of Mr. Graham, 'Imogen in the Cave,' a subject often treated by our painters in a variety of ways: generally Cymbeline's daughter is represented, with her sword drawn, entering the temporary place of refuge; here she is seen in the cave, where she is discovered by Belarius, Guiderius and Arviragus, though one of the party is omitted in the picture. Belarius, looking in, notices the intruder with much surprise, and remarks to his com-

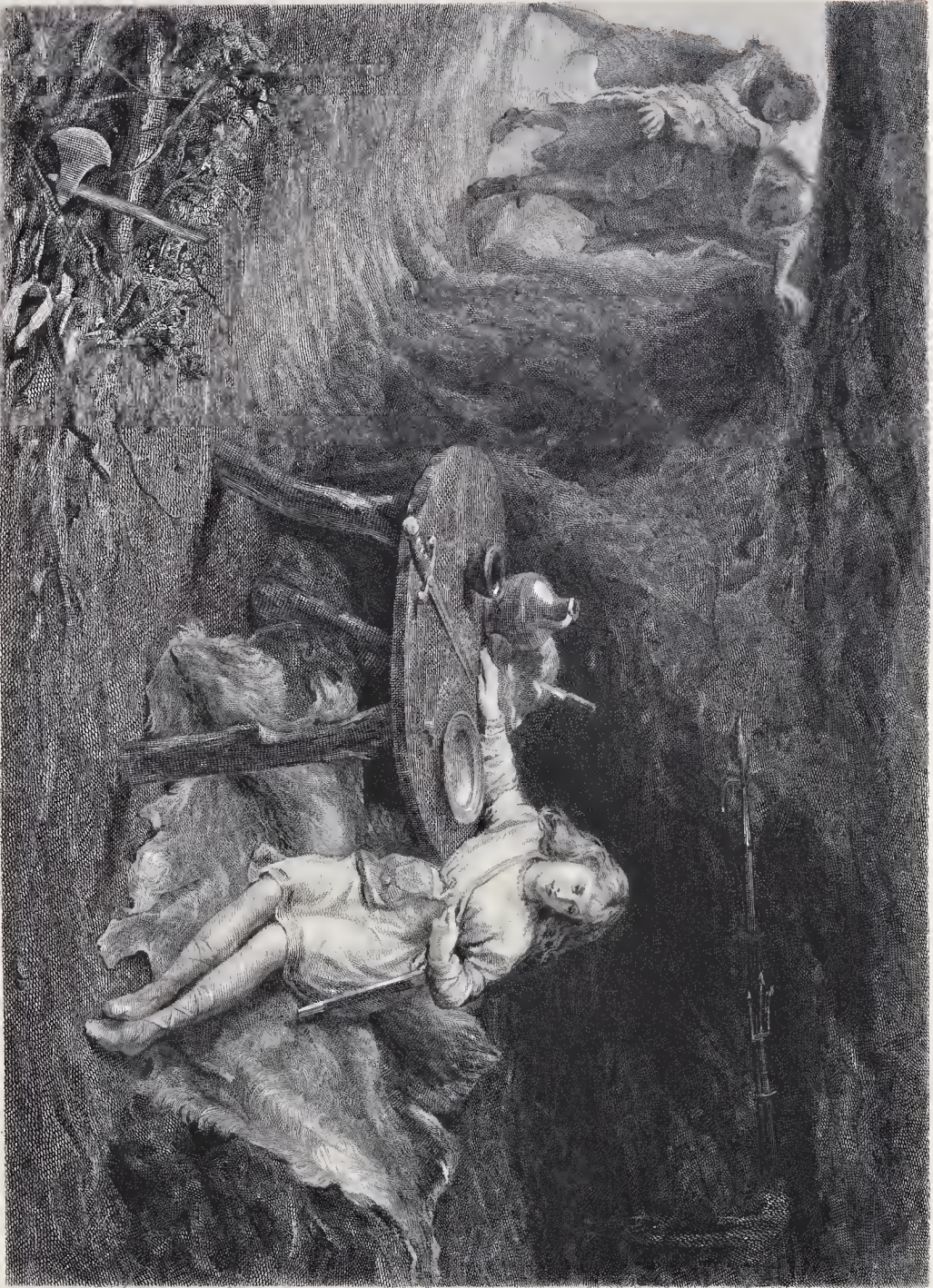
D. J. DESVACHEZ, Engraver.

panions, that he "should think there were a fairy," only "it eats our victuals."

Imogen, habited as a youth, weary with her travel towards Milford Haven, and now having satisfied her hunger, half reclines on the skin of some animal, made to do duty as a couch on the sloping bit of rock within the cave: she is apparently meditating on what the next step will be in the journey to meet her husband. Mr. Graham has caught the spirit of the incident, and has made the lady pretty, without silliness; but the attitude in which she is placed, however natural it may be under the circumstances, is not graceful. The picture is, throughout, well painted, and excellent in colour; the latter being, as a rule, quite characteristic of the Scottish school, to which the artist belongs.





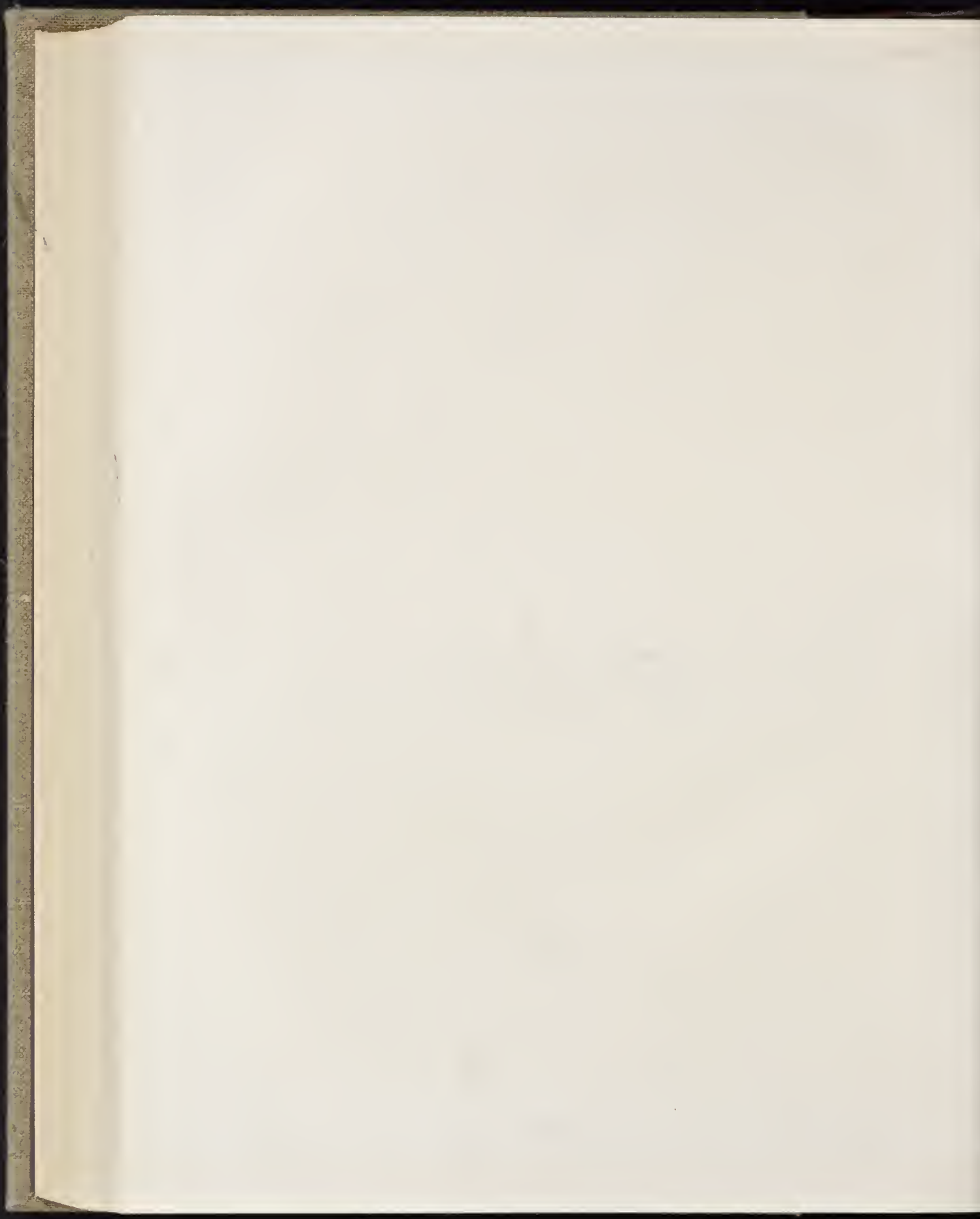


T. FAHAM PINXIT

MOGEN IN THE CAVE.

FROM THE PICTURE IN THE P. S. M. ON P. THE PUBLISHERS

D. I. DESVACHETZ, P. S. M.





## DUDLEY GALLERY.

THE gallery of oil-paintings is this year specially rich in the department of landscape. The winter-exhibitions naturally reflect in some sort the summer-studies of the contributing artists, and we find here a number of fresh and vigorous transcripts of nature executed with a regard to Art as well as truth. In a short space of time landscape-painting in England has passed through many stages. It is not now recognisable as the same art which David Cox and Turner practised; nor is the difference due to the genius of those men, and the want of genius in their descendants. The net result of recent movements in artistic method, whatever the titles hitherto attached to them, may be stated to be an increasing study of decorative effect. A part of this result may be attributed to an imitation of older models, a part also to the new impulse in the department of purely decorative Art-workmanship; but whatever the cause, it is easy to recognise the influence of the feeling in any gallery of modern paintings. In the region of landscape the movement may be traced in a greater desire for outline, and precision of colouring. The feeling for atmosphere has not departed, but the artist now inclines to select the calmer moments of nature, when the different facts of scenery mark themselves with more intensity and firmness, and when the presence of the particular mood of weather is registered in its influence upon colour. We take as a prominent example of the newer method the very beautiful landscape called 'Evening' (396), by M<sup>me</sup>. Cazin. The artist has chosen the moment when the shadows are most profound beneath the high trees whose topmost branches are imaged against the yellow evening light. In the circle of shadow, haystacks and the materials of a farmyard are grouped, and the depth of the twilight is perfectly recorded in the varying degrees of precision in which each fact is outlined. The sentiment of this landscape has been skilfully and tenderly expressed—the sense of poetry is realised without sacrifice of truth. M<sup>me</sup>. Cazin makes rapid progress in her art. From the clever sketches with which we have hitherto associated her name, this picture shows a great advance, and will serve to make her career an object of interest. The two pictures contributed by Mr. Henry Moore also illustrate the attentive studentship of scenery which we have noted as characteristic of the time. One of these, called 'Autumn' (251), presents the season as viewed through the slight mist of a frosty morning. The leaves that still remain are turned to a wintry colour, and hang insecurely upon the boughs, as though the next breeze would bring them to the ground. A small thicket of brambles in the foreground, a space of water, and a pale sky above, are the simple materials out of which the artist has framed his design; and the picture is remarkable, notwithstanding the slightness of its means, for the way in which the sense of design is combined with the sentiment proper to the season and the scene. His second picture (245) shows a space of the Mediterranean in a gale, and proves a close and patient observation of the forms of disturbed water, and the aimless wash of the waves.

Two studies of the sea, but under a very different aspect, are contributed by Mr. Macbeth and Mr. Hemy. The quiet water of a bay, or an estuary, that is as motionless as the landscape of the shore, with the full, quiet sunlight resting upon the scene, gives a full opportunity for decorative treatment. Mr. Hemy's picture 'Salmon Fishermen mending Nets' (85), seems to us a little duller in colour than is natural; but there is solid and substantial painting in the great green hill in the background, at whose foot, upon the shore, a little village reposes, while in the foreground are the figures engaged in their task. 'While Fishing-boats lie nestled in the Bay' (113), by R. Macbeth, is brighter and truer in light, and the scene has been chosen with a better regard to the wants of pictorial representation. The arching tree above makes a pleasant frame for the figures and boats beneath, and the green boughs are set with skill against the quiet blue of the sky. There is a power of design in this picture, an instinct in the selection of fit material, and a skill in execution, which place it far ahead of any previous work by the same painter. One more picture may be noticed in this same class of decorative work, 'May' (249), Adrian Stokes. This artist shows even a truer and closer contact with nature in his management of landscape for the purposes of Art. Here, as in the picture contributed by him last year, the colours of the spring have been woven into a very beautiful pattern. A young girl sits beside a pool of water, out of which the long green flags grow luxuriantly. Above her a branch of a tree stretches across sky of deep, pure blue; by her side is a spray of white blossom, and behind her a pleasant landscape of green hill, on whose top a white cloud shows lightly and harmlessly before the blue of the sky. The whole picture is so fresh in colour, and the influence of the sunlight is so carefully distributed over the facts which make up the scene, that we look

in vain elsewhere in the gallery for any work combining so successfully a decorative treatment with natural effect.

In the order of the catalogue we must now mention a few other pictures in the department of landscape. 'The Moated Grange' (68), W. C. Symons, is a skilful transcript of a particular effect of light upon foliage, though the work scarcely justifies its title. 'For the London Market' (90), E. Buckman, is not strictly speaking a landscape, but there is a noteworthy cleverness in the way in which the colours of the thickly-growing carnations have been recorded by the painter. A moonlight scene (117), by Lexden Pocock, shows an undoubted charm of colour; and in a different way Miss Epps's 'Under the Pears' (129), is entitled to the same praise. The tint of the girl's dress is a fanciful and very pretty suggestion of the colour of the fruit, and the scheme of sunlight and shadow is charmingly managed. There is some power of landscape in Mr. Claud Calthorpe's view in the Villa Borghese, Rome (144); and the landscape holds the higher importance in Mr. Poynter's design (146) called 'Psyche's Awakening.' 'A Wreck on Boulogne Sands' (160), by Mr. Arthur Severn, is one of the most serious and elaborate works in the gallery. Mr. Severn treats nature with the fidelity of a portrait-painter; by which we mean that he strives to present not only an individual scene, but to register with equal exactness an individual mood of weather. The sky in this picture is as important as the strip of level coast, or the waves that wash in on the sand; and it is not too much to say that the most meritorious executive power is displayed in the treatment of evening clouds against a yellow sky. Altogether this work, by its patient labour and the sincerity of its intention, not less than by its beauty in result, is a strong and serviceable protest against hasty and inexact transcripts of scenery. Near to it we observe the study of 'Waning Light' (159), by P. R. Morris, a work that reproduces on a smaller scale the artist's Academy picture of two years ago. And here we may notice the clever and workmanlike sketches (158 and 166) by Joseph Knight—sketches in which the artist has made sure of his purpose, and has tried nothing beyond his means of expression.

The flower-painting of H. Fantin (176) and of T. B. Wigram (218) eminently supports this branch of the art, the work of the first being remarkable for the expression of vitality given to the flowers; while Mr. Wigram's picture is a noteworthy specimen of sound colouring. 'In a Flutter' (197), by F. S. Walker, is a clever sketch of the seashore in breezy weather. The clear, crisp light that haunts a bright sea is skilfully realised in its effect on colour, and the "flutter" of the breeze is shown in the loosely-blown scarf that spreads out from the figure standing on the stone parapet which overlooks this sea. Along this side of the gallery, and still in the department of landscape, we may notice the 'Street in Ludlow' (230), Andrew B. Donaldson; 'Studios at Rome' (236), E. Barclay, a very tenderly-tinted sketch; and the 'Golden Pippins' (244), E. H. Fahey. In this last work the artist has attempted a very difficult effect of light, and the result is more satisfactory in the landscape made up of scant orchard and farm buildings than in the two figures engaged in gathering the golden fruit. In 'Sunny Days' (254) Mr. Alma-Tadema combines a simple subject and aim with perfect mastery of technical force. His object has been limited to realising the influences of a powerful sunlight upon a green hillside, where a child takes the sole shelter of an outspread umbrella. How perfectly this design has been accomplished may be noted in the painting of the flowers in the grass of the foreground, made almost indistinct in shape by the force of the sunlight, and in the still more hazy outlines of the tufts that grow at greater distances. There is no painter practising among us to whom the laws of distributed light are so familiar, and this small study is yet large enough to display the power and truth of his style. With a word of recognition for 'He won't hurt you' (259), Heywood Hardy; 'Because the Music went that way' (284), N. Epps; 'Waiting' (286), Franz Vinck; and 'Summer' (296), Harry Leslie, we must pause to notice the delicate yet elaborate landscape (297) by Harry Goodwin. This painter has a special gift for perceiving and recording the loveliness of growing flowers, and securing for them a place in pictures of scenery. His work in this kind forms a notable feature of the exhibitions of the Water-Colour Society, and the oil-picture now under notice exhibits the same gift employed upon a bank of wild flowers. Among other studies after nature we may mention, 'A Cottage Garden' (325), Michael Hanhart; 'Dozing' (331), J. Macbeth; 'Trawlers coming in—South Devon' (334), Percy Macquoid; 'Summer Time' (387), Louisa Jopling; 'The Last Load' (389), Harry Leslie; and 'Country Quiet' (410), Leslie Thompson.

