



A PUBLIC WRITER AT SEVILLE.

ETCHED BY E. DELDUC AFTER J. ARANDA.

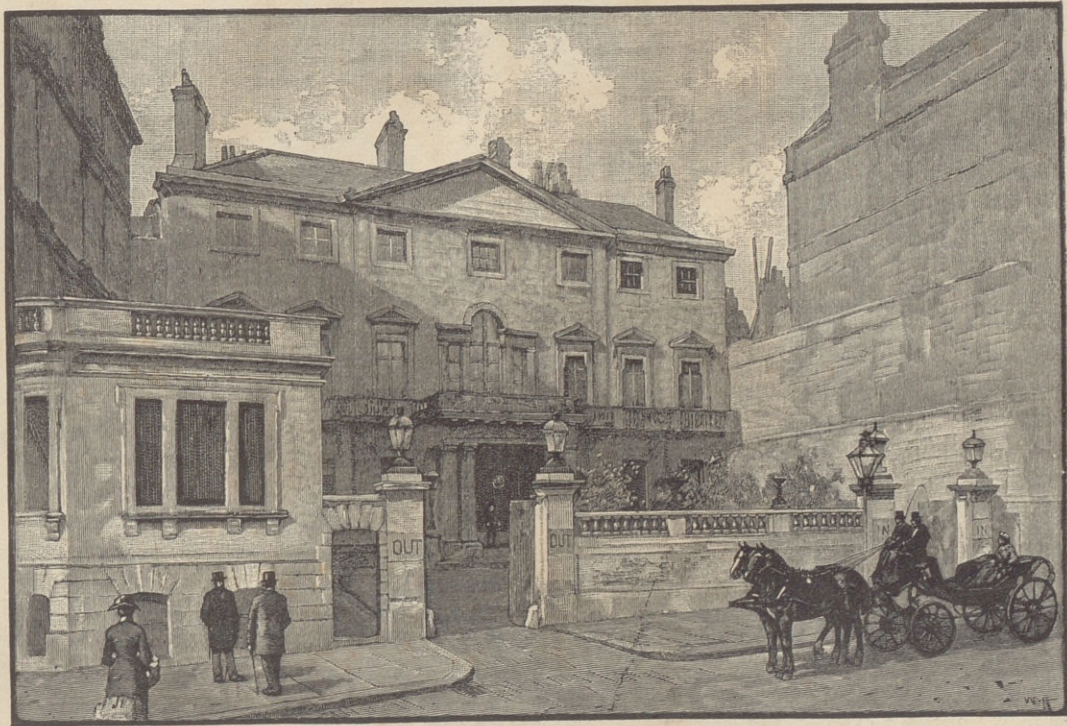
LONDON CLUB-LAND.*

IV.

THE architectural story of Pall Mall is in the annual volume of *The British Almanack and Companion*. It is true the narrative is brief and prosaic, but perhaps no record gives the reader a more comprehensive view of the national progress than the chronicles of "Public Improvements" which are to be found at the end of each yearly volume. I do not recommend the work for its style, nor for its illustrations, but for its suggestiveness. Take it up year after year (begin at about 1830), and you will be astonished at the architectural achievements of the past fifty years. Many a noble edifice (toned into the appearance of age by our smoky atmosphere) which you have probably regarded as more or less ancient, has been built within the last half-century. In this annual record you will find the very first references to most of our great club-houses, and to many other edifices, and the first pictures of them. The volume for 1832 chronicles the completion of the Travellers Club-house adjoining the Athenæum, and that for 1856 describes the completion of the present Carlton. Designed by Mr. Barry, the Travellers is in the Italian style, and "in some respects similar to a Roman palace." The plan is a quadrangle, with an open area in the middle. The principal feature on the exterior in Pall Mall is a bold and rich cornice, which finishes the wall of the front. "The windows are decorated with Corinthian pilasters," says the chronicler; "the Italian taste is preserved throughout: we should not be sorry to see this taste renewed, more especially as the faint projections of the mouldings in almost all the Greek examples of architecture seldom produce any effect in this climate. We therefore think that Mr. Barry has acted most judiciously in adopting a style of architecture which combines boldness of effect with richness of detail." The criticism of the period seems to single out the building as a work that marks "an epoch in

the architectural history of club-houses, being almost the first attempt to introduce into this country that species of rich astylar composition which has obtained the name of the Italian palazzo, made by way of contradistinction from Palladianism and its orders." At the same time it must be admitted that the building suffers seriously from its position between its two more august-looking neighbours, the Athenæum and Reform.

It is a club of world-wide fame, the Travellers. Even eligible candidates have sometimes been on the proposal book for ten years. The Marquis of Londonderry originated it immediately after the peace of 1814, "as a resort for gentlemen who had resided or travelled abroad, as well as with a view to the accommodation of foreigners," who, properly endorsed, are made honorary members during their stay in London. No person is eligible who has not travelled "out of the British Islands to a distance of at least five hundred



The Naval and Military Club, Piccadilly. Drawn by W. Hatherell. Engraved by J. D. Cooper.

miles from London in a direct line." Gambling is not permitted. All games of hazard are excluded. Cards are not allowed before dinner, and the highest stake is guinea points at whist. Mr. Timbs says Prince Talleyrand, during his residence in London, was a frequenter of the whist tables, and he thinks it was here that he made his felicitous rejoinder in regard to the marriage of an elderly lady of rank with her servant: "However could a lady of her birth make such a match?" "It was late in the game," responded Talleyrand; "at nine we don't reckon honours."