The figure-subjects in the present exhibition are neither so many nor of

such general excellence. The 'Bivouac de Tirailleurs Algériens' (3), Guillaume Regamey, is unfavourably hung, but we may note at least the accomplished naturalness of the painter's system of grouping his figures. These strangely-attired warriors, in different attitudes, keep a simplicity of bearing that can only be gained by a painter who is watchful of common movement and gesture, and who has the power to give to a single composition the sense of freedom and vitality that belong to things seen with quickness and precision. This power to arrest life suddenly, and to transfer the dramatic character of the moment into the realm of Art, is the peculiar gift of the modern French school. Between this first view of nature and the higher style of composition reached only by a few, there are numerous pitfalls of mere stiffness and formality into which English painters are sometimes in danger of falling. Mr. Hodgson, A.R.A., is certainly not of the incompetent class. He too can be dramatic without improbability, and, within the limits of his attempt, takes rank as one of the most accomplished of English students. The Postmaster-General's Office at Tangiers' (76), is a very finished composition, full of minute expression, and possessing the artistic merit of a considered scheme of colour. Such Art is essentially modern in spirit. It makes no claim to the rewards due to a work of elevated beauty, but rather seeks to register some simple occurrence of common life faithfully, and without exaggeration. When the attempt fails it is through an excess of emphasis in expression, or defective technical power. It succeeds here because the artist has the gifts of a cultivated workman and the necessary control over expression. 'Our Daughter' (139), Arthur Hughes, has a very different aim. Mr. Hughes has a special gift for treating of the grace of youthful forms and faces. He interprets the life of children, and of those older than children, yet younger than grown men and women, with a full understanding of its simplicity and charm, and without any temptation to misplaced sentiment. Here he has imaged a very beautiful young girl, who stoops upon a green lawn to caress her pigeons. The birds, of many colours, hover here and there, and the bright tints of their plumage, combine with the intense green of the grass, and the rich golden of the maiden's dress, to make a very sweet harmony of colour. Her attitude, though not quite satisfying in purely technical matters, is conceived with much grace; and for expression, at once tender

and faithful, we may note the delicate drawing of the face and of the left hand resting upon her knee. In the 'Dawn and Day' (165), by G. F. Watts, R.A., we are brought to consider a design in the most elevated region of Art. Mr. Watts seldom attempts anything but the highest efforts of style, and sometimes it happens that he hesitates, or has not the power to work out his own conception. He grants us a fine suggestion, and leaves its pictorial expression incomplete. It is so we fear with the picture now under notice. Something may be allowed for the fact that this is doubtless a study for a larger picture; but it must be observed that the chief fault here noticeable is not of a want of finish, but of the failure of the pictorial image to express completely the poetical thought; for there is a thought of great beauty, and of a kind fitted to the purposes of Art, in the composition of the two representative figures of Dawn and Day. Beneath them both rests the deep, impenetrable blue of the night. The raiment of Dawn is turned to silver-grey by the coming light; and the figure of Day, rising above her, has his head against a background of pure gold, into which his rose-tinted wings pierce harmoniously. This is the painter's thought, and it is worthy of finer expression than has been given to it. The poise of the winged figure of Dawn, and her relation in the composition to the figure of Day, seem to us unsatisfactory points in the picture. Another serious work is 'The Banks of the Styx' (163), R. Spencer Stanhope. In the shape given to his thought, Mr. Stanhope leaves nothing unfinished. The two figures of a man and a maid, who wait for Charon's skiff upon the banks of deep blue waters, are imaged as fully and as perfectly as the painter's powers would permit; and all the details of drapery and of the surrounding scenery are worked out with equal care and fullness. And for the success of a serious attempt, we may note the tenderness of the woman's figure, and the strongly-expressed support which the man's arm gives to her half-swooning form; we may also note the sweetness and tenderness which have inspired the whole composition of a subject that perhaps needs a more distinct imaginative power to be treated with absolute success. We may mention, among some good works in the gallery, 'A Fishmonger' (398), A. Legros, strongly and carefully painted; 'Cupid and my Dame' (373), W. Crane; and the 'Paysanne Française,' a head in terra-cotta (412), J. Dalou. There are others, but our space forbids enumeration.

## FRENCH GALLERY, PALL MALL.

MR. WALLIS has this year made his gallery remarkable by the presence of a picture of uncommon size and remarkable qualities. Hans Makart is an artist whose work is little known in England. We have grown familiar with the names of the chief Continental painters, and it may be said that their gifts are valued not less highly here than elsewhere; but there are certain masters whose special scheme of Art makes acquaintance difficult till it is brought within our reach. Vast canvases are not readily to be moved from land to land, and Mr. Wallis deserves the credit due to a spirited act, in bringing to England a brilliant specimen of the work of a foreign master, whose plan of design outstrips the limits commonly allowed to modern pictures. "Hans Makart," as we learn from the catalogue, "was born in Salzburg on the 29th May, 1840. As a youth he showed great natural talent for drawing, and his uncle, Herr Rissenmeyer, who was an heraldic painter, took young Makart as a pupil. He entered the School of Art at Salzburg in 1858; but it appears that after a very short course of study he left it, and determined to relinquish Art altogether. His father, however, wished him to become an engraver; but the uncle prevailed upon him to send his son to Munich to study painting. Here he attracted the notice of Piloty, the director of the school, who, after he had made a trial-sketch in oils, took him into his own school, where he studied till 1868. Hans Makart has since risen to be the most eminent of all the pupils of Piloty."

The picture by which this distinguished painter now asserts a claim to attention, was first exhibited in the Vienna Exhibition, where a special gallery was erected to receive it. With its uncommon dimensions of thirty-five feet, by thirteen feet six inches, it occupies in its present position the whole of one side of Mr. Wallis's room; and even so placed, there is some difficulty, from the limited size of the apartment, in rightly appreciating the features of the composition. Its subject is taken from the history of Venice. Towards the close of the fifteenth century it was decreed that a lady of one of the noble families of Venice should marry the reigning king of Cyprus. Catarino, the daughter of Mario Cornaro, was chosen out of seventy-two noble and beautiful maidens, and for this distinction she was fêted by the people of Venice, and held for a

while in great honour. The painter has chosen the moment when the fair Catarino, seated upon the steps of one of the palaces, is receiving the homage of the people. The women bring flowers, the merchants rich gifts, and about her chair stand the nobles of the city—richly raimented men and women. Looking at the picture, it is easy to discover the source and the direction of the artist's powers. Of immediate influences we know that Makart is a pupil of Piloty, and that so far he represents the last phase of the Munich school; but the teaching of Munich is not here so important as the example of an earlier period of Art. Hans Makart confesses in this work a delight in the rich harmonies and lofty conceptions of Paul Veronese. This influence is so obvious that it needs no comment. The grouping of many figures, the record of brilliant colours, and the motive of the whole composition are all so many signs of the painter's indebtedness. We say this not by way of reproach, but in order to explain the attitude that criticism must necessarily take in the presence of the picture. We have to consider at once how far the artist has realised a purpose with which we are familiar. It is not enough, though it is much, that the picture should exhibit qualities of invention and courage not common in modern Art, or that in colour its success should be remarkable. The painter has so clearly indicated the scope of his attempt that we are forced to measure his work by his own standard. It may be set down as the characteristic quality of Veronese, that by some peculiar gift he was enabled to go to the utmost limits of what was majestic, without sacrifice of nature. The time for a studious regulation of design was already passed by. There was no longer any desire to submit groups of figures to the strict and severe laws of decorative treatment, and yet something higher was required by Art than the confused grouping proper to an unregulated crowd.

If we compare the decorative work of Mantegna with the work of Veronese we may see how each has achieved his purpose. Mantegna transports natural figures into rhythmic processions or balanced groups; he makes no effort to reproduce, indeed he specially avoids, the confusion of ordinary movement in crowds. Veronese wanted this direct impression of nature; but he wanted grandeur as well. In his pictures we get the

impression of natural confusion; but we get also an effect of grandeur and dignity given by the painter's mastery over stately attitude, and his power of securing, even for fleeting movements, a sense of dignity and nobility. To manage this called forth a technical power which is almost unrivalled. In Makart's work there is the confusion of grouping, the rich luxuriance of colour, and even grandeur of effect; but the whole lacks something of credibility. Looking at the general plans of the design, this is remarkable; and when we come to examine the different parts, the causes of the defect are visible. The painter's drawing is facile, but not complete. In the bending figure in the foreground we recognise an excellent motive cleverly seized; the two other girl-figures with flowers are also graceful, and the figures of youths that cling to the carved pillar are happily introduced into the composition. But in going carefully over the canvas it is to be noted that nearly everywhere the hands are poorly imaged; that here and there one figure does not accord with another to help the general design, and that the central figure in the scene scarcely bears the attention it claims. Apart from these failings, and the sense of general imperfection they bring, the work must be pronounced more than remarkable. In one respect, in regard to colour, the artist is both original and successful. Here he owes little to the scheme common with Veronese, and he has nevertheless produced grand and striking harmonies. Each tint is positive and fairly pure, and the whole has merit of a remarkable kind. The eye seeks more repose than is provided; but it acknowledges no discord in the difficult management of many brilliant hues.

A landscape called 'A Winter's Eve' (41), L. Munthe, exhibits a fine power of realising a bitter and cheerless effect, and for success in this

direction it stands forth as the most prominent of the lesser works. We may notice, too, in the department of landscape 'A Dutch Galliot' (69), by Clara Montalba. This lady, but recently elected to the Old Water-Colour Society, is making rapid progress in her art; and this picture, with its perception of the influence of light on water and its delicate management of tone, deserves attentive study. The studious work of B. J. Blommers holds also an exceptional place among much that is not first-rate. 'A Visit to Grandfather' (45) is solidly and strongly painted, the harmony of colour sober but complete, and the drawing carefully precise. With regard to the general character of the gallery, it may be observed that there must exist some basis of mere fashion to render such trivial works acceptable. It is certain that if these paintings were by English instead of by foreign hands the greater part of them would be considered too unimportant for exhibition. But with regard to foreign Art the public taste has been cultivated up to a dangerous point. Former prejudice has given way to complete credulity, and the smallest artistic gifts from across the Channel have a chance of fame denied to native talent. We may note, for example, how the work of Madrazo (38), which no amount of expert handling can redeem from essential vulgarity, is nevertheless esteemed as a rare masterpiece here, and finds fit company from many other trivialities which the gallery contains. Among other pictures in the exhibition may be noticed the 'Morning after Rain' (92), A. F. Grace; 'Old Treasures' (79), Hugh Cameron; 'Dutch Pastures' (131), W. Maris; 'The Carnival' (47), E. Blas; and 'The First Cigarette' (17), J. B. Burgess. This last picture is in many respects better than anything we have seen from Mr. Burgess's hand.

## NEW BRITISH INSTITUTION.

THE winter exhibitions have become so numerous that it is impossible to notice in detail all the works exhibited in each. Nor if it were possible would such a notice serve any good purpose. In many cases the pictures are too slight for discussion, their subjects too trivial to need description. We presume that each of these little collections has a public of its own, and that painters find through them a market for their wares. But in any wider sense they are without much interest. The workmanship may be excellent within its limits, but the limits are too narrow to admit of any considerable achievement. In many cases the

exhibition contains the studies of the artist for some larger work, or if the picture stands alone it is of only little importance comparatively, being some small landscape-subject or a trivial domestic scene. We do not wish to depreciate the New British Institution; indeed, we incline to regard the present exhibition as above the average, but it is impossible to notice in detail all the works exhibited. We will, therefore, content ourselves with mentioning among the names of contributors those of E. Hayes (21), J. B. Burgess (63), C. P. Lidderdale (93), J. Adams-Acton (117), C. Calthrop (132), and F. Goodall, R.A. (201).

## MCLEAN'S GALLERY.

A SMALL collection of water-colour drawings is now on view at Mr. McLean's gallery, in the Haymarket. "A Ship-builder's Yard at the Hague" (1), H. W. Mesdag, is a work harmonious in colour and full of a certain grave feeling. Mr. Albert Goodwin contributes a refined and studied picture of the "Campo Santa" (9), and Mr. Walter Field sends an admirable landscape, called "A Summer Afternoon" (12). The gallery contains several works of the modern Italian School,

and among them we may notice those by Pradilla (29), Rossi (165), Filosa (160), and Simonetti (131). These artists strive after no great refinement of subject, but seek notice rather by a certain dexterity in the imitation of costume. The most attractive work in the collection seems to us "The Famyard" (95), E. K. Johnson, with which we may mention "The Coming Storm" (45), Bernard Evans. There are several others in the room which will reward examination.

## ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

ABERDEEN.—A bust by Mr. W. Brodie, R.S.A., of the late Dr. Adams, a distinguished physician and scholar, has been presented to the Aberdeen University, by his son, Dr. A. Leith Adams, F.R.S.

EDINBURGH.—It is proposed to have in the Scottish capital, at an early date, an exhibition of native Arts and manufactures: it will be held in the buildings and grounds of the new Royal Infirmary.

BELFAST.—An exhibition of landscape-drawings and studies from nature, by members of the Ladies' Sketching Club in connection with the Belfast School of Art, was opened for a few days last month, and excited considerable attention, the works being in advance of those exhibited last year. Prizes were awarded to several of the ladies. The practice of systematic study, such as these works show, is not, we believe, usually

practised in the Government schools; why, it would be difficult to say. Certainly it is worthy of imitation.

DUBLIN.—The Art-schools of the Royal Society were re-opened for the winter session on the 1st instant. Permanent classes for the study of the living model have been established, and students possessed of certain qualifications will be admitted to study, free, in the same. The teaching of these schools has of late been so successful, and their action has so beneficially influenced various branches of manufacture, as to have secured for them a wide reputation; and the establishment of permanent classes for the practice of drawing from the living human form must place them in the first rank as schools for the acquisition of an Art-education of the most complete kind.

LYNN.—An Art-exhibition was opened in this town in the month of October, having for its immediate object to raise a fund towards the restoration of St. Martin's Church. The Prince and Princess of Wales and the Duke of Edinburgh gave it their countenance as patrons. The Prince of Wales lent one of Landseer's famous pictures; Lord Townshend contributed many valuable works; and Sir William Ffolkes is stated to have "stripped his hall" for the exhibition. In works sent in for sale was a picture by David Cox, the property of Mr. Richard Bagge, who promised that any surplus beyond £500, realised by it, should go to the fund; it was sold for £600. The picture is described as showing "an open, heathy country, is of no remarkable character, and of moderate size;" and it is stated that Mr. Bagge obtained it by exchange with the late Dr. Cotton for a freehold cottage not worth above £100. The bargain must have been made some years ago.

NEWPORT, I. W.—Mr. Vivian Webber, a gentleman resident at Ryde, has added yet another gift to the corporation of Newport—a fine portrait of his friend the late Bishop of Winchester, painted expressly for the purpose. The presentation took place on the 9th of last month, when a large number of members of the corporation and of the clergy of the diocese, with several personal friends of the bishop, assembled at the ceremony. Mr. Webber's liberality is not limited to the Isle of Wight: after Christmas, the corporation of Portsmouth is to be presented by him with a large picture, painted, as a commission from Mr. Webber, by Mr. A. W. Fowles; it illustrates the visit, some years ago, of the French fleet to Portsmouth. The Town Hall of Ryde has some marine-pictures by the same artist, the gifts, at various times, of this gentleman, whose munificence in such matters, scarcely seems to have a limit.