* Continued from page 164.

The head-quarters of Conservatism and Liberalism command the entrance to Carlton House Terrace. They are opposite neighbours. Their windows look upon each other. Stranger guests from the country often make the mistake of taking the one for the other. On the demonstration days of political processionists Liberal hisses follow so quickly on the heels of Liberal cheers that they become mixed at the doors of the Carlton. During the excitement of a general election the atmosphere of the two great clubs is charged with the quick electricity of party warfare. It is a fight to the death with these two neighbours. One is in possession of the sweets and privileges of office, the other is besieging the ministerial stronghold. Reports from the field come in every minute—telegrams from Lambeth and Marylebone, from

Manchester, Leeds, Glasgow, Worcester, Derby, Sheffield, and indeed from every point of the battle-field which covers all England, Ireland, and Scotland. A few years ago the excitement was concentrated here, in the houses of these two neighbours; but now it has reliefs, or "chapels of ease," in the Devonshire, the Junior Carlton, the St. Stephen's, the City Liberal, the Beaconsfield, the Constitutional, and the National Liberal. These all, however, yield allegiance to the higher powers of Pall Mall, who supply champions for shaky commands and sinews of war to weak-kneed allies: there the truest echoes of the fight are to be heard.

A mighty influence is wielded here at the Reform and the Carlton, the clubs of the "Ins" and "Outs." How like, and yet how unlike, the two fine houses! The Carlton has



The Oriental, Wyndham, and Salisbury Clubs, St. James's Square. Drawn by W. Hatherell.

the most imposing exterior, the Reform the most ornate and extensive reading-room. The granite columns of the Carlton flash in the sun, whose beams seem to lose themselves in the dingy façade of the Reform. Would it be deemed a slight to the majesty of the Caucus to say that the members of the Carlton appear to be better dressed than the Reformers? There is certainly more dignity, and therefore more dulness, at the Carlton; not perhaps that there are more titled aristocrats among the members of one than the other. Mr. Labouchere says that more titles have been sought and obtained in the last few years by Whigs and Liberals than by the other side. It is a curious experience to step out of one club into the other; to luncheon, say, at the Reform, and dine at the

Carlton. Recently a Conservative leader jibed at the laxity of spirit in the Tory press. I have often thought that a luncheon at the Reform and a dinner at the Carlton explain the extra life and go and audacity of the Liberal when compared with the Tory newspapers. At the Reform you meet the newspaper men, the editors and contributors, the men who make and lead public opinion; at the Carlton you do not. I wonder how many provincial editors are members of the Carlton? The Tory chiefs made a fuss not long since over the election of an influential London journalist of their order. At the Reform I have met London and country journalists and men of letters; at the Carlton blood and acres rule. It was one of Lord Beaconsfield's failings (almost his only one)