MANCHESTER.—A meeting has been held here for the purpose of erecting some suitable permanent memorial of the late Sir William Fairbairn, the eminent engineer. It was ultimately decided that the memorial shall be a statue, and also a scholarship or some other suitable endowment in connection with Owen's College. In the course of the discussion Mr. W. Agnew remarked there is a prevailing feeling, that to erect statues in the open air in large cities was a waste of money, however good they may be as works of Art. And, referring especially to those of Cobden and Peel, in Manchester, he asked, "if anyone ever saw people looking at these statues? which had their eyes clogged up with soot, and

were black enough to scare a crow." His own proposition was to have a marble statue, to be placed in the new Town Hall. Mr. Agnew's remarks on out-of-door statues are almost as applicable to London as to Manchester: our bronze figures become black, and our marble statues "whitey-black."

WATFORD.—The opening of a free library, to which are attached schools of science and Art, took place towards the end of October last, the Earl of Verulam presiding, who was supported by a goodly number of the neighbouring nobility and gentry. The school of Art is under the superintendence of Dr. Puckett; and in the rooms of the building where the students will assemble are numerous casts supplied by the Department of Art. The site for the building was given by Mr. Thomas Clutterbuck, and to meet the cost of erecting it, estimated at £2,700, a grant of nearly £560 was made by the Department of Art, and about £1,800 was raised by subscriptions. A sum of £500 is still required to clear off all the obligations of the Committee.

WORCESTER.—The third annual exhibition of pictures and Art-objects held during the autumn at this city, under the auspices of the Worcester Fine-Art Association, was quite up to the average of the two preceding years, and, in some respects, evinced an advance upon former exhibitions. In addition to important examples of modern Art, both native and continental, by well-known masters, the show included works by all the artists of the district who have previously shown with the Society. Thus we had two fine examples of Mr. Benjamin Leader's mature style—one an important Thames subject, painted for the collection of Peter Hardy, Esq., of Worcester; several delicately-handled views by Mr. David Bates; examples of landscape from the easels of Mr. Gummy, Mr. Gyngell, Mr. Chaplin, Mr. R. B. Plum, Mr. Brundish, and Mr. Taylor. The show of water-colours was good (here, as among the oil-pictures, landscape preponderating); and amid a number of pleasing, effective works, all of which need not be particularised, we may mention as of special merit and interest the highly-finished figure-subjects of Miss M. M. Pow, the well-studied still-life drawings of Miss Binns, and the landscape work of Messrs. Webb, Eddington, R. C. Smith, Lines, Cox (of Liverpool), Taunton, and Henry Walker. The sales were satisfactory, and a *soirée*, at which the friends of the society attended in considerable numbers, closed the exhibition with *éclat*.

## ART IN CONTINENTAL STATES.

ALGIERS.—The rage for international exhibitions, which seems to be dying out in Europe, is likely to be revived in Africa. According to a statement in the *Builder*, a document has been forwarded to the Liverpool Chamber of Commerce, to the effect that it has been decided by the authorities of Algiers to hold a grand Exhibition there, to commence in November, 1875, and continue until about the spring of the following year. The building will consist of one large central hall, with lateral galleries attached, each covering a wide area of ground, and affording, it is expected, ample accommodation for the articles for exhibition which will be sent by various countries. The organizing committee has issued a plan and a general specification of the proposed building, and contractors are invited to come forward.

BERLIN.—The Prussian Government has sought from that of Italy, as we are informed by *La Fédération Artistique*, permission to have moulded and cast the most famed works in marble or bronze to be found in Florence. This application has a more especial reference to the Venus de Medici, the Medicean Vase, the David of Michael Angelo, the Perseus of Benvenuto Cellini, and the celebrated friezes which Donatello and Lucca Della Robbia sculptured for the *Duomo*, but which are, at present, in the *Museo Nazionale*. A Fine-Art consultative commission, to which this matter was referred, has given an acquiescent decision, but upon the express condition, that the moulds shall be prepared by the most skilful Florentine artists,—that only one work shall be in hand at a time, so that the public may not be deprived of the view of more,—that a perfect proof of each casting be made for Italy, and the moulds also shall be preserved as her property.

CORNETO.—The *Moniteur des Arts* says, some important frescoes, attributed to Perugino, have recently come to light in the cathedral of this town. The Italian Minister of Public Instruction has commissioned Signor Bompioni, the painter, to proceed to Corneto, for the purpose of examining and reporting on these works.

LORRAINE.—In the church at Marcel, Lorraine, which still contains several very beautiful and remarkable relics of the twelfth and thirteenth

centuries, there has latterly been discovered a relic-shrine, which must formerly have stood before the high-altar, but which now occupies an altogether inappropriate position. This small *chef d'œuvre* is cut out of a fine white sandstone, and is in the form of a church with five naves. It is 75 centimetres in length, 31 in breadth, and 35 in height. Each compartment of the shrine is externally in the form of a niche, and ornamented with rich mouldings. On one of the long sides, in *bas-relief*, is represented the Adoration of Christ by the three kings; on the other, Christ in the centre, with Peter and Paul on the right, and John the Evangelist and John the Baptist on the left. On the other side are represented respectively the Glorification and Annunciation of the Virgin. The sculptures are almost entirely intact and of masterly execution. Several groups appear to be exact copies of sculptures in the Cathedral of Rheims, so that it may be concluded the little monument originated in that town. The workmanship is of the beginning of the fourteenth century, to which time the sculptures of Rheims belong. It is remarkable, that the shrine shows traces of painting and gilding. This Art-work is to be restored and placed again in a more suitable position in the church of Marcel. In the same church has also been discovered another interesting object, namely, a bell of the sixteenth century, bearing the inscription: "Zu Marcel gnädich bin ich. Maister Conrat von Vich gos mich. Anno 1508."

NAPLES.—We learn there has recently been discovered, in the ruins of Pompeii, a decorative painting of singular freshness. The subject is Orpheus—a figure of life-size. In colour it is rather redundantly ruby, and heavily impasted. On the other hand, the head is in its expression deliciously inspired—a model of the ideal and poetic. Orpheus holds, resting on his knee, a lyre of *nine chorás*, with which he "makes music" to subdue the lions and tigers. It is notable that he strikes the instrument with his left hand.

VIENNA.—The sculptor Schmidgruber has been commissioned to make a statue of Albert Durer. The model of this work, eight feet in height, has been exhibited—it is to be executed in marble.

## ANCIENT STONE CROSSES OF ENGLAND.

BY ALFRED RIMMER.



THE history of Bristol High-cross is interesting, and somewhat mournful. It was built in 1373, according to some accounts, and according to others in 1247. A passage in an MS. calendar runs thus:—"Anno 1247. Now that the bridges went happily forward, the townsmen on this side of Avon and those of Redcliffe were incorporated, and became one town, which before was two, and the two places of market brought to one, viz. that at Redcliffe side being kept at Temple Cross, or Stallege Cross, and also that from the old market near Lawford's Gate, both being made one, were kept where now it is, and a faire cross there built, viz. the High Cross, which is beautiful with the statues of several of our kings." Mr. Poole, in an excellent little work on Bristol Cross, says:—"It is difficult to account for this discrepancy of dates otherwise than by supposing that either the calendarers are not trustworthy records (and the fact that the pen of Chatterton was known to touch some of them renders their unqualified acceptance as historical documents anything but easy), or else the rebuilding of the cross in 1373 consisted in certain additions and embellishments, the rest of the High Cross, with the statues of the kings, remaining as it was before." One thing, however, is certain, the architecture of the present cross belongs to the period last named, and probably it was a totally new structure at that time. Originally this cross was richly coloured, the colours consisting of blue, gold, and vermilion. It was built of a coarse-grained oolite, and very liable



Bristol Cross.

to absorb moisture; but the polychromatic colouring preserved it for centuries. A great lesson on the restoration of churches might be gathered from this, and many fine old walls that are re-cased might be allowed to stand, if a proper colourless solution were applied to bind up the crumbling particles. It is in the nature of

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oolite and sandstone to disintegrate, and this process might be stopped.

Bristol Cross is just a series of niches with canopies, of great beauty, which formerly contained statues of English kings, and in 1633 the citizens raised the cross in the same style of archi-



Gloucester Cross.

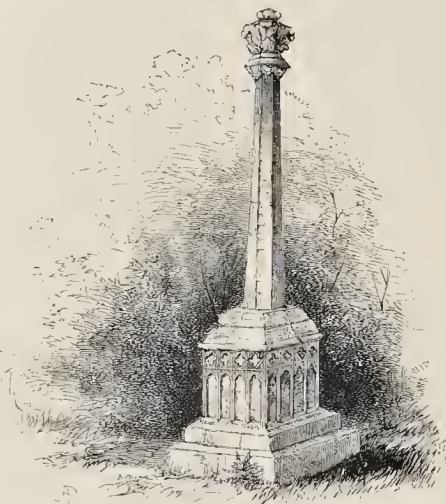
ecture, and added the statues of three more kings and Queen Elizabeth. The citizens enclosed the cross also in an iron railing, and repainted and gilded it; but evil days were before it.

In 1733 a silversmith who lived near it made affidavit that in every high wind this old structure, which would have easily lasted for centuries yet to come if left alone, rocked so very much that his house, and his own valuable life were in danger, if the cross fell towards him; and so he procured its removal, and had the cross destroyed and thrown into the Guildhall as a thing of no importance, where it remained for a long time, until Alderman Price and a few gentlemen had it re-erected on College Green, opposite the cathedral. Here it remained for some thirty years, until a Mr. Champion, a gentleman apparently of great public spirit, discovered that it rather stood in the way of a walk, and opened a subscription list to have it pulled down! I could not get his interesting portrait in Bristol; it does not seem to have been preserved, or it should certainly have appeared in these pages. The cross was rudely pulled down and thrown into a corner of the cathedral, until Dean Barton gave it to Sir Richard Colt Hoare, of Stourton, who erected it most appreciatively in his park at Stourton.

Bristol New Cross is a copy of the old one, excepting that the upper part is divested of the Carolian ornaments, which gives it an

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incongruous appearance; the canopy also seems rather too high for the rest of the structure. The remarks of Mr. Norton, the architect, on the completion of the structure, are very sensible, in alluding to the absence of sculptured figures. "Leaving out of the question," he says, "the public duty to replace these statues,



*Cirencester Cross.*

I must point out to you aesthetically how peculiarly unmeaning the structure now is. I know no work of architecture so specially needing the aid of the sister art of sculpture. The addition of the figures can alone produce harmony of general effect; and with these, both the architectural shell and the canopied statues, would communicate to each other a borrowed aid, and thus vivify that which is now a tame and insipid work."

Unhappily no such fate awaited the sister-cross of Gloucester: an act was passed in 1749 for taking down several buildings, and enlarging the streets of the city; and as this cross stood on a site which the corporation of the period coveted, a decree went forth to demolish it, and so lately as 1750 it was knocked down. There is not, as far as I know, any record of the uses to which it was appropriated, or if it was broken up for rubbing stones; but every trace has gone, and it was demolished within thirteen years of the birth of the accomplished Lysons, to whom all antiquarians in England owe so much, and was within two miles of his family-seat.

Gloucester Cross—in a note on a very excellent print by Vertue, from which the woodcut is taken—is said to have been erected in the reign of Richard III., and his statue was among those demolished; but it is probably older: the style of canopy, as far as it can be gathered from Vertue's print, belongs to the reign of Edward III. Then there were statues of earlier kings than Richard III.—John, Richard II., Henry III., and Edward III. These figures were, as far as can be judged from the old print, very excellent works of Art, and it is astonishing that even they were not preserved. The houses round the cross were notable specimens of domestic architecture, and much resembled the older ones now standing in Chester. The statue of Richard III. would have been very interesting had it been preserved; and, perhaps, it would have solved some of the theories as to his physical deformity or otherwise: according to the excellent print from which this is taken, his figure is rather short than misshapen.

Of course the upper part of the cross is modern, not older than Charles I., and there are the inevitable little flags on slight iron stems, that look so very meagre, and are seen in the prints of Coventry Cross, and others that have been restored since the Reformation. Besides the kings were statues of Queen Eleanor and Queen Elizabeth. The latter, and that of Charles I., were

probably erected in the place of some others that had fallen into decay. The height of this cross, as measured by Mr. Thomas Ricketts, to whom we are indebted for the sketch from which the engraving by Vertue is taken, was 34 feet 6 inches; but probably, or indeed certainly, there was another storey, which, with the spiral termination, would have made its height some 50 feet.

The title of monarchs of old to a statue is not always very clear; confirming charters of predecessors seems to have been generally sufficient for sculpturing them. In the Bristol Cross last mentioned was a statue of King Charles I., which, indeed, was scarcely well merited; he gave the city leave to purchase Bristol Castle and its dependencies for a very considerable sum, of which he stood much in need. From the steps of both of these crosses all proclamations were read to the people. Bristol Cross was situated in High Street, and Gloucester Cross at the junction of Southgate Street, Northgate Street, and Westgate Street. The pedestals on which the monarchs are standing have evidently been much misrepresented in the engraving by Vertue, which is, generally speaking, a very excellent work of Art; they have been drawn as though they were rough uncut stones, but in all probability they were fine old carved corbels, that had become weatherworn out of all sort of recognition. In the engraving here given it must not be supposed that the covered side walk is exactly like a Chester Row; these have been fully described by Dean Howson in the pages of this Journal.

Oakley Grove, near Cirencester, is the beautiful seat of the Earls Bathurst; the mansion is only a short distance from the town, and bears obvious marks of the architecture which prevailed



*Ampney Crucis.*

during the early reign of the House of Hanover. In the park is the celebrated market-cross of Cirencester, which stood in the lesser market-place. On the base is some ornamental panelling, and round the capital of the shaft, which is octangular, and about 13 feet high, were four shields of arms, now nearly obliterated.

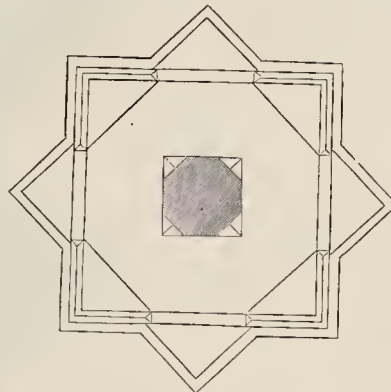
There are two steps and a fine square base to this cross. Each side of the base has four trefoiled panels, with quatrefoils over. The octagonal shaft rises abruptly from the base, and is well proportioned, though it has probably been somewhat higher. Cirencester Cross is only the successor of a much more ancient one, or perhaps more than one. Cirencester itself is full of interest, and many ancient Roman statuettes have been found in subsoil ploughing in the neighbourhood. A rather amusing story is told by Camden. In the year 1731 a fine bronze was found near the cross, and the workman who discovered it parted with it to a gentleman who was to pay according to the value he received for it: he gave the finder £20, but he himself had managed to realise £150. It was of course well-sold at this sum, and the finder, in receiving his £20 did probably much better than he could have otherwise done, but he looked upon himself as a heavy loser. The bronze was a Cupid, weighing about 11 lbs.; the eyes were of silver, but the pupils were gone, and the discoverer had the ground carefully riddled over and over again for these, as he was perfectly sure they were diamonds; unfortunately, however, his first treasure-trove was his last.

Cirencester is in the middle of one of the most interesting parts of England, and perhaps one of the most beautiful; there are also remains, or traces, or at any rate traditions, of so many splendid crosses as would now astonish us could we only see them as they were. The wealth of design and the beautiful forms that have been lost to us when these relics were destroyed will never be known.