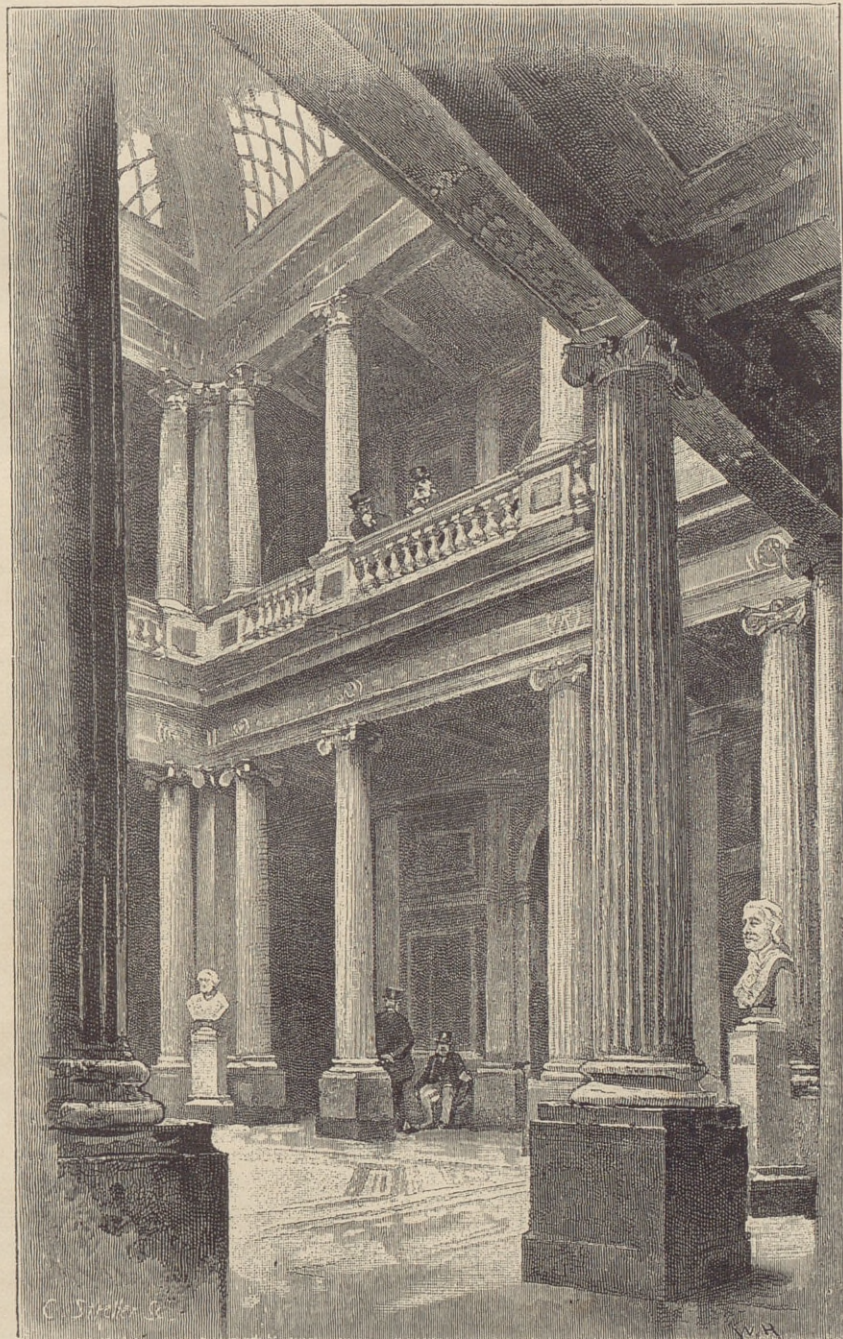
that he snubbed the press, and the lords of the Carlton, I fear, liked him the better for it. I may not mention modern names too much in these papers. Clubs are clubs. But, with a slight experience of both these party houses, I feel that one great difference between the two is that the press is far more in evidence at the Reform than at the Carlton. Great clubs both, for all that—clubs of which the nation may be proud—clubs that well represent the two parties in the State, and which honourably maintain those high and laudable principles that are the life and soul of club-land proper.

The Reform Club was established ostensibly in the interest of the famous Bill of 1830—1832. Great George Street and Gwydyr House, Whitehall, saw its first meetings. It has been erroneously stated that Mr. Disraeli was at the outset of his career a member of the Reform. His name does not appear in any of the Club records. The architect seems to have had *carte blanche* to make the new building "a larger and more magnificent house than any other." Barry's design had been accepted in preference to competing plans of Blore, Basevi, Cockrell, and Sydney Smirke. The style of the architecture is pure Italian, inspired by the Farnese Palace at Rome. While the result is generally excellent, the effect of the frontage is thought to be

marred by the windows being too small. An architectural authority considers "the points most admired are extreme simplicity and unity of design, combined with very unusual richness. The breadth of the piers between the windows contribute not a little to that repose which is so essential to simplicity, and hardly less so to stateliness." The hall, which occupies the centre of the building, 56 ft. by 50 ft., if it lacks light, is grand and impressive, surrounded by colon-

nades, the lower one Ionic, the upper Corinthian; the one a gallery of full-length portraits, the other richly embellished with frescoes typifying the Fine Arts. The great leaders of the Reform party, Cobden and Bright, the famous Premiers Palmerston, Russell, Gladstone, and others, are immortalised in painting and sculpture. The upper gallery is approached by a noble staircase, and the colonnade opens into the principal rooms of the club. There is a princely air about all

this part of the house. The visitor might be excused for fancying himself in an Italian palace. The drawing-room is luxurious enough for the most pampered of aristocracies. It runs the entire length of the building, and is over the coffee-room, which occupies the garden-front in Carlton House Terrace. Every convenience that modern science and existing habits of comfort can supply are supposed to be found here in dining, drawing, billiard, smoke, and card-rooms; and it has been said that no club has a more autocratic or imposing porter than the individual who scrutinises strangers through his little window as they approach the grand hall. The Liberal party necessarily attracts to itself many of the eccentricities of political opinion; curious members of parliament with crotchets, felt hats, and thick boots, stump into the club, defiant in their country clothes.



The Hall of the Reform Club. Drawn by W. Hatherell. Engraved by C. Streller.

Some of these worthy gentlemen have occasionally, I am told, "staggered the porter," though many of them have lived to earn his respect, if not his admiration. On the other hand, there have been nervous members who would just as soon have attempted to catch the Speaker's eye as to return with defiance the scrutinising glance of the club porter.

If the Carlton does not gather within its fold that variety of opinion which is represented in the ranks of the so-called

Liberal party, it includes the Tory as well as the democratic Conservative. It is a more homogeneous crowd than that of the Reform. The Tories have always been more successful than their rivals in founding clubs. They have, I believe, a greater number of established and flourishing clubs in the country than the Liberals; they have more and finer club-houses in London. It is only necessary to name the Carlton, the Conservative, the City Carlton, the Constitutional, the Junior Carlton, the National, the City Conservative, the St. Stephen's, the Beaconsfield, as against the Reform, Brooks's, the City Liberal, the Cobden, and National Liberal. The limit of members at the Reform is 1,400, at the Carlton 1,600, at the Beaconsfield 900, at Brooks's 600, at the City Carlton 1,000, at the City Conservative 1,500, at the City Liberal 1,150, at the Conservative 1,200, at the Cobden 960, at the Constitutional 3,700, at the Devonshire 1,220, at the St. Stephen's 1,500, National Liberal "unlimited"; and so on. The reasons for the greater success of the Conservatives as clubbists possibly lie in the fact that, as a rule, they belong to the more settled classes of the community, embracing a large number of men whose moneys are invested in lands, household property, and public funds; have more leisure than their rivals, and are not disturbed by the faction friction within their camps that agitates the Liberal party; and that they have by inheritance a larger share of the faculty and habit of administration than the men who have fought their way to power during the present half of this century.

The Duke of Wellington was the originator of the Carlton. It first met in Charles Street, St. James's, fifty odd years ago; then moved for a time to Lord Kensington's in Carlton Gardens; in 1836 it built a house in Pall Mall. The house grew with its candidates and members. Sir Robert Smirke built the first house. Ten years later his brother enlarged it, and in 1854 pulled it down and rebuilt it. The present edifice is the result. It is not a copy, but an adaptation of the beautiful Sansovino's Library of St. Mark at Venice. To the fastidious eye the tone of the rich façade is marred by the highly-polished columns, which are in too violent a contrast with the dead stone. Nevertheless the clean, bright effect thus obtained is cheerful, and has artistic value in the general architectural picture of the street. The interior arrangements are excellent. It was a happy thought to have the smoking-room at the top of the house, on the garden front, with a projecting balcony. The grand central hall is approached by a flight of steps from the entrance, and, as at the Reform, is square in plan. At the level of the first floor it is surrounded by a gallery octagonal in the plan, and lighted from the top. A broad staircase ascends in front: the morning-room is on the right, with the library over it, and the coffee-room is on the left, each apartment luxuriously and artistically furnished. The upper part of the central hall has coupled Corinthian columns executed in scagliola. The library has more or less of a novelty in a sloping ceiling. The space is divided by main and cross beams (the former springing from brackets) into a number of coffered in with ornaments.

On the other side of the street are the Junior Carlton and the Army and Navy, the former breaking away somewhat from the uniformity of the street's architectural style; farther down are the Oxford and Cambridge, the Guards, the Marlborough, and the Beaconsfield, and then the street undergoes a startling architectural change in a red-brick revival, with crow's-foot gables and all the pretty picturesque affectations of what may be called the Old Kensington order.

Mr. Sydney Smirke and his brother, Sir Robert, designed the Oxford and Cambridge Universities Club. It somewhat resembles the Athenæum and Travellers, notably in having only a single range of windows above those of the ground floor. "Owing to this alone," says an architectural chronicler of the period, "all these buildings in Pall Mall announce themselves very distinctly for what they are at the first glance, and can hardly be mistaken for private mansions, at least not until the latter shall herein imitate them." At present they have not done so, and Pall Mall retains that characteristically un-English appearance which is, to be a trifle paradoxical, so thoroughly English. To return to the Oxford and Cambridge Club; it was surely a special tribute to English learning and poetry to mix up Bacon with Virgil, and Shakespeare with Homer, in the bas-reliefs of the panels over the windows. The effect is good, the work, by Nicholl, admirable. The entrance vestibule has a flight of steps between two square pillars, which leads to a large doorway opening upon the staircase. On the right is the coffee-room, occupying the entire west side of the building; on the other side is the morning-room, both spacious apartments. A vaulted corridor leads thence to the house dining-room at the south-east angle of the building. These are the principal rooms. Above are coffee-room, drawing-room, library, and other apartments; and from the back library there is a pleasant view of Marlborough House.

Had we but time, we might pause at St. James's Square, with its East India United Service Club, the Wyndham, and the Salisbury (where ladies are admitted as visitors), and travel onwards to the Junior United Service in Waterloo Place, the United University in Suffolk Street, the Raleigh in Regent Street, the Junior Athenæum in Piccadilly, the Arts in Hanover Square, and many other notable houses, for we are still in the heart of that club-land whose chief street has been so delightfully apostrophised by Locker:—

"The dear old street of clubs and cribs,
As north and south it stretches,
Still smacks of William's pungent squibs,
And Gilroy's fiercer sketches;
The quaint old dress, the grand old style,
The *mots*, the racy stories;
The wine, the dice—the wit, the bile,
The hate of Whigs and Tories."