There are crosses still standing near the town, at Ashton Keanes, Cricklade, and various other places; of some of these engravings will hereafter be given, and some only described. Not far from Cirencester is Ampney Crucis; it is situated on the Fairford road, about two miles from the town. It is situated in the churchyard, and has some very pleasing features. The tabernacle at the top part is more solid than is usual, and there is a kind of dog-kennel roof on a slight curve. The shaft rises octagonally and very boldly from two large square steps and a set-off. This was probably an example of the "weeping-cross," or place to which penitents resorted to bemoan over their shortcomings. This is not apparently a very uncommon or even very uncongenial pursuit with many devotees; for up to the present day Jews go every week to the walls of the Temple, and lament over its destruction. It is almost impossible not to connect these weeping-crosses in some way with old Jewish customs; there are many of them still left in England, and the name clings to them. One thing is certain, that the old habits of weeping and wailing date much earlier than the destruction of the Temple. The lamentations of Jeremiah fully attest this:—"The ways of Zion do mourn because none come to her solemn feasts; her priests sigh, and she is in bitterness." Again, "Mine eye trickled down without intermission," &c. "A voice of crying shall be from Horonaim, spoiling, and great destruction. Moab is destroyed; her little ones have caused a cry to be heard;" many other passages occur all through the prophets in the Old Testament. Probably more appropriate ones might be found, but these surely express a recognition of public lamentation, and almost an encouragement of it, that perhaps requires a little explanation in the present day, when, indeed, the tendency of all our teaching is rather to avoid making an exhibition of any strong feeling. Undoubtedly there were many crosses yet called weeping-crosses, whose origin was to make some demonstration; of course there were penitential ones, where delinquents had to make a pilgrimage in a sheet, but there were weeping-crosses also. Penitential crosses were in use even in the Church of England until within the last thirty years, and that not always in obscure country-villages.

The cross at Wedmore, in Somerset, is indeed, in another sense, an example of a weeping-cross. The terrible bloody assizes, as they were called, raged in these parts, and even the recollection of them would seem to be fresh in the minds of the inhabitants. It is two hundred years since they happened, yet people about there speak of them as a thing of yesterday. Jeffreys set out on what his infamous master called his "western campaign," and alluded to with such delight afterwards by that name. "Somerset, the chief seat of the rebellion, had been reserved for the last and

most fearful vengeance. In this county two hundred and thirty-three prisoners were in a few days hanged, drawn, and quartered. At every spot where two roads met, on every market-place, on the green of every large village which had furnished Monmouth with soldiers, ironed corpses clattered in the wind, or heads and quarters, stuck on poles, poisoned the air; and the peasantry could not assemble in the house of God without seeing the ghastly face of a neighbour grinning at them over the porch. The chief justice was all himself; his spirits rose higher and higher as the work went on." Such is the account that Macaulay gives of a circuit that will be remembered while record lasts, and that has no parallel in English history. Wedmore lies at equal distances from Wells, Cheddar, and Glastonbury, and had furnished many soldiers to the cause of Monmouth, and to their memory this cross was erected; it was taken down from a neighbouring place, and rebuilt in the pleasant old churchyard, and it still bears the name of "Jeffreys' Cross." It belongs apparently to the latter part of the fourteenth century, and is peculiarly elegant in its design, though unfortunately much dilapidated. At the top of the octagonal shaft are flowers peculiar to the decorated style, and the set-offs above these are curved, thus giving a light and very graceful starting-point for the tabernacle part to rise from. All the ornaments in this tabernacle belong to the decorated style,



*Dundry Cross.*

and when in better order must have been beautiful. Though decorated ornaments are often very rich they are never florid; they differ from ornaments of the preceding style in not being so stiff or unnatural looking, admirably adapted as the latter are for architectural effect; while they are equally different from those of the perpendicular style which followed, as being more natural, and derived more particularly from flowers and vegetation.

The crosses enumerated on in this paper are various in form, but all good examples; there are many more in the neighbourhood, but to illustrate them would make a tedious, bulky volume of very little interest; indeed, in investigations of this kind, one is continually doomed to disappointment; guide-books and inhabitants are communicative enough, and ready to give every kind of information in their power, but when the goal is reached—often in journeys connected with the present series of articles at mid-winter and in boisterous weather—the result is an old fight of steps with a single shaft, and neither ornament nor inscription. At Chew Magna there is a tolerable cross. It lies south of Bristol, on the Wells road, and is about six miles distant. The road to it is over Dundry Hill, and at the summit of this is an octagonal cross, rising from a flight of four steps and a solid base. The date of this cross is about 1500. There are panellings of a perpendicular character on the solid base, consisting of a four-centred flat arch, divided in two by a mullion. There are crosses also at Westbury and Compton Bishop, in the same direction, only a little further to the south; and as for the stumps and shafts their name is legion, so very numerous are they.

BRITISH ART-MANUFACTURES.  
A CHALICE, THE WORK OF KEITH AND SON.

WE have engraved a chalice, the production of Messrs. Keith and Son, of Denmark Street, Soho. As a meritorious maker of church-plate, Mr. Keith long ago obtained high reputation: to him, indeed, the Art is largely indebted for many of the advancements it has of late years made; and on several occasions, at International Exhibitions, it has been our pleasant duty to make his productions known. The "business" of the firm is not limited to this class of Art; although it is their speciality, and that in which they have most

striven to excel. For church-uses they produce every order of article in metal-work, and in all they have attained excellence. The chalice here engraved is a remarkably fine example: correct in form, skilfully manipulated and highly wrought. It is richly ornamented with valuable jewels—diamonds, rubies, emeralds and sapphires; the turquoise, carbuncle, and Mexican opal are also introduced, and, being one of a pair, the cost of both must be very great. The cup is, of course, of pure gold. These chalices are executed for the Rev. Thomas



Barnes, of the church of St. Mary Magdalene, Paddington; the consequence, we presume, of a subscription of the reverend gentleman's parishioners. The example of the Art-manufacturers' labours is, we repeat, highly satisfactory. We can convey only an idea of its form and general cha-

acter, indicating the judicious arrangement of the jewels; but of the grace and brilliancy of the whole work, and the great elegance of the design, we are able to give, in black and white, but a limited notion. It is certainly a *chef d'œuvre* of the Art applied to ecclesiastical objects.



THE CROSS, IN NATURE AND IN ART:

ITS HISTORY, RAMIFICATIONS, AND VARIOUS ASPECTS.

By LLEWELLYNN JEWITT, F.S.A.



HE "Cross patée," or "paté," or "formée," is variously drawn, according to the caprice of the herald, but in every case it bears out the origin of its name, *patée*, from the Latin *patco*, to be spread, by having the extremities of its limbs spread out to a considerable breadth, and flat. Sometimes, as in Fig. 316, the cross patée forms nearly a square; at others the limbs are somewhat attenuated; and, again, sometimes the sides of the limbs are curved, and, at others, straight. It is of very frequent occurrence in

heraldry; and no cross enters, or has entered, so largely into decorative art as it. Indeed, whether on the crown or sceptre or orb of the sovereign, the mitre of the archbishop, the tiara of the pope, or the mace of a state or civic dignitary, the cross patée is, and has been for very many ages, the surmounting and appropriate ornament, and, doubtless, will so continue as long as Christianity itself shall last. The subject of regalia, both state and corporate, is one upon which I hope fully to treat ere long in the pages of the *Art-Journal*; I shall, therefore, but briefly allude to it on this occasion. The crown, whose arches are crossed over



Fig. 301.—Cross lozengy.



Fig. 302.—Cross wavy.

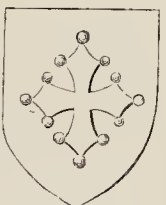


Fig. 303.—Cross clechée.



Fig. 304.—Cross pall.



Fig. 305.—Cross moline.



Fig. 306.—Cross ancrée.

the head, bears four crosses patée alternately with the same number of fleurs-de-lis around its diadem, and its arches are surmounted by the orb—a ball and cross patée. The Prince of Wales's crown is also similarly decorated, but with only a single arch. The sceptre, or rather one of the sceptres, bears a cross patée at its head. The orb, or "globe and cross," is a cross

patée on a ball, or orb, of gold. This orb and cross enter largely into other matters of state, Church, and civic ceremonial; for instance, it is found at the top of the mitre of the Archbishop, at the head of the Lord Chancellor's and the Speaker's maces, and on the maces of most of the ancient corporate bodies.

The cross patée or formée is, as I have explained regarding



Fig. 307.



Fig. 308.



Fig. 309.

other crosses, sometimes fitted, and, at others, fitted at the foot (Figs. 318 to 320), in which case the form is of peculiar elegance; occasionally, too, the limbs of the cross appear to have been formed into a kind of trefoil. An excellent example of the use of this fitted cross patée occurs on the brass of Archbishop Cranley, 1417,

in New College Chapel, Oxford, where it is introduced, many times repeated, on the pall of that prelate. An Anglo-Saxon example is given on Fig. 277, which has the cross, not exactly fitted at foot, but as though it was the head of a pastoral staff.

The same cross enters conspicuously into astronomical and

chemical signs. Figs. 321 to 325 are Hindoo monograms of planets—the first being Saturn, and the rest, in the order engraved, Jupiter, Mars, Venus, and Mercury. They differ from our own in detail, but still, all the figures have a strong general resemblance. Our own signs are as follows, viz. ♄ Saturn, lead;

♃ Jupiter, tin; ♂ Mars, iron or steel; ♀ Venus, copper; ☿ Mercury, quicksilver.

The "Cross fleurette," or "fleur-de-lissée," as it is occasionally called, is a plain coupé cross, each of whose limbs is terminated with a fleur-de-lis. It is an ancient bearing, but not of common



Fig. 310.—Cross fourchée.



Fig. 311.—Cross fourchée.

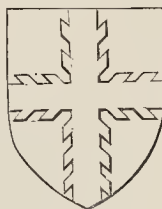


Fig. 312.—Cross ragulée.



Fig. 313.—Cross fleur-de-lissée.

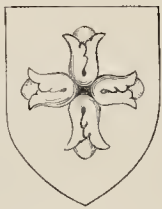


Fig. 314.—Cross avellane.



Fig. 315.—Cross gringolé.

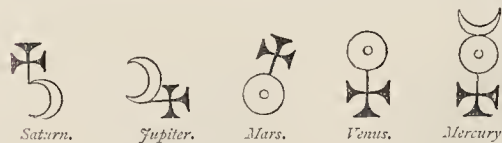
occurrence. Crosses formed of the fleur-de-lis are very general, both as architectural decorations, and in most branches of art-manufactures, and many of them are of extreme elegance and beauty.

The "Cross moline," "mill-rine," or "fer de moulin," which takes its name from the cruciform iron fastenings of a millstone, varies



Figs. 316 to 320.—Crosses patée.

somewhat in form, being more or less open and curved at its extremities. "The cross moline," says fine old Boswell, "is after the form of an instrument fixed in the nether stone of a mill, which beareth and guideth the upper millstone equally in its course, and is a fit bearing for judges and magistrates, who should carry themselves equally to all men in giving justice." This cross is usually



Figs. 321 to 325.—Hindoo Signs of Planets.

pierced in its centre. Sometimes the milrine has only two limbs, as shown on Fig. 260; this is the "milrine," not the "cross milrine," or moline.

The "Cross clechée" is of the form shown on Fig. 303, and Fig. 312 shows the "Cross ragulée" or raguled, which is derived from a cross formed of rough-hewn stems of trees from which the branches have been rudely lopped. This cross, between three crowns, forms the arms of Nottingham, and also those of Colchester.

The "Cross lozengy" (Fig. 301), formed of five or nine lozenges, is of not unfrequent occurrence in heraldry, and, ornamented in one way or other, enters somewhat largely into personal decoration. Another somewhat usual form is the "engrailed cross," and another the "cross wavy" (Fig. 302).

The "Cross of St. Jago" is a combination cross. The upper limb is somewhat like a sword-hilt; the lower is the lower limb of the cross of passion fitched at foot; and the transverse limbs, are those of the cross fleury. It bears in its centre an escallop shell (Fig. 259).

The Maltese cross, or cross of the Knights of St. John of Jerusalem, is of elegant form, and is composed of eight points.

It was originally worn white, on the shoulder of a black cloak, but afterwards white on a red shield.

The "Cross avellane" (Fig. 314) is derived from a bunch of filbert-nuts, conjoined in the centre, and is said to imply in the bearer a fruitful champion of the Christian cause.

The "Cross barbée" (Fig. 253) has its extremities each terminated with a barb, or angular point; "such a device," say the heralds, "alludes to the firmness with which the doctrines of the Cross are fixed in the heart of the bearer."

It is of much the same character as the cross composed of the four nails—two for the feet and two for the hands—of our Saviour's crucifixion (Fig. 254). The example, Fig. 255, occurs on the seal of Jorverth, son of Madoc, found near St. Asaph. It is erroneously described by Mr. Stanley as a Greek cross; but it is clearly a cross composed of the four nails of our Saviour's crucifixion.

The "Cross Ancettée" is understood to be a plain cross, with its limbs terminated by the head of some animal—in each case the name of the animal being used to designate it. Thus, with lions' heads, it is a cross leonced; with eagles' heads, a cross aquilated; with snakes' heads, a cross gringolé (Fig. 315), and so on. In other instances the cross terminates with crescents, escallops, rings, stars, &c. &c., in great variety.

The "Cross Pall," which may be looked upon as a variety of the cross tau, represents a pall thrown over the shoulders of a priest or bishop. "It is supposed to be made of lamb's wool, and is the figure of Christ bearing the lost sheep upon his shoulders" (Fig. 304).

The "Cross ancrée," or "anchored cross," as often drawn, strongly resembles the cross moline, but with the terminations curved inwards to the side of each limb, and is said to typify hope in Christ.

Another cross, with the terminations more closely curled, in the manner of rams' horns, is called a "cross cercellée," and implies, figuratively, confiding strength in the Cross. Originally, doubtless, these are but varieties of the cross moline.

The proper cross ancrée (Fig. 306) has its limbs terminated with the flukes of an anchor; hence its name.

The "Cross fourchée," or *crux furcata*, or forked cross, is variously drawn, and in many instances seems but to be a clumsy variety of the cross moline. Two characteristic examples are given in Figs. 310 and 311. The former has curved terminations cut off at the ends parallel to the limbs, and the latter has diagonal ends.

Crosses are frequently said to be "voided," or "voided through-out." The first of these consists in showing the cross in outline, as in Fig. 299; it is thus simply a cross whose substance is cut away, leaving only a thin outline, and showing the tincture of the field through. The second is literally cutting the cross asunder through its four arms, and removing the parts to a distance from each other, as in Fig. 256.

I now close this series of chapters, to be shortly resumed with dissertations upon some branches of the subject on which I have not yet treated.

## VENETIAN PAINTERS.

By W. B. SCOTT.

## PAINTERS OF THE SEVENTEENTH CENTURY.

## XV.—PADOVANINO.



HAVING turned another page in the chronicle and arrived at the seventeenth century, we shall find the change rapid and comprehensive. Happily it is not necessary here to attempt any disquisition on the causes, or any description of the effects of the general depression of Italian intellect and interests during the century beginning with 1600. In fact, we find a very remarkable uniformity of decline in all the centres of activity, and by-and-by the establishment of Academies and Public Museums gives this decline a kind of lacquer of uniformity, and public contentment arrives at a state of absolute indifference.

Contemporary with Jacopo Bassano and his son Francesco were several artists of mark, among whom Palma Giovane ought to be mentioned, and a younger man, Alessandro Turchi, called Alexander Veronese. But we find—whether it is that in earlier epochs the works of the lesser lights in painting are confounded with those of the greater and pass for theirs, and in the absence of a Vasari, have not even left a name, or, on the other hand, whether it is that the most splendid development of the art produces a vast number of professors—it would appear that many artists existed about this time whose works have less and less nobility of character or individuality to recommend them. They have only a sort of coarse proficiency of execution, so that it is easy to distinguish the superiority of Padovanino, who was born in 1590, and who lived to the middle of the following century. Of him, in comparison with Titian, and I think he might have included even Veronese in the comparison, M. Charles Blanc has excellently said: "By the side of great painters, men of robust and virile genius, we ordinarily find some imitator who is second to them, but who has imitated them from a certain side which is more expressed in their works than in those of the master, this is generally the tender, feminine and gracious side. Alessandro Varotari is an example of this phenomenon sufficiently frequent in the history of the arts. One can regard him as a Titian in the feminine sex."

His father, Darius, was a Veronese, and in this town, the native place of Paul Caliari, he had been a pupil of that master, and when Paul Veronese went to Venice he also left Verona for Padua, where his son Alessandro was born; and as his father, a man of weak health, was called the Paduan, he was the little Paduan, Padovanino. At Padua, Titian had painted three frescoes in the Scuola del Santo, the home of the fraternity of Saint Antonio, the Saint of Padua, and it was these frescoes determined Alessandro to be a painter, and at the same time determined the form his art was to take. At what time he went to Venice is not absolutely certain, as he was *giovinetto*, which means a very young boy, while the date 1614 is given, making him twenty-four. Once there, he dedicated himself to the study of Titian, and distinguished himself in the midst of the mannerism already prevailing by certain excellent qualities.

In the Louvre, perhaps some of our readers may remember a Venus with her arm over her head, from which the shadow is thrown across the face, which has rather a sad expression. Climbing over her is Cupid, who takes hold of the rose her lifted hand holds lightly. The background is drapery painted with the Venetian richness, but with a certain commonplace propriety, we know at once to belong to a date subsequent to the days of the giants. In our National Gallery there is 'Cornelia and her Children,' the Gracchi, which we have little difficulty in assigning also to the true date of its execution.

But these are inferior works. The masterwork of Padovanino

is now in the Academy at Venice, the long picture of the 'Marriage of Cana,' which he executed for the Canons regular, of the monastery of S. Giovanni di Verdara in Padua, on the suppression of which it was carried to the chapter-house of La Carità in Venice, and from thence deposited in the public collection. Our engraving represents a portion only of this picture, a portion from the right-hand side, containing the musicians and the bride and bridegroom, who are in fact sitting at the table, the white cloth of which occupies the centre of the work; Christ being seated at the angle immediately opposite the bride. The background is an open garden country, with poplar trees, giving the composition a very graceful character, and a modern air as well, which is carried out by some singularities of dress, &c., and by the then newly invented harpsichord and other musical instruments. This large canvas, as Lanzi says, gives occasion to repeat the proverb that comparisons are odious; it is tame and scantily filled, but still it is splendid, a rich display of costume and ornaments dogs that look as animated as those of Veronese, grand attendants, women of fine form with a tendency to the ideal type of face. We see at once that the science of the art was perfectly well known to him; and, it is said, in his ceilings, admirably managed as those of Veronese and other masters were in *sotto in st*, the almost impossible foreshortening and treatment to suit the view from below, his in the Church of St. Andrew in Bergamo beat them entirely.

## XVI.—CONTARINO.

Perhaps we ought to mention here the name of Giovanni Contarino, who belongs essentially to the same class, although he died long before Padovanino. Contarino, like Padovanino, was a master of the difficult perspective required in ceiling painting; he has left miracles of that kind, and has been considered Michel-angelesque in many of his works. It is thus that Kugler mentions him, and Lanzi places him in the front rank of the supporters of the solid style.

A native of Venice, Giovanni Contarino went with the tide and swelled the train of Titian, displaying a soundness of taste which gave him distinction. Painting many easel pictures, they were carried far and near by merchants already beginning to deal in the commodity, so that they went even to the court of the Emperor Rodolph II. These were for the most part subjects from the ancient mythology. Lanzi says he had seen a considerable number of them in the Barbarigo collection, showing that Contarino was possessed of sufficient learning to enable him to treat such matters with classic propriety. With these works the Emperor was so pleased that he sent the painter the collar of knighthood, and we see him in catalogues as Cavalier Contarino. Besides this copy or direct imitation from Titian in the Academy in Venice, there is a 'Portrait of a Noble Venetian,' brought thither from the Stanze delle Procuratie Nuove. And in the Church of S. Francesco di Paola there is a Resurrection on the ceiling, "along with other mysteries and figures, so beautifully coloured, so distinct, and so finely expressed, as to be considered some of the most perfect of which the city can boast." Except these I can mention no other of his works, many of them passing under the names of greater men. There is an anecdote about one of his portraits, that of Marco Dolce, which was so accurate and so lifelike that his dogs began to wag their tails on the picture being carried into the house, and to fawn upon it!

The numerous able executive artists living in the first half of the seventeenth century gradually die off without leaving their equals behind them. The public interest subsided, and public prosperity decreased. From an early time the extravagance of the nobles, who were originally merchants and bankers, had been immense, and they were constantly coming to ruin, having often no land or

fixed property, and there was an order of beggars instituted for their behalf, so that, in an ample gown and with their heads veiled, they could collect alms. The manners became more and more free, and during the Carnival, when about 50,000 strangers were expected, many belonging to the most dissolute class in Italy, the mask and incognito were so strictly inviolate, that priests of all grades, from the Nuncio downwards, and ladies of all ranks, abandoned restraint and propriety. The trade of the courtesan became recognised in such a way that contracts were drawn up, signed by the magistrates, making over daughters at tender age for a consideration. In this society bravoes were always to be had for any action of violence; and, during the eighteenth century, visitors used to be pestered by the poor nobility, once so insolent and proud, offering their services and insinuating their poverty. Evelyn, who visited Venice in his day, does not mention this, but rather speaks of the splendid wares seen in the Merceria, and of the sumptuary privileges of the nobility, but I find the statement in Smedley's title book, which is always worthy of trust.

At this period, when the commerce of the world had long departed from Venice, when the Council of Ten had ceased to exist, and the Doge had become a very small prince indeed, though the city retained its gaiety and the annual show of the Marriage with the Adriatic, the latest names in Venetian art occur, those of Canaletto and the Tiepoli. The first of these was born in 1697, dying in 1768. Properly estimated according to his time and the change he made in scenic painting, Canaletto deserves the place he occupies in general history. But pictures of the kind Canaletto accomplished are long ago superseded by a more advanced landscape art, and we cannot help looking upon him as a proficient according to a recipe, which no one would now use. Still they have their charm and their value, and that very far exceeding all the other and the more pretentious Italian art of the day, except that of Tiepolo; greater than that of Panini too, who was at the same time painting in Rome, and whose subjects were ruins and the antiquities of the neighbourhood, which the elder Piranesi etched with such tremendous vigour. From Rome Canaletto came to England, *e dipense molte anni, e acquistò gloria e danari*, as Zanetti says.

The elder Tiepolo lived exactly at the same time as Canaletto, and had inventive originality with the instincts of a painter so largely and unmistakably, that we may easily suppose him in the great day of Titian, equalling that master or any one. At twenty, he exhibited a 'Crossing of the Red Sea,' which, even in that evil day of utter indifference to art, made a public sensation. After this he painted many portraits and other works for the Doge Cornaro, in the palace which is now called Palazzo Mocenigo.

I am glad of this opportunity to mention the name and works of Tiepolo, an extraordinary and powerful artist altogether lost to the world; he painted ceilings, imitated in *chiaroscuro* cameos and statues, and was a worthy inheritor of the scientific mastery of the elder school of Venice. His design has also a very strange mixture of beauty, implacable ugliness and bizarrerie, which I cannot help thinking was the origin and inspiration of the style of the Spanish painter, Goya. Witness his 'Assumption of the Virgin in presence of Saint Simon,' a truly striking and inexplicable mystery. In etching, both himself and his son Laurent were exceedingly skilful, but even these are wholly unknown. Some of his etchings he published under the title 'Vari Capricci,' the name afterwards adopted by Goya. The description of these by M. Charles Blanc might be transferred to the Capricci of Goya. '... comme il l'a fait dans la suite des 'Vari Capricci,' son travail se ressent de la fièvre que le possède; rien n'y est ferme, arrêté et voulu; la main tremble partout, et partout elle exprime des formes inégales et embrouillées, des objets ruinés et une sorte de vibration lumineuse. Le terrain frémit, le feuillage frissonne, le ciel remue, les draperies ont l'air de guenilles; les marbres sont frustes, les trônes déchirés, les livres en lambeaux. Tout est fripe éraillé, écorné, fêlé, rongé, meurtri.' I leave this admirable description in the words of M. Charles Blanc, who, however, does not suggest the resemblance to Goya in the works of Tiepolo.

This last page is indeed supplementary to the purpose originally in hand, namely, to describe Venetian art of the great period as illustrated by the engravings we are able to give. Our excuse for bringing down our notices to these late times is to make our 'story' complete. The fall of Venice, still at the time comparatively strong in armed ships and in troops, and the degradation of its last Doge, Luigi Masimi, under the theatrical threats and éclat of Napoleon, is one of the saddest spectacles in modern history; it exhibits that novelty of the day, the Frenchman of the First Revolution still believing in his mission, and triumphantly playing off the most fantastic tricks by way of illustrating the principles he was at the very moment violating. The Libro d'Oro was burnt with shouts; the old legend *Pax tibi, Marce, Evangelista meus*, was erased from the book under the Lion's foot on the top of the granite column, and the words *Droits de l'Homme et de Citoyen*, substituted by grinning military doctrinaires. Now in our own day another Revolution has taken place, and the prosperity of Venice is recommencing, its commerce flourishing, it is more than ever visited, it is again wholly Italian, a provincial capital in a united nationality.

## THE ALBERT MEMORIAL CHAPEL.

THE two statues recently placed in the Wolsey Chapel at Windsor, now the Albert Memorial, having completed the important part of the decoration of the chapel entrusted by the Queen to the late Baron de Triqueti, a few details, not generally known, concerning this magnificent and costly work, may not be uninteresting to our readers.

About thirty years ago, Baron de Triqueti conceived the idea of decorating the tomb of Napoleon I. at the Invalides, with a series of *tarsie*, or etchings in marble, in the style of those in the cathedral of Sienna; and he accordingly executed two specimens of the work he proposed to undertake. But his proposition came to nothing.

These specimens attracted the attention of the Prince Consort—they were subsequently exhibited, by Baron de Triqueti, at the Exhibition of 1862—and it was the remembrance of this favourable impression that induced the Queen to entrust to the Baron the decoration of the chapel to be consecrated by Her Majesty to the memory of her august Consort.

The fourteen splendid *tarsie* which constitute the principal feature of the Memorial Chapel, were executed by the former pupil of the Baron, M. Jules C. Destreez, with the aid of an entirely new process of his own invention, which has enabled him to reproduce, with equal power and delicacy, every detail of the drawings of the Baron de Triqueti, and to give to the colouring-matter with which the engraved lines are filled, an adherence which assures to it a duration equal to that of the marble.

The importance of M. Destreez's improved method becomes strikingly evident on comparing the specimen originally executed by Baron de Triqueti, now in the Kensington Museum, with the splendid *tarsie* of the Wolsey Chapel, with the 'Homer,' in the vestibule of the London University, and with the 'Science succouring a Young Mother,' in the hospital in Gower Street, all of which were executed by M. Destreez, by the new process referred to above, and of which he alone has the secret.

The *tarsie* of the Wolsey Chapel are surrounded by a border of sculpture and other ornaments, of great originality and richness of effect. A recumbent figure of the Prince Consort, on a magnificent cenotaph, constitutes the central object of this unique decoration. The head of the Prince was modelled by M. Destreez, after a bust of her illustrious father, by the Crown Princess of Germany, and various photographs of His Royal Highness. The two statues alluded to above were also modelled by M. Destreez from his own designs.

So fully did Baron de Triqueti recognise the importance of the part taken by M. Destreez in the decoration of the Wolsey Chapel, that he promised him to record the fact of his co-operation by inscribing his name, with his own, on the *tarsie*. But the Baron's death occurred before he had fulfilled this promise; and thus M. Destreez, not speaking English, and being comparatively unknown in this country, is in danger of losing the recognition due to him, both as an artist and as an inventor.







Engraved by J. Scamander

VENETIAN PAINTERS

J. ASSANO

Painted with Animals





## ART-WORK IN SYRIA AND PALESTINE.

BY MARY ELIZA ROGERS.

## POTTERY.—PART V. MURAL DECORATION.

EARLY in the sixteenth century Oriental love for flowers apparently triumphed over the exclusiveness of pure Arabesque design, and the narcissus, hyacinth, clove-pink, and tulip, were pictured upon glazed tiles freely, though rarely in their natural colours, the narcissus being almost always either blue or

This tile, which I have repeated partially, to show the design, is exactly eight inches square. [These two designs are generally used in combination with the border marked Fig. 4 in the preceding chapter.]

Fig. 3 is a design of the same period; the colours are black, purple, and turquoise blue. This tile is exactly eight inches square.



Fig. 1.

purple. Fig. 1 is a floral design, which has been reproduced repeatedly with certain variations of colour and grouping. The black tints in this example represent very dark purple, the per-

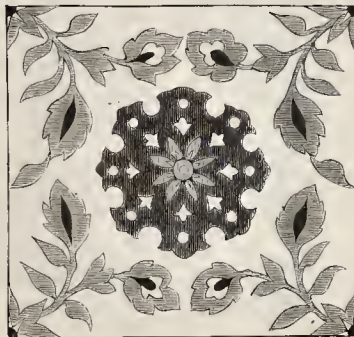


Fig. 3.

Fig. 4 is a favourite pattern throughout the East. The darkest colour is a deep violet red, the central group of flowers is white on a blue ground. The field is slate colour, an unusual tint for a tile; the corner groups are brightened with blue. This tile is eight inches in width.

The above designs are, I believe, common in many parts of the



Fig. 2.

pendicular lines turquoise blue, and the horizontal lines green. This tile is twelve inches in width.

Fig. 2 is of similar character, but more carefully drawn; the colours are black, dark blue, red, turquoise blue, and olive green.

1874.



Fig. 4.

Turkish empire, but I have often met with tiles at Damascus which are evidently of local origin, and probably unique. For instance, in the 'ataba of the dining-room of my brother's house at Damascus, there was a remarkable series of hexagonal tiles, not two of which were alike. They were probably made early in the seventeenth century. (See Fig. 5.) Six of these tiles are here

5 B

engraved. They are very delicately and freely drawn, in bright blue and black, and the black surfaces are very iridescent. The inscription on the centre tile signifies "Patience is safety." The curiously formed black jars, represent the ewers of brass, from which servants pour water over their masters' hands after an

Oriental meal. These tiles are each six inches and one eighth in width.

Fig. 6 is from the same series, and is also blue and black. The inscription is, "Made by the son of the bread maker," and this was an unusual and noteworthy circumstance, for it has always



Fig. 5.

been the custom in the East for a son to follow the profession, art, or trade of his father: by this means certain theories, customs, and artistic ideas have been preserved and transmitted from one generation to another in an almost unchanged form. Pro-

foliage brilliant blue, and the outer border of a very delicate turquoise tint. The outlines are very dark greenish black. It measures seven inches and three quarters in width.

Fig. 8 is one of the most beautiful tiles I have seen, and very early examples of it exist in Damascus: the dark tints represent bright purple, the light tints turquoise blue, and the black points are very dark violet red. I have repeated the pattern on each



Fig. 6.

bably the baker's son executed the whole of this series of tiles, in which all traditional designs are so entirely rejected.

Fig. 7 is also a Damascus tile of very original character, and of which I never saw another example. The body of the bird is of a dull olive green colour, the beak and legs are violet red, the



Fig. 7.

side, to show the design in full. The tile itself is eight inches and three quarters square.

During my residence in Damascus I sought eagerly for tiles with dates upon them, and I begged all the visitors and employes at the Consulate to let me know of the existence of such tiles, that I might make drawings of them. Fig. 9 was the first result of my inquiry. This tile was in an upper chamber of the house occupied by the Spanish Consul-General. The date on it is 1124 of

the Mohammedan era, which corresponds to our year 1712. The black represents dark purple, the perpendicular lines are turquoise blue, the horizontal lines green, and the diagonal lines yellow.

I never met with any dates, in nuncrals, on tiles of an early period, but several tiles of the eighteenth century I found dated according to the Christian era, indicating the presence of Christian workers at the potteries. I was told in 1865 that no tiles had been made in Damascus for about one hundred years, but there



Fig. 8.

was still a family which retained the name "tile makers," and the street where they worked is still called, the street of the glazed tiles. I never discovered a later date than 1761 on a Damascus tile, which confirmed the information I had received; and this recent work was so excellent that I regretted more than ever that the manufacture had ceased.