We may not conclude even this brief paper, however, without a few words about the historical character of St. James's Square. The King Street corner of it has for years caught a touch of Oriental colour from the Indian crossing-sweeper, who is almost as familiar a figure here to-day as the statue of William III. in the adjacent enclosure. The Square has a story that dates back to the days of Charles II. Old prints show that where the statue now stands there was a quaint Gothic conduit of some architectural pretensions. Here was the Duke of Ormond's house; Lord Falmouth lived at No. 2; No. 3 was the Earl of Hardwicke's house; Earl Cowper lives at No. 4; and indeed the succession of the old aristocratic days is more or less maintained in this historic corner. The London Library is quartered in the rooms where the third Countess of Buckinghamshire gave her famous masquerade balls. No. 21 is the house in which Frederic, Prince of Wales, took refuge when George II. turned him out of St. James's Palace; and here also George III. was born. And how it carries one back to a world of manners and customs that are as dead as that same George himself when one is told that No. 7 (belonging to Lord Egerton of Tatton) was bought with a lottery ticket! JOSEPH HATTON.



A MUSEUM OF PICTORIAL TAPESTRY.

FLORENCE added another page to the history of Art which she contains within her walls, by the Museum of Tapestry and Needlework recently opened in the upper floor of the Palazzo della Crocetta, the site of the Etruscan and Egyptian Museums.

Tapestry weaving was one of the distinctive arts of Florence at that time when the busy fingers and refined taste of her citizens evolved artistic forms out of every material they touched, be it marble or canvas, stone or silk, wood or precious stones. Like most of the arts of the Renaissance, this also was brought from the East at the time of the Crusades, took root in France and Germany, and reached its culmination in Italy. The story may be briefly traced in its successive names, Sarazinois, Arras, and Tapestry. The earlier English and French tapestries, such as the *vela depicta* of Dagobert in the church of St. Denis in the sixth century, the Auxerre embroidered hangings in 840, and the Bayeux tapestry of Matilda, do not enter into the history, as they were not woven but worked with a needle, as were also the Byzantine ones. The Flemish factories began in the twelfth century, and those of Arras in Picardy flourished in the fourteenth and fifteenth.

The fifteenth century was a great period of emigration for Flemish artists and artisans. Probably they were driven abroad by religious or political persecutions, but it is a fact that about the same time that the workmen of Johann Faust were establishing printing presses all over Italy, Flemish tapestry weavers were setting up looms in her principal cities. The Gonzaghi employed them at Mantua in 1419, the Venetians in 1421; other Flemings settled in Siena and Bologna. Not till 1455 did Pope Nicholas encourage them in Rome, and a certain Livino de' Gilii came to Florence about the same time, to be succeeded towards the end of the century by Johann, son of Johann. The curious old frieze of tapestry, illustrating the Song of Solomon, of which we give a specimen, might have been the work of one of these early weavers, and the Baptism of Christ (No. 66, Museo degli Arazzi) a slightly later one. Of the same style were probably the "Spalliera da casso," spoken of in the Inventory of Lorenzo de' Medici, of which one represented a chase and another a tournament.

But the chief treasures of the new museum were made after the time of Cosimo I., who, in 1545, engaged several Flemish weavers and established a school in Florence. The docu-

1885.

ments still exist* which set forth the agreement between Pier Francesco Riccio, as major-domo of Duke Cosimo, and the two principal manufacturers, Johann Roost and Nicolo Karcher, both of whom had previously worked in Ferrara. The contract with Johann Roost, dated Sept. 3, 1548, obliges him to keep twenty-four looms, and as many more as needful, at work; to teach the art of weaving arras, of dyeing wool and silk, and spinning wool, silk, and gold, etc., to any Florentine youths who should be placed under his instruction—the instruction to be gratis, but the pupils to keep themselves. The Duke engages to furnish looms and necessaries, and to pay Roost the annual salary of five hundred scudi in gold.

The contract with Karcher, Nov. 17, 1550, is precisely similar in tenor, but he is only obliged to keep eighteen looms, and receives a salary of two hundred scudi. Both these documents are renewals of old contracts made three or four years previously, and rendered necessary by the increased press of business and greater number of pupils. It was not likely that the Italians would for long accept Flemish Art in their tapestries. No! They only took from the foreigners the mere handicraft, and impressed it with their own artistic taste. Before long all the chief artists of the Academy of St. Luke became designers for the weavers of Arazzi. Vasari's friend, Salviati, gave the cartoons for the 'Deposition from the Cross' (Museum, No. 111), which was woven by Roost in 1552, and 'Ecce Homo,' and a 'Resurrection' by Karcher, in 1553.

The work seems to have been distributed pretty equally between the two factories. Of twenty pieces of tapestry representing the history of Joseph, and woven between 1547 and 1550, nine were executed in the looms of Roost, and eleven by those of Karcher; while of Bachiacca's four cartoons of the Months, three of them were woven by Roost and one by Karcher, who at the same time made another hanging of grotesque subjects from a cartoon by the same master. The very pictorial and allegorical style thrown into the tapestry by the Italian artists may be seen in their painting of the Months (December, January, and February), with the border, which is a mixture of mythology, grotesqueness, and classicity. His signature was very curious; the Italians having named him Rosto (roast), he took as his anagram a piece of meat on the spit. Karcher's sign was a mono-

* Archivio di Stato. Fascio G. 299.

gram. About the year 1553 Roost was at work on the fine pieces, 'Justice liberating Innocence,' and 'Flora' (Museum, Nos. 122, 123). The two episodes in the life of Cæsar (Nos. 88 and 89) were of about the same date, but from the factory at Bologna, whence Cosimo purchased them. There is a more German style in the design of these.