On the 30th of April, 1867, I was led by one of the Consular *kawasses* to a small but well-built house in the street called Soukik,

near to the Consulate. The house was empty and to be let; with difficulty my guide unfastened the rusty locks and bolts. As I wandered through the deserted house, I thought I had never seen so desolate a place, until I entered an upper chamber, where the sunlight streamed in, through a partly opened shutter, on to three of the most perfect tiles I had seen. (See Fig. 10.) The dark tints are very deep purple, almost black, the perpendicular lines are bright blue, the diagonal lines green, and the narrow framework round each centrepiece is of turquoise blue, edged with a thin green line.



Fig. 9.

The glaze was exceedingly pure, and the ground a clear bluish white. Each tile was nine inches square. On the centre compartment was inscribed the date:—"In the year of the Messiah 1761," and on the other tiles were the words: "Thy servant Michael," "and his wife Barbara." I could learn nothing of the history of Michael and Barbara. Peace be upon them! Probably these three tiles formed part of a family altar, or they may be simply a memorial of a happy married life—a "golden wed-



Fig. 10.

ding," but, whatever their history may have been, these tiles are especially interesting to us, for they were undoubtedly almost the last productions of the last generation of the tile-makers of Damascus.

There is no local record of any manufacture of glazed tiles in Jerusalem. The *Kubbet es Sakhara*, or "Dome of the Rock" (commonly called the Mosque of Omar by Europeans), is surfaced externally with turquoise blue and pale green tiles, adorned with

arabesque designs, and inscribed with verses from the Koran, which conceal the purely Byzantine character of this exquisitely beautiful structure. The tiles seem to have been almost entirely renewed early in the sixteenth century by Suleiman the Magnificent, son and successor of Selim I., the Turkish conqueror of Syria and Palestine. They were probably made in Asia Minor, and are not nearly so hard and durable as the Damascus tiles, so many examples of which I have had under examination.

## OBITUARY.

## HENRY LANGDON CHILDE.

THE daily papers announced the death of this gentleman in the month of October, at his residence, Mostyn Road, Brixton, in the ninety-third year of his age. Though not an artist in the strict sense of the term, he was sufficiently associated with Art of a certain kind to justify in our columns a notice of his decease. Mr. Childe belonged to a family of painters; his eldest brother, E. Childe, who died about 1849, was a good landscape painter, and a member of the Society of British Artists; another brother, J. W. Childe, was a portrait painter of some note. He himself was the inventor of dissolving views, and, as reported in the *Standard*, had only reached his fifteenth year when he exhibited his first magic-lantern. Subsequently "he began to paint on glass, and produced slides illustrating natural history, astronomy, costumes of country, and he was engaged to give a series of entertainments at the Sanspariel Theatre (afterwards the Adelphi). . . . In 1807 he first produced his famous dissolving views, which he perfected about the year 1818, and exhibited them at the Adelphi, then under the management of Mr. Yates. To one of these entertainments the Duchess of Kent, with the Princess Victoria, came, and at the close of the performance the princess requested to see Mr. Childe and learn how it was done. He exhibited at Her Majesty's Theatre, in Lent, during the years 1837-40, in conjunction with Mr. Howell, who lectured on astronomy. The Lord Chamberlain stopped the performance. When they applied to parliament, Mr. Thomas Duncombe, member for Finsbury, moved that it be allowed to be continued, when the resolution was carried by a majority of forty-eight, in 1838. The Polytechnic was opened with his great phantasmagoria, to which he afterwards added the chromatrope; and for nearly twenty years he was connected with this institution, until the infirmities of age obliged him to withdraw from it. At an earlier period his exhibition at the Colosseum was exceedingly popular, and the Duke of Wellington was a frequent visitor, his favourite view being the Great Napoleon's tomb at St. Helena." Considering the popularity of the magic-lantern as an instrument both of instruction and amusement, Mr. Childe is entitled to be called a great public benefactor; while his application of the lantern to objects on a more extended scale, as in the phantasmagoria, has proved a source of enjoyment to multitudes during the last half-century, and longer, and will continue to be so for years to come.

## PIERRE JOSEPH DEDREUX-DORCY.

Died at Bellevue, on the 9th of October, P. J. Dedreux, usually called Dorcy, in the eighty-sixth year of his age. He studied some time under Guérin, when, among many other artists whose names are familiar as distinguished French painters, he made the acquaintance of Géricault; a friendship sprung up between them, which lasted till the death of the latter, at the house of Dorcy.

In a notice of Géricault which appeared in the *Art-Journal* of 1851, is an account of the intimate relations existing between the two painters, and especially of the interest Dorcy took in the sale of Géricault's pictures, when the latter was ill and in comparative poverty. After Géricault's death his friend bought his famous picture of 'The Wreck of the Medusa' for six thousand francs, and almost immediately afterwards was offered for it by an American gentleman twenty-five thousand francs. Dorcy, however, was determined the picture should not be expatriated: the French Government had offered five thousand francs prior to Géricault's decease; M. Dorcy sold it to the nation for the sum he paid for it; M. de Forbin-Janson, then Director of the *Beaux Arts* adding, it was said, one thousand francs to the amount offered by the Government. The picture is now in the Louvre.

M. Dorcy's own paintings are chiefly in the style of Greuze; in the Museum of Bordeaux is one of his works, called 'Bajazet.'

## THEODORE HILDEBRANDT.

The death of this German artist occurred in the month of October last. He belonged to the Düsseldorf school, and was deservedly esteemed as a painter of history and *genre*. We must postpone till next month any detailed account of his works.

## OLIVER MADOX-BROWN.

We record, and with much regret, the death of Mr. O. Madox-Brown, on the 5th of November, ere he had reached his twentieth year. He was the only son of Mr. Ford Madox-Brown, and had already manifested such varied intellectual gifts as promised a brilliant career. At the age of sixteen he exhibited a picture, 'Exercise,' showing that he inherited no small amount of his father's genius; and a tale published last year from his pen called "Gabriel Denver" is so full of powerfully-written descriptive passages as to warrant the expectation that in literature of this kind he would have attained considerable success.

## ALBERT MEMORIAL.

SCULPTURES OF THE PODIUM BY H. ARMSTEAD AND J. B. PHILIP.

THESE four subjects complete the series of engravings from the sculptures on the podium of the Albert Memorial; they form, on the projecting angles, the connecting links which unite the whole. With the exception of that on the north-west front, they bring the artists who are represented down to the present generation: thus, the musicians and painters include Turner, who is showing a sketch to Wilkie, while Reynolds, wearing academical costume—Oxford conferred on him the honorary degree of Doctor of Laws—holds in his hands a book, presumably his "Discourses." Dr. Aime and Boyce belong to the musicians of the last century, and Sir Henry Bishop represents the present. In the next group are some of the chief painters of the modern French school, the central figure being Delarocbe, who has for companions Delacroix, Horace Vernet, Ingres, and Decamps. The third group reverts to the earliest known period of the world's architecture, and is represented rather by those who encouraged the art than by the architects themselves. Thus we have Sennacherib, the Assyrian monarch, and Nitocris, a queen of Babylon, who built a bridge across the Euphrates;

there was an Egyptian queen of that name who erected a pyramid: Cheops, a king of Egypt, who also built pyramids. Hiram, of Tyre, is associated with the erection of Solomon's temple; and Bezaleel is spoken of in Scripture as a cunning workman in all kinds of metal and wood. In the fourth group—sculptors—our own Flaxman is prominent, among the Italian Canova, the Frenchman David d'Angers, and Thorwaldsen the Dane; a judicious assemblage of representative nationalities.

We have no hesitation in saying that the podium offers in its sculptured decorations not the least interesting portion of the Albert Memorial. The divisional subjects are all well thought out, excellently arranged, pictorial in design, and skilfully executed; there is scarcely a figure among the whole which is not entitled to commendation. We must not, moreover, refuse our engravers the praise due to them for the careful and delicate manner in which, on so small a scale, they have reproduced the works of the sculptors: the task could not have been one of easy accomplishment, but it has been most satisfactorily performed.





## THE PRINCE AND PRINCESS OF WALES AT BIRMINGHAM.

THE leading features, as regards the decorations of the town by day, and its brilliant illuminations at night, to welcome its Royal visitors, have already been chronicled in the newspapers of the day. The *Art-Journal*, which has for nearly forty years dealt with the advances made in manufactures, has duly recorded every honour given to the great captains of industry; it has yet another to record in its pages—viz. the inspection of the Newhall Street Works during the royal visit paid to Birmingham. Our will is good for a lengthened notice, but the space at our command limited. We pass over the speech made by the Mayor, Mr. J. Chamberlain, at the lunquet given by him to his Royal guests, and the appropriate reply of the Prince to the address presented by the Corporation, wherein he touched "on the progress which has been made in the varied industries of the town; we can only briefly indicate that the progress of the royal pair, from the rooms of the Royal Birmingham Society of Arts, where they were entertained, was a complete ovation till they reached Messrs. Elkington's manufactory in Newhall Street, and were met by the senior partner, Mr. Frederick Elkington, and Mr. Alfred Elkington, who conducted the Prince and Princess up the grand staircase into the show-rooms, filled with objects for use, in which utility and ornament are blended in right proportion; thence into the Tribune—the show-room specially apportioned for the display of unique examples of true Art-industry; where, in cases chastely enriched and on tables, were displayed their choicest works in *cloisonné* and other enamels, exquisite examples of *repoussé* working by M. Morel-Ladeuil, and other works in solid silver, exquisitely chased, gilt, and parcel-gilt; the celebrated Helicon Vase, a fine copy of the Milton Shield, and other rare works, which gained for the Messrs. Elkington the diploma of honour at the Vienna Exhibition, and which, with other works exhibited there, have been illustrated and described in the pages of the *Art-Journal*. Their Royal Highnesses, after examining the examples alluded to, passed through a velvet-curtained doorway into the Works, to view the practical operations conducted therein. The *Repoussé* Studio was first visited, where M. Morel-Ladeuil, seated and at work, explained the mysteries of *repoussé* art, and gave practical illustrations of its *modus operandi*, and how all *repoussé* works are "beaten up" from their plates of metal, the projections in front being beaten up from the back, and then worked on with suitable tools from the front side. Thence, the studio of M. Willms and the modelling-room, where it was explained how every work so executed in metal is first modelled in wax, a cast is then taken, and chased, to furnish, if to be reproduced, a permanent pattern.

Returning, the studio of the Damascener was entered; and it was explained, that the art consists in incising lines into the object to be damascened, and inlaying firmly another metal, such as gold, &c. The enamelling studio afforded the opportunity for explaining the distinctions between the *cloisonné* and *champlevé* varieties, how the ground of the former was partitioned by thin narrow wire: in the latter, the partitions were left standing, by cutting away the metal to contain the enamel. The mode of forming the cells of the former was shown, the filling in of the enamel (Messrs. Elkington use two hundred and fifty different colours and

shades); the process of firing, polishing, and finishing an enamel was explained. The Royal visitors passed from the studio of the enameller to the stamping-shop, where a ponderous stamp, with die, compelled, by a single blow, a flat disc of metal to assume a salver-like appearance.

Crossing the courtyard, the copper depositing-room was visited. In its vestibule the preparation of the moulds was illustrated and explained. The force of the Wilde's electro-magnetic machine used was shown by its melting iron-wire, and causing a wire of steel to be dissipated in a stream of luminous, starlike sparks.

The soldering and engraving rooms were next visited and examined, and the operations conducted in each were explained. Traversing the elevated gallery in the silver and gold depositing-rooms, it was stated that the objects hanging by wires in the vats filled with an amber-brown coloured fluid, were articles to be plated, suspended in a solution of silver and being plated. Descending a few steps, the royal visitors entered the gold depositing-room, in which occurred one of the most interesting episodes of the visit: an enamelled vase, to be gilt on its enamelled cell divisions, was prepared for gilding, and given into the hands of the Princess, who placed the vase in the gilding solution, connected the wire, and made the electric circle. The Princess became a practical electro-depositor. When the vase is finished, it will, we have heard, be presented to Her Royal Highness.

The Royal visitors then returned to the showrooms, where Miss Elkington (daughter of Mr. Frederick Elkington), gracefully advancing, presented to the Princess a basket containing a bouquet of heaths and rare flowers, beautifully arranged—flowers which will not wither nor fade, for the good spirit which presides over the realm of electro-metallurgy had visited them, and the type of everything fragile and fleeting in nature was embalmed in a delicate coating of metal. A recognition of the tender and rare gift was made by the Princess in a "sweet voice, accompanied with a sunny smile." The visitors' book duly inscribed, pleasant and hearty thanks were expressed by the Prince and Princess to the Messrs. Elkington, and modestly acknowledged by them. The inspection of the Newhall Street Works was concluded.

The Royal visitors next proceeded to inspect the world-renowned steel pen works of Messrs. Gillott; and subsequently the Mint, where Messrs. Heaton, with their pandemonium-like muffles, ponderous rolls, powerful and expeditious coining-presses, produce the very lifeblood of nations—coinage. The "monier's art" was practically illustrated by striking a medal to commemorate the Royal visit to Birmingham and the Mint, a copy of which was presented to the Princess by the senior partner, Mr. Ralph Heaton, and graciously accepted, the Prince desiring copies might be forwarded to his royal children. Copies struck in silver have been sent accordingly.

Thus ended the Royal visit to Birmingham and three of its most important manufactories—representatives of its Art-industry; its influence in the production of what materially assists the means of communication and the spread of education—the steel pen; lastly, that without which commerce languishes and enterprise is paralysed—the circulating medium—the creation of money. The visit was altogether most satisfactory.

## ART NOTES AND MINOR TOPICS.

THE EDITOR OF THE ART-JOURNAL, in addressing its subscribers for the thirty-sixth time, feels justified in referring with satisfaction to his labours—very efficiently aided by many popular authors and artists—during the past year. The principal feature of the JOURNAL during the year 1875 will be a series of wood-engravings from the studies and sketches of Sir Edwin Landseer, R.A. These cannot fail to be of great interest and value. They will be gathered from the stores of several collectors, who have generously placed their possessions at the editor's disposal. This series will be by no means the only attractive novelty of the coming year. It will suffice to say that all wise efforts that practical experience can suggest and judicious expenditure assist, will be made to uphold the high position to which the ART-JOURNAL has attained, as the adviser, the co-operator, and the representative of the artist, the amateur, the manufacturer, and the artisan.

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VIENNA EXHIBITION.—The Royal Commissioners' Report is expected to make its appearance at an early date. It will contain, among other contributions, papers by Mr. Philip Cunliffe Owen, Secretary to the Vienna Commission, Colonel Michael, Mr. W. Robinson, and Lieutenant Anstey, R.E. It is stated that the expenses of the Commission have reached £23,400, more than double the sum originally voted.

AN EVENING LIFE-CLASS has been established in the Slade Schools, University College, under the sanction of Professor Poynter, A.R.A., to meet the requirements of lady-artists whose professional engagements prevent them from attending the classes held during the day.

PAUL VERONESE'S 'MARRIAGE AT CANA.'—Mr. J. E. Hodgson, A.R.A., has written to the *Times* stating that this picture,

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which is in the Louvre, Paris, and is universally admitted to be one of the finest (if not the finest) examples of the master, has recently undergone the process of *restoration*, to its serious damage; it has been cleaned till the colour has become thin and poor. Of a picture by Murillo, the title of which Mr. Hodgson does not give, he also speaks as being in a similar condition from the same cause.

**THE NEW GOVERNMENT OFFICES, WHITEHALL.**—The external niches in this edifice are now filled with statues. Those in the north wing, destined for the Colonial Office, are statues of the Earl of Derby, the Duke of Newcastle, Lord Lytton, and Earl Grey; these are in the niches of the façade. Those round the corner, facing the Treasury, are Sir William Molesworth, Lord Glenelg, the Earl of Ripon, and Lord Bathurst: these eight statesmen represent Secretaries of State for the Colonies. These statues are by Mr. H. H. Armstead, who also produced the two outside figures of the central group, on the top of the building, typical respectively of Navigation and Legislation; and also the *relievos*, on the spandrils over the ground-floor windows, on the same side of the building, emblematical of the five quarters of the world, flanked on each side by Government and Education. The statues in the niches on the southern end, which is appropriated to the Home Office, represent Secretaries of State for that department, in the persons of Earl Grenville, the Earl of Liverpool, Viscount Melbourne, Earl Russell, Sir Robert Peel, Sir G. Cornewall Lewis, Sir George Grey, and Sir James Graham. These, which are by Mr. J. B. Philip, are all in their places. Mr. Philip's other sculptures on the edifice are the central group of her Majesty, as Britannia, with its two immediate supporters on the top, and the series of *relievos*, corresponding with those of Mr. Armstead, and which represent respectively Law, Agriculture, Art, Science, Manufactures, Commerce, and Literature. Messrs. Armstead and Philip are the sculptors who executed the podium of the Albert Memorial.

**THE KALEIDOGAPHE.**—Under this title Mr. O. G. Pritchard has invented and patented an instrument which serves the double purpose of utility and amusement. It combines, in a degree, the principles of the Kaleidoscope and the magic-lantern; except that, with regard to the latter, the reflection of the picture is not thrown on a screen or on the wall, but upon a glass disc at the end of the tube, where it may be seen by any number of persons at the same time. The Kaleidographe is divided into three parts; first the lantern, then a large tube, and, lastly, a smaller tube, like a telescope drawn out. Between the lantern and the larger tube is a space for the insertion of slides, which consist of two circular pieces of glass, joined together, but with sufficient space between them to hold, yet loosely, several small pieces of coloured and of ornamental glass. By turning a handle these fragments of glass are thrown by the light in the lantern into a variety of designs, equally beautiful and harmonious in colour, on the circular disc at the end of the smaller tube, where they remain as long as the operator chooses. It is scarcely necessary to point out how valuable this instrument may prove to the Art-designer and ornamentist, who, by means of the numerous *slides* prepared by Mr. Pritchard, has always to his hand an infinitude of beautiful patterns from which to select whatever may be most suited to his purpose. As an object of amusement, too, the Kaleidographe deserves commendation; and we may add that the room in which it is used need not be darkened, and no troublesome arrangement of lamps or lenses is required: the simplicity of the instrument, and its easy method of working, are not the least of its merits. Now that the long evenings have come to us again, many an hour may be most agreeably passed in watching the varied designs, "ever changing, ever new," made by the Kaleidographe. It may at any time be seen at work in the rooms of the London Stereoscopic Company.

**CITY ENCOURAGEMENT OF ART.**—The Worshipful Company of Coachmakers and Coach Harness-makers is setting a very worthy example to the other city-companies. These ancient corporations are very dear to those of us who have any veneration for the past glories of our history, and to whom the prayer of the City motto, "Domine dirige nos," is something more than an ornament for a scroll. The Company have recently voted prizes

for free-hand or mechanical drawings, applicable to the construction and ornamentation of carriages, to be awarded by the Science and Art Department. The prizes are not high in monetary value, but are accompanied by the certificate of the Company, and the effort must tend to raise the workman into the artist.

**PARIS IN 1793.**—Mr. Lucas has published a very carefully-executed photograph of a remarkable picture by Mr. L. J. Pott. It was in the Royal Academy, but so badly hung, that it missed the notice to which it was entitled, and we are glad of an opportunity to accord justice to a work of very great excellence, more than sufficient to sustain the high reputation of the accomplished artist. The subject is a very painful incident of Paris in 1793, when the tumbril daily conveyed its fated freight to the guillotine, amid the anathemas of fiends, female as well as male; utterly lost to all sentiment but that which might degrade even demons. In the cart, a young girl leans her head on the shoulder of a young man, both death-doomed, while a wretched woman in filthy rags, and a group of miscreants, insult and scoff them.

**MR. RIMMEL** has issued his budget of novelties for the Christmas of 1874 and the New Year of 1875. They are, as usual, in immense variety, exhibiting much knowledge and matured consideration how to produce something new; and long experience enables Mr. Rimmel to achieve that object better than any one else can. There is a family-resemblance in the larger portion; the grace of composition, refinement of treatment, and elaboration of finish, are characteristics of all the productions of France; and these advantages are manifest in the hundreds of charming toys of the season. Whether cheap or costly it is the same; we cannot approach our neighbours in the skill with which they treat these Art-trifles—light as air, catching the eye, and exciting the fancy, but aiming at no depth, and demanding no thought by which to obtain enjoyment. There are in the collection for the year several hundred of such pleasure-giving novelties. Chiefest is the almanack, in which the well-known artist, M. Cherit, has given us four pretty and attractive pictures of morning, evening, noon, and night. It is the best of a long series. Then comes an expanding fan, in which grotesque ladies and gentlemen are made to represent the signs of the zodiac: these are from the pencil of an English lady, who has done her work thoroughly well. The cards produced are of course many, and these are often very beautiful: some may be preserved as examples of true Art. We cannot go farther into details, nor is it necessary to do so; it will suffice to say that Mr. Rimmel's Christmas and New Year's Offerings are of much merit as well as great beauty. They are destined to give enjoyment to thousands of households, and in none will there be disappointment with the produce of the year.

**MR. SHELDON**, Art-publisher in the Strand, has issued, in various sizes, a series of floral designs, several of which are crosses, surrounded or crowned with leaves and flowers. They are very charming and attractive, and exceedingly well executed; ranking high indeed among the best specimens of the class. To many of them are appended passages from Scripture. No doubt they will be much used as church festival-decorations; but they are also graceful acquisitions for homes.

**PRINTING CHARTS.**—We call attention to a new method of preparing cuts, or rather casts, of charts, for printing with letter-press at the briefest possible notice. It has long been considered a *desideratum* to have some method by which the results of the daily barometer readings, which are now supplied by telegraph from so wide a range of country, might be readily presented to the eye in a graphic form. To do this with the pencil is brief work for those who are familiar with this branch of draughtsmanship. The question has been the transference of the chart, when drawn by hand, to the block, or to any contrivance that can be used with type. Mr. F. Galton, one of the Meteorological Committee of the Royal Society, has suggested a plan for this purpose, which Messrs. Shanks and Johnson, of the Patent Type Founding Company, have carried out. The chart is copied by the instrument known as a pantograph, which, for this purpose, is made to carry a drill. The lines of the chart are thus sunk on a plate, from which a cast is taken in a composition which will bear to be used immediately. The method has been so far successful that a



cast, ready for printing from, can be prepared within less than an hour from the time that the MSS. chart is delivered at the works. It is evident that the method is applicable to many objects besides barometric charts. The question of delicacy and sharpness of line, as well as accuracy of form, is one that has to be solved. Supposing that to be satisfactorily done, the means of rapidly transferring a sketch to the pages of a newspaper, if readily presented to the artist, can hardly fail to lead to considerable changes in the conduct of at least the illustrated journals. The great defect of graphic illustration is the time which its production demands. A masterly sketch, thrown off on the spur of the moment, is, for some purposes, immeasurably more valuable than an ordinary engraving, which demands a considerable time for its production. If Mr. Galton's pantograph can reproduce a really artistic sketch, it will be well both for the artists and for the public.

MESSRS. BLADES produced a very pretty and graceful card for the Lord Mayor's inauguration dinner. It is printed in gold and colours, armorial bearings of course predominating; its novel feature being two miniature engravings of venerable buildings in the Ward of which his lordship is alderman. The card is, as we have said, pretty and graceful, nothing more: yet it might have been a production of Art as well as of chromolithography, from the design of a true artist, and not from that of a decorator. Messrs. Blades will do well to consider this next year; it is an opportunity that ought not to be lost. A competition might be sought, and a design obtained that, doing all these gentlemen aim to do (and do exceedingly well) would accomplish something that has not yet been done in "the city," where thousands are spent on the 9th of November in ministering to physical needs.

MR. JABEZ HUGHES, an eminent and very able photographer of Ryde, has sent us several photographs of dogs. They are admirably executed, partly perhaps because of the purity of the atmosphere, but owing much to the skill and judgment of the artist, who has studied his "sitters" carefully, and with valuable

effect. They are so true as to supply models for any painter, and so numerous and varied as to include almost every class and order of the animal that is emphatically the friend of man. Mr. Hughes does not give us merely their portraits; sometimes he represents them as exhibiting the tricks and winning ways that endear their companionship. An album full of these pictures will be a rare acquisition to the drawing-room and boudoir of those who love the dog, but not to them only; the lover of field and aquatic sports may see the likeness of his favourite, and the lady a copy of her Maltese or Blenheim pet. A more agreeable collection of photographs "from the life" has never been submitted to us.

MRS. FERRIER, an accomplished lady of Edinburgh, has recently published a series of twenty lithographs, designs so composed as to contain photographs. They are very varied, and exhibit much artistic skill; those that are formed of foliage are the best. No doubt the artist has made leaves and flowers her special objects of study. Into some, however, she has introduced figures of children with excellent effect, and one or two of them are redolent of humour. Of birds, too, she has made good use, and the dog takes his place in some of the designs. Those that consist of feathers are the least successful. As a whole the collection is exceedingly well done, and, bound as an album, the prints cannot fail to interest many.

AMONG the most graceful gifts of the season are the productions in glass—Venetian glass—issued by the Murano Company (Salviati), in St. James's Street. The specimens are very numerous as well as varied, comprising, indeed, many hundred forms, and at all prices, from a few shillings up to many pounds. They are truly Art-productions, maintaining the renown acquired centuries ago by the manufacturers of Old Venice. To those who have a sufficiency of books, and who are not content with the many beautiful cards at their command for Christmas and the new year, there are no gifts more desirable than these exquisite examples of modern Venetian glass. They cannot fail to be appreciated.

## REVIEWS.

GLEANINGS FROM NATURE. By J. M. YOUNGMAN. Published by T. McLEAN.

WE have a vivid recollection of Mr. Youngman's pictures when, several years ago, he exhibited at the Gallery of the Institute of Water-Colour Painters, of which society he was a member; pleasant landscapes they were, culled chiefly from the picturesque scenery of the home-counties, and treated with much appropriate feeling for the beauties of rural nature. What caused him to withdraw from the Institute, and to give up, as he appears to have done, the occupation of a painter, we know not; indeed, we were uncertain whether he was yet living; but the appearance of this volume removes all doubt on this point, and we are glad to meet him once more in the field of Art, though it be one differing from that in which his works were familiar to us in past time.

"Gleanings from Nature" consists of a series of twelve etchings, principally of scenery in the neighbourhood of the town where Mr. Youngman has long resided—Saffron Walden, Essex. We recognise in these engravings the same taste and discrimination in the selection of subjects, and the same felicitous manner of dealing with them, as we remember noticing in his water-colour pictures. Etching is a fascinating art, though not infrequently uncertain in its results, and it is probable that from this cause it is not more frequently practised; the whole operation, from the laying of the ground till its removal, requires skill and dexterity. But when successful it often has a greater charm to many than the plate which has been worked up to the utmost finish by the graver.

Referring to these subjects, Mr. Youngman says:—"I have not aimed at, nor do I claim for them, the precision of LOCAL VIEWS; they are but gleanings from the boundless variety of nature, homely scenes imperfectly delineated, but still possessing indescribable charms for one who has lived amongst them all his life." Of the twelve there are several worthy of being pointed out for special notice for their general excellent qualities, or for the beauty of the scenes.

A more interesting series of landscape-etchings than these we have not

had before us for some time, but the printing of some is not altogether satisfactory; there is too much ink on them, and the result is considerable heaviness, and the destruction almost of the half-tones. The plates, we observe, are printed in Paris; the work would assuredly have been as well done, in all probability better done, in England; and we recommend Mr. Youngman to make the experiment the next time he has occasion to employ a printer.

PLANTS: THEIR NATURAL GROWTH AND ORNAMENTAL TREATMENT. By F. EDWARD HULME, F.S.A., &c. Published by MARCUS WARD & Co.

This very elegant volume, the pith and marrow of which are known to readers of the *Art-Journal*, comes before us with the advantages that Messrs. Ward & Co. know so well how to give to their books. Its purpose is told in the opening sentence of the preface, "the application of vegetable forms to the creations of ornamental art." The plan is very ably worked out. We have here a treasure-trove for the manufacturer and the designer; almost every object in nature is made to contribute grace and beauty, many hundred plants being brought to aid the purpose of the artist-author. Yet the letterpress is not extensive; it suffices merely to explain the prints—a series of forty-four, richly coloured "after nature." A work more suggestive and useful has rarely issued from the press; we congratulate the author and the publisher on its production.

THROUGH NORMANDY. By KATHERINE MACQUOID. Illustrated by Thomas R. Macquoid. Published by DALDY, ISBISTER, & Co.

It is very pleasant to find husband and wife thus associated. The lady is an author of high rank, who has obtained and earned large popularity; and the artist has long established fame. Together, they have produced a most charming book—interesting, entertaining, and full of information. It is the ripe and healthful fruit of a summer-tour; and, although there

are books in plenty descriptive of the country, we read the volume with as much enjoyment as if we had never read a line concerning the home of our Norman ancestors. It would be difficult to write and illustrate a dull book on a theme so fertile; but this book could not have fallen into better hands. There are nearly one hundred wood-engravings, of scenes, characters, ancient castles, historic remains, venerable ruins; in a word, few incidents of value have been omitted by the artist in the districts so familiar to many in England—Rouen, Avranches, Caen, Dieppe, Honfleur, Mont St. Michel, and a hundred other places that once were ours, and seem still to belong to our history. Mr. and Mrs. Macquoid have produced a valuable book, that may be read for either pleasure or information, or both.

THE HANGING OF THE CRANE. By HENRY WADSWORTH LONGFELLOW. Published by GEORGE ROUTLEDGE AND SONS.

To laud a poem by the poet Longfellow would be to gild refined gold. A new one from his pen is a welcome gift, not only to the Old World, but to the whole world. It will bring "pure delight" to a million homes; take us back to our youth, when there were "giants," and make us thankful that, in the midst of many mediocrities, there is at least one great soul to glorify our present, and to rank with those of the Past for whom the greatest of them all implored "blessings and eternal praise."

This delicious volume is lavishly and very beautifully illustrated, the principal artist being one of the poet's fair countrywomen, Mary A. Hallock. It will suffice to say that no artist in Europe could have given better illustrations to any book. The lady is worthy to be associated with the author. In her way she is as good as he is. Some of the tiny hits are gems of rare worth. The first lines and a drawing represent a young couple in their honeymoon of life and marriage; the closing verse and a picture show them both in honoured and venerable age—

"IT IS THE GOLDEN WEDDING-DAY!"

A lovelier and more attractive book has rarely issued from the press.

BOONS AND BLESSINGS. By MRS. S. C. HALL. Published by VIRTUE, SPALDING & CO.

This is a lavishly-illustrated volume, containing sixteen full-page engravings, and thirty-four head and tail-pieces, on wood, from designs by fifteen artists, among whom are Mr. E. M. Ward, R.A., and Mrs. Ward; Messrs. A. Elmore, R.A., F. Goodall, R.A., E. Nicol, A.R.A., Morris, Boughton, Hardy, Kennedy, and others.

The book consists of fifteen tales and sketches, the object of which is to exhibit the advantages of Temperance and the miseries that arise from Intemperance. Some are new, and some very old—written nearly forty years ago, when the temperance movement was commencing in England. They have since been circulated by hundreds of thousands as tracts, issued by several temperance societies.

Mrs. Hall has now collected them into a volume of much elegance, and, it is hardly necessary to say, of great merit as a production of Art.

THOSE HOLY FIELDS. Palestine Illustrated by Pen and Pencil. By the Rev. SAMUEL MANNING, LL.D. Published by the RELIGIOUS TRACT SOCIETY.

It is fortunate that a Society whose publications are so numerous should consider good and pure Art as necessary to success as good and pure literature. A few years ago it was thought—or, at all events, seemed to be so—by religious bodies, that it was a mere waste of money to issue costly engravings with their books. We believe the Religious Tract Society was the first to perceive that Art might teach, as well as a sermon: and, as a consequence, in all its works the illustrative prints are of the highest excellence. It is especially so in the book before us. "The object is to compare the *Land* and the *Book*"—the Holy Land and the Old and New Testament. The author is aided by upwards of a hundred wood-engravings, all admirably executed from sketches and photographs. His descriptions are vivid: he brings us into the paths, among the ruins, and to the temples, the very names of which excite the imagination and make us long to visit the holy city. There will be no gift-book of the season superior in attraction to this.