Besides improving the artistic value of Flemish arras, the Italians rendered it also richer and more gorgeous in material. The Flemish work was entirely in wool and thread, the Venetian and Florentine hangings are rich in glowing tints of silk and gleams of gold thread. The style used by all the masters of the sixteenth and seventeenth centuries was the *haute lisse*, or "high warp," in which the frame, with its horizontal threads, was placed upright, and the pattern so far behind it that the weaver could walk round and examine his work from the back. In *basse lisse* the frame lies close on the pattern, and is woven entirely on the face of it. The method in either case is similar, the alternate horizontal threads are lifted with the treadle, and so much of it is woven with one colour as the pattern indicates. A kind of comb is used to press the perpendicular threads together, and all the holes which occur at the junction of two colours horizontally are sown together afterwards.

Karcher ceased to work in 1553, and Roost was buried in San Lorenzo in 1563, after which we hear of no more Flemings. The youths they had been obliged to train became masters in their stead, Benedetto Squilli taking the factory in Via dei Servi, and Giovanni Sconditi that in Via del Cocomero. A little later Guaspari Papini united the two, and in his turn engaged artists to draw his cartoons.

Alessandro Allori gave the designs for Nos. 26, 28, and 33 in the new museum representing scenes from the life of Christ, and also for the six magnificent pieces of the 'Story of Phaeton,' woven by Papini between the years 1587 and 1621. Cigoli supplied those for the 'Christ before Herod' and others, while Bernardino Poccetti was constantly employed by the firm.

The Florentine manufactory declined a little during the reigns of Ferdinand I. and Cosimo II., while that of France, which had revived by its influence, made immense progress. Just as the Italians imported the technical art from Flanders, the French imported their artistic beauty from Italy. Primaticcio was employed to draw cartoons for the weavers of Francis I.; Raphael himself did not disdain to draw for them, as the cartoons at Hampton Court testify; Giulio Romano was also employed: and Henri IV., in 1597, had over not only artists, but weavers in silk and gold. To this

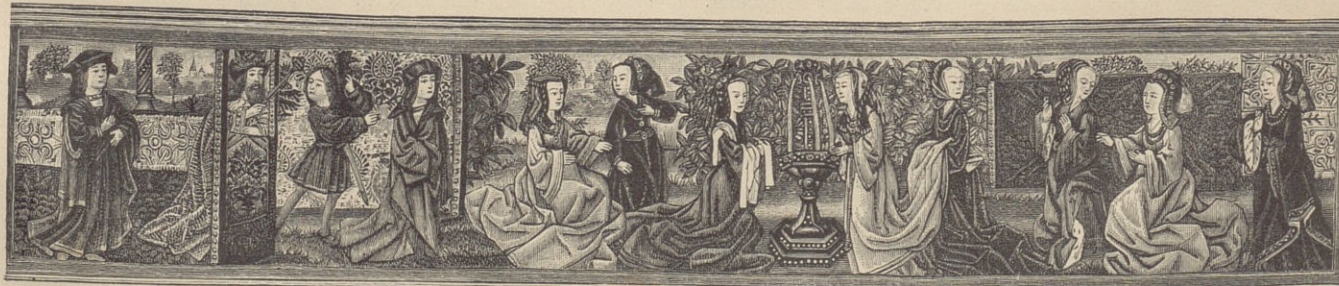
Italian influence we may date the rise of the Gobelins, which so far outvied the mother fabric that Ferdinand II., Grand Duke of Tuscany, sought to revive the Florentine manufactory by employing a Parisian named Pierre Fevère, to whom a great number of the tapestries in the new museum are owing, the most original of which are the allegorical pieces of Day, Night, Winter, and Summer.

I do not know whether it was from motives of economy or from the difficulty of finding good artists in the beginning of the seventeenth century, when Art was low in Florence, but Fevère seems to have worked more from copies of the older masters than from original cartoons. Thus we find tapestries of his from Michael Angelo, Del Sarto, Cigoli, and other artists. He did not even disdain to copy an old tapestry of Karcher's, the 'Month of May.' To Fevère and Papini, clever as they were, may probably be dated the decline of tapestry as arras proper. They so imitated oil paintings that their tapestries were framed and used as paintings would have been—the old office of clothing the walls was superseded; in ceasing to be a branch of decorative art, and aiming at pictorial effect, tapestry fell. After Fevère, Giovan Battista Termini became the director of the Florentine factory, but he lived in stormy times; the workmen split into factions, one side advocating the *haute lisse*, the other the *basse lisse*. He, however, would not hear of the latter innovation, and was so persecuted that he had to fly from Florence. His successor, Antonio Bronconi, had some good workmen under him, but their tapestries are all ruined by the affectations and bad drawing of the seventeenth and eighteenth centuries, as witness the 'Four Quarters of the Globe' and the 'Four Elements,' in the Museum.

In 1737 the manufacture in Florence was finally closed, after a career of nearly three hundred years. Besides the visible history of her own progress in the art, Florence enshrines in her Museum some of the finest works from the Gobelins, such as the series of 'Scenes from the Life of Esther,' and those delightful pieces of 'Children Gardening,' and a very fine series from a Flemish manufactory of Adam and Eve. These latter have become historically interesting to modern work-a-day Florence, as having been for centuries connected with the bygone days of *feste*. They were always hung in the Loggia dei Lanzi on St. John's Day and the fête of Corpus Domini, while other series of Samson and St. John Baptist adorned the façade of the Palazzo Vecchio.

There are several rooms in the museum set apart for antique needlework and old brocades and costumes.

LEADER SCOTT.



THE PRINCESS POCAHONTAS.

TWO hundred and seventy years have elapsed since the Indian Princess Pocahontas breathed her last on the edge of the shores of England, on board the vessel that was about to carry her back to her home in Virginia. Eagerly as her gentle and susceptible nature had welcomed civilisation, readily as she had accepted English life and its manners and customs, her physical strength—no longer sustained, as in childhood and youth, by the rich sunshine, the bracing air, which enfold the fruitful haunts of the red American Indians—gave way under the damps of a climate so different to her own, and failed, especially when she encountered the thick suffocating fogs which hang over London, her principal residence during the nine months she spent in England. Pocahontas had come over from Jamestown, in Virginia, with her English husband, John, or, as he was sometimes called, Thomas Rolfe, and was on the point of leaving it again, with him and her little son, when the event took place which is still to be seen recorded in the parish register of Gravesend:—"1616. March 21. Rebecca Wrolfe, wyffe of Thomas Wrolfe, a Virginian lady borne, was buried in the Chauncell." She had actually mounted the side of the vessel, and the voyage was all but begun, when her illness increased, and she succumbed to it and died.

Fortunately, in the fire which burned to the ground, a hundred years later, the old church at Gravesend in which she was buried, the registers were saved; and thus her visit to England, and her sad fate there, are placed beyond a doubt. Another reliable witness to her presence in England exists in the portrait from which the accompanying print is taken, and the history of which, as far as it is known, attests to its genuineness.

But the antecedents and earlier story of Pocahontas must first be touched upon, to give interest to the piece of portraiture which immortalizes her brief career.

Among the "natural inhabitants of Virginia," characterized by Captain John Smith, in his description of that country, as "very strong, of an able body and full of agilite, able to endure to lie in the woods under a tree by the fire in the worst of winter, or in the weedes and grass in the summer," one of the most remarkable was the young Princess Pocahontas, or Matoaks, the daughter of the Emperor Powhatan, a powerful Indian chief. Her exceptional qualities are mentioned in Captain John Smith's "True Relation," a letter written to a friend in England, and published in 1608:—"Powhatan's

daughter, a child of tenne years old; which, not only for feature, countenance, and proportion, much exceedeth any of the rest of his people; but for wit and spirit, is the only Nonpareil of his country." Very shortly after this mention, and for some years later, Pocahontas constantly befriended the English settlers recently arrived in Virginia; sought to bridge over the enmity between them and the Indian tribes, and served them with devotion and skill, conveying to them assiduously the supplies of food which helped to keep the struggling colony in existence. The first Englishman whose life she saved was Henry Spelman, a Norfolk youth, who, by means of her watchful and protecting care, lived in safety many years among the Potomac Indians. The second was Captain John Smith himself, upon the circumstances of whose rescue by her from death, and of their friendship, have been

hung so many a fireside legend, so many a romantic and baseless tale. This Lincolnshire

captain, who is somewhat uncommemorated, although he was the enterprising and much-enduring leader of the first English settlement in the New World, testifies that

"that blessed Pocahontas, the great king's daughter of Virginia, oft saved my life," and relates one instance, the brief and well-known incident of his being condemned to death in the tent of her father, Powhatan, when, by placing her own head over his neck, as the blow of the heavy club was about to descend upon the kneeling figure, she stopped the hand of the executioner and gained the boon of his life. The facts relating to this and other circumstances in the life of Pocahontas, have been much cleared up

lately for the general public by the reprints published in 1884 by Mr. Edward

Arber, of Birmingham, of the works of Captain

John Smith, which extended from 1608 to 1631; works which, in their original editions, are of great rarity and value, and are only to be found in a few of the choicest libraries.

To take up the controversy as to the genuineness of Captain Smith's relation of his escape from execution would be out of place in these pages; suffice it to say that Mr. Wirt Henry, in his address of February, 1882, before the Virginian Historical Society, has succeeded in showing that no ground for doubt exists that the two accounts—one published by Captain Smith in 1616, in the "Letter to Queen Anne of Great Britain," the other in 1624, in the "General Historie of Virginia," Booke III., give the true facts of his deliverance



from death. His works on the first settlement in Virginia have established him as the classic annalist of the early days of that colony.