HALF-HOUR LECTURES ON THE HISTORY AND PRACTICE OF THE FINE AND ORNAMENTAL ARTS. By WILLIAM B. SCOTT, Assistant Inspector of Art, Department of Science and Art; Author of "Memoir of David Scott, R.S.A.," "Life of Albert Dürer," &c. Third Edition. With Fifty Illustrations, engraved by W. J. LINTON. Published by LONGMANS, GREEN, & CO.

The words "Third Edition" on the title-page of this book are in themselves sufficient to show that Mr. Scott's Lectures have met with favourable

reception from the public. Our own estimate was expressed when the two earlier editions appeared—the first in 1861, the second in 1867; all we now find it necessary to say must only be a repetition of preceding remarks—that the author has condensed into a comparatively small compass a large mass of most instructive information on his subject, in its many and interesting varieties.

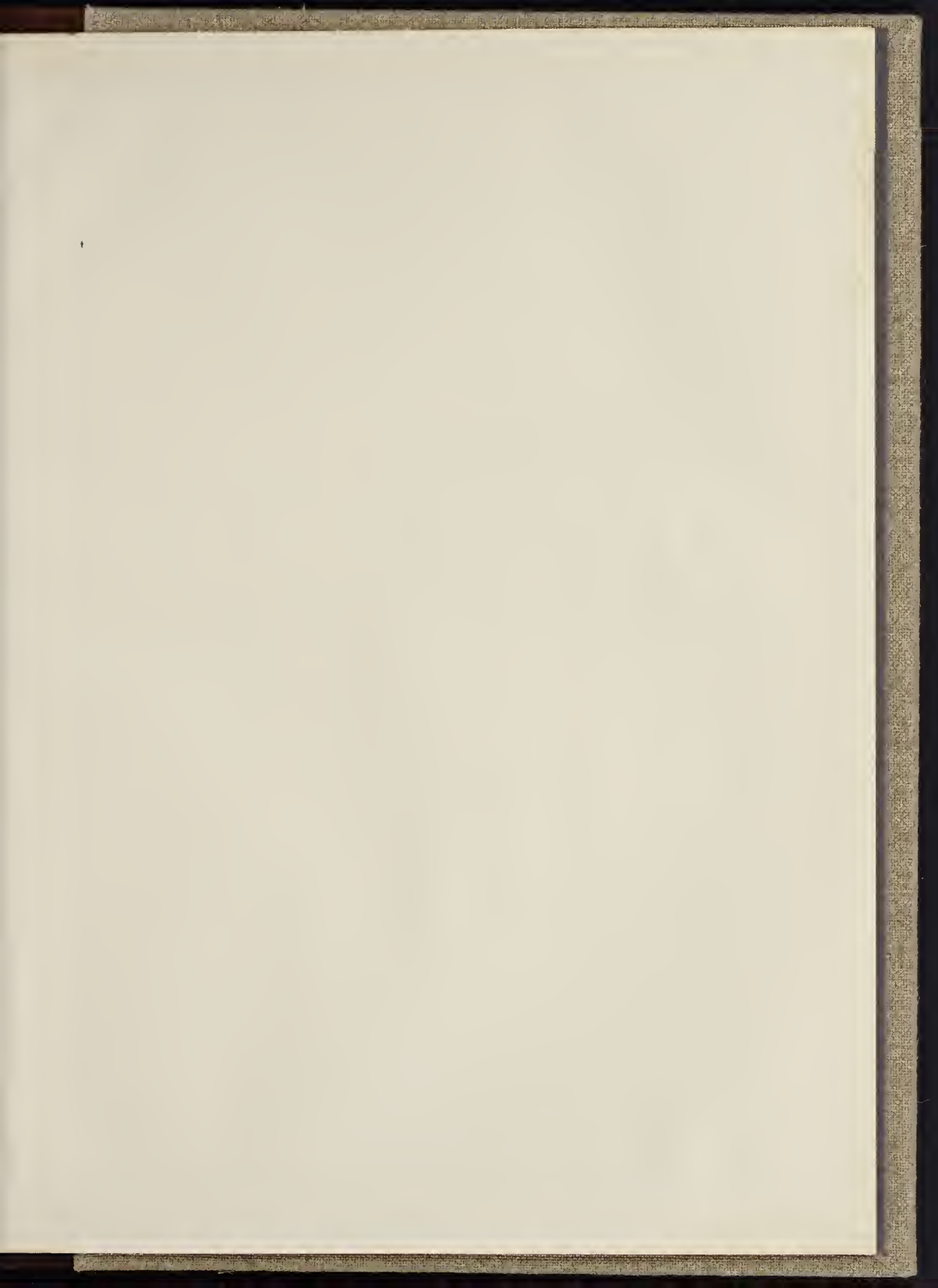
#### ILLUSTRATED BOOKS FOR THE YOUNG.

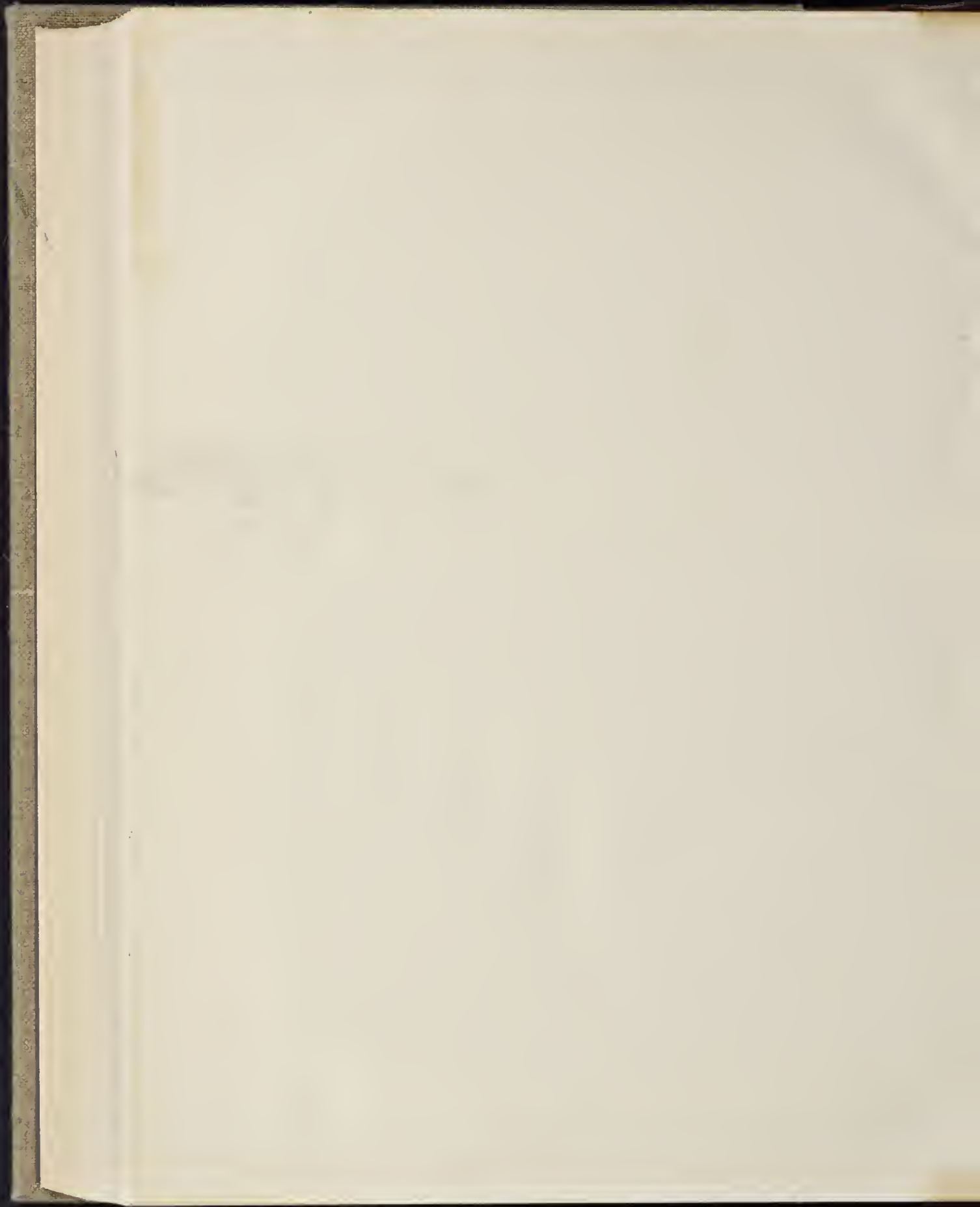
MESSRS. GRIFFITHS AND FARRAN are not so fortunate this year as they have been in years preceding. Their publications are always good—good in Art as well as in Literature, but they give us no novelty in either: the honoured hands of esteemed authors produce the one, and respectable artists the other; but that is all we can say. Mr. Kingston, in "The Three Lieutenants," goes over the old ground, for, it may be, the fiftieth time, and he willingly follow him, for no one writes so well for boys; and his adventures, escapes, discoveries, and so forth, may be again read with pleasure. If we grow weary of the thick, closely-printed, volume of 463 pages, we fear we only do that which his boy-readers are sure to do; not with the subject-matter, but with its length. COLONEL DRAVSON, R.A., comes before us with a book of somewhat similar character.—"The Gentleman Cadet" shows us what Woolwich was thirty years ago: and how greatly the system has advanced since then. The volume is pleasant, and, indeed, profitable, reading, preserving much for the byways of history that one would not willingly let die.—Any production of Hans Christian Andersen is sure of a welcome: his edition of the "Ice Maiden and other Stories" has the advantage of a large number of illustrations by Herr Zwecker; they are good, but not remarkably original: the stories have been very well translated by Mrs. Bushby; at all events, the language is easy of flow and thoroughly good English.—"The Seaside Home" is the title of a pretty book by Emilia Margaret Norris, always an agreeable caterer for the young, and always acceptable as a teacher that never tires. The illustrations, by C. M. Downard, are above the average.—We must say less of Mr. Lupton's Art, which embellishes a book by an anonymous writer, M. E. B.; the initials promise much that is excellent, and readers will not be disappointed. The title of this book is "Clement's Victory."—"The Fiery Cross" is scarcely a book for the young. The fair author, Barbara Hutton, is a devout worshipper of the Scottish hero, Montrose, of whose eventful life she has made a romance. It is exceedingly well written, and very interesting.—"Fairy Gifts," by Kathleen Knox, is a very pretty volume of pleasant reading for a winter-fireside. It goes over the old ground, but with a new and agreeable guide, and it is charmingly illustrated by R. Greenaway.

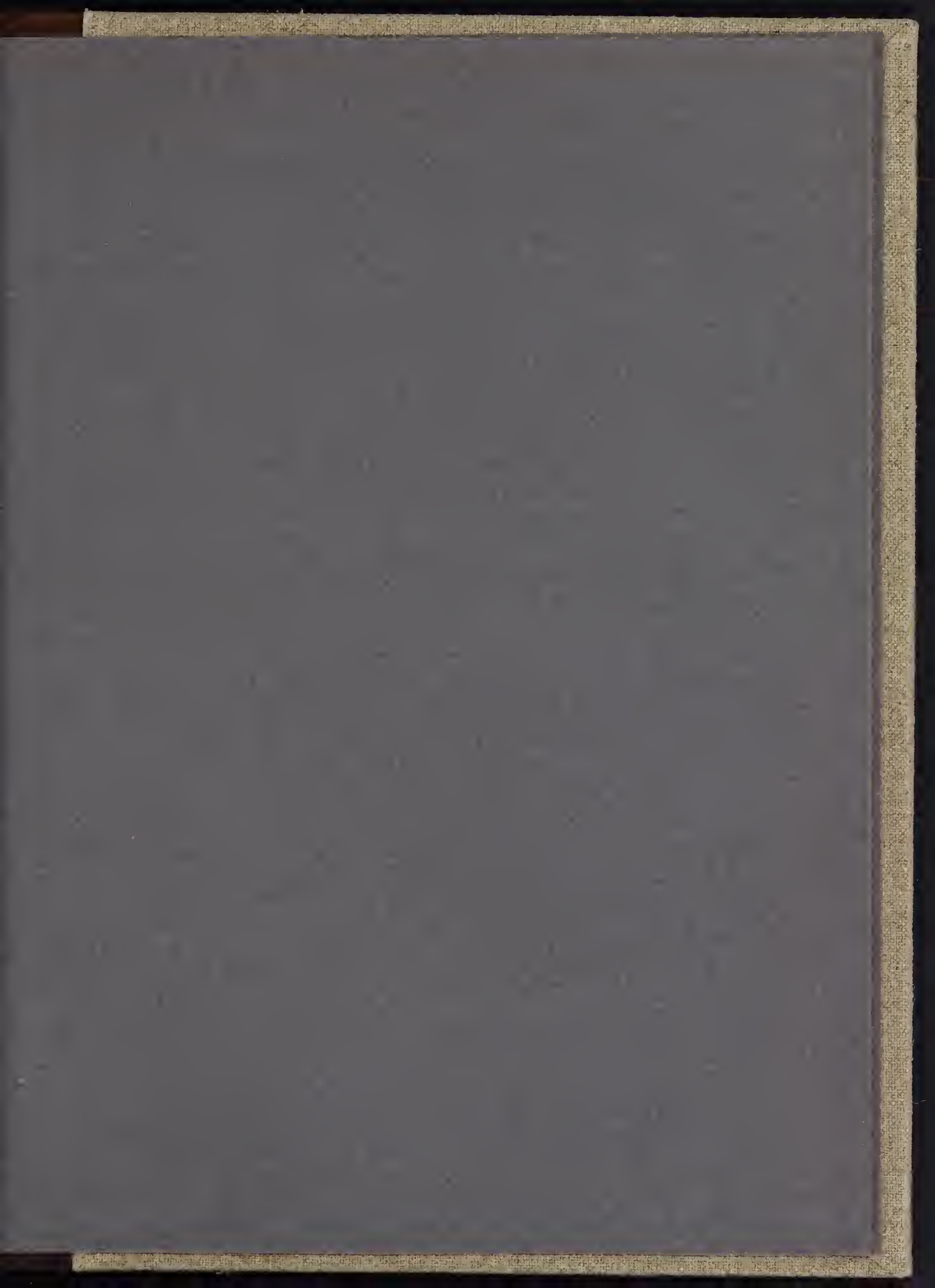
Three children's books are before us, the publications of ROUTLEDGE AND SONS. They are written by Mrs. Herring, and are prefaced by pretty coloured prints; a coloured print being also on the cover. They are, we presume, cheap, and are certainly attractive; if not very amusing, they are instructive. The author understands children, and writes well for them, giving moral lessons in an agreeable form, and impressing only that which is healthful and good. They are respectively entitled "The Three Sisters," "The Story of a Dog," and "Our Poor Neighbours."

The issues of MESSRS. PARTRIDGE & CO. this year are not numerous, but they are, as all their publications are, thoroughly good—good literature and good Art, to produce good fruit. Every work that is brought out under the superintendence of Mr. T. B. Smithies is of assured excellence: the literature is always pure; his books for the young hit the happy medium, which many often miss, between what is too high and what is too low for the comprehension of childhood. He never misses the right vein, combining moral instruction with social enjoyment. Few benefactors have ever lived to so noble a purpose. His *British Workman*, *Family Friend*, *Children's Friend*, have carried delight into many households, planting the seed that he has seen bear fruit, for time and for eternity. Even more may he said of the Art of his publications—it is impossible to obtain better, with reference to either design or engraving. That is a fact of immense value, for while improving the mind, the eye is educated; and it will be very difficult for young readers who know his books to be satisfied with aught that approaches mediocrity. Mr. Smithies is not content with excellence of Art and literature; any publication of his is an example of cultivated taste—in arrangement, in printing, and in binding. Yet the price is always so small as to infer inferiority rather than excellence. His books at a shilling seem to be worth five shillings.

MARCUS WARD & Co. have published a prettily illustrated book for children, by Mrs. S. C. Hall, who has done much in that way: it is "Uncle Sam's Money-box," some of the Magnet series, the Budget, and, indeed, at least a score of others. The title of Messrs. Ward's publication is "Chronicles of Cosy Nook."









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