Pocahontas' acquaintance with Captain Smith ceased when she was about fourteen years old, when he returned to England. She regarded him with admiration and reverence; he was the hero of her youthful fancy, and the earlier portion of her history is associated with his residence in Jamestown. Some time after his departure, in 1609, Pocahontas retreated to the banks of the Potomac River, until brought back to Jamestown, in April, 1613, in some sort as a state prisoner, acting as a hostage for the prisoners detained by her father, but in reality to find congenial surroundings, and, very speedily, the true romance of her life, an English husband, in the person of one of the foremost and most practically useful of the early settlers. John Rolfe, whose "thoughts became entangled and enthralled," according to his own account, by Pocahontas, perceived how greatly it would be "for the good of this plantation" if he married her. The alliance was intended to promote the peace of the colony, and to unite the interests of the settler and the Indian. But there was one drawback, she was an "unbelieving creature." This proved no hindrance eventually. When the Christian faith was placed before her, although no American Indian had previously adopted it, she embraced it with gladness, and was baptized, receiving the name of Rebecca.

John Rolfe had come out to Virginia with Sir Thomas Dale, who was one of its earliest governors, a year or two before Pocahontas was brought forcibly to Jamestown from her Indian retreat. He was the first settler to whom it occurred to grow tobacco for the English market, and his enterprise, although less well known, was as important as the achievement of Sir Walter Raleigh, who first set an example of the use of it. The rose-coloured blossoms, the rich leaves of the tobacco plant, surrounded the log huts of Jamestown, and flourished in their neighbourhood by his agency. He belonged to a family who had been settled at Heacham, on the Norfolk coast of England, for some time, and which still—nearly three centuries since John Rolfe left Norfolk—owns Heacham Hall. In this Hall the Rolfes have lived for generation after generation; in the fine old church hard by they

have found their rest. But not John Rolfe. He died in Virginia, and his son after him. He was the grandson of Eustace Rolfe, of Heacham, Norfolk, who died in 1593, and whose monument is in the church at Heacham. John Rolfe, or Thomas, for he is called both (Thomas on the portrait of his wife and in her burial register; John on De Passe's contemporary print), was born at Nasford, in Norfolk, where a branch of the Rolfe family lived, their names frequently appearing in the parish register there during the seventeenth century. His marriage with the Princess Pocahontas took place in 1613, after he had obtained the leave of Sir Thomas Dale, in a letter which is now in the possession of one of the descendants of the Indian Princess in America, and in which he asks for the Governor's sanction for his marriage with "this poor heathen woman." There was a small wooden church there, erected by the colonists, which they had panelled and seated with cedar, and in this, profusely adorned with flowers, John Rolfe and Pocahontas were married. They were held in high esteem during the three years of their married life passed in Jamestown. She was loving and civilised, he honest and industrious. In June, 1616, they embarked for England, and were received with distinction in London. Pocahontas was presented to King James I. and his Queen, Anne of Denmark, just at the time when the Court was ornamented by the presence of the two youthful and distinguished princes, Henry and Charles, the sons of the King; the first, whose bright promise was to be cut off by an early death; the second, who was to survive for a still more tragic end.

The little foreign princess, gentlest and sweetest of savages, the first red Indian in whose heart had ever burned the love of Christianity, was cordially welcomed and entertained by Dr. King, the Bishop of London, and it was at this time that the portrait of her was painted, an engraving of which is here given. The portrait itself belongs to the family of Edwin, of Boston Hall, Norfolk, connections of the Rolfes, in whose possession it has been almost ever since it was painted. It has hitherto only been known by the quarto engraving of it by Simon de Passe, which may occasionally be met with, and which first appeared, with other portraits, in a volume by the Brothers de Passe, 1616—23.

H. JONES.

A PUBLIC WRITER AT SEVILLE.

IT is a thoroughly typical Spanish picture this which M. E. Delduc has etched from the painting by J. Jimenez y Aranda—typical as an illustration of Spanish life, representative as an example of Spanish Art. Not so very long ago the Art of Spain was severe to a degree, "grave, religious, draped, dark, natural, and decent," but this has given place to a school of painters at once *piquante*, bright, cheerful, and refreshing, for the most part painters of genre. Serious work is within their grasp too. As in art so in literature. Murillo and Velasquez may be taken with the workers of the modern school, with Leon y Escosura, Gisbert, Madrazo, and Jimenez y Aranda, to illustrate the many-sided nature of Spanish Art, just as the "Don Quixote" or the "Galatea" of Cervantes are to be contrasted with the "Semiramis" and "Casandra" of Cristoval de Virues.

This public letter-writer is a purely national institution,

peculiar, we almost think, to southern Europe. Education has made him little more than a memory of the past, but still, here and there, he withstands the march of time. There he stands, half pedagogue and half magistrate—a tradesman never—cutting a refractory quill, for the dies of the Birmingham pen-makers do not work for him. In a little while he will be sought by the villagers from without the old Moorish walls with their sixty-six towers; and for a time he will dispense amateur justice and gratuitous advice to those who have sought his quiet courtyard. As an etching, the plate has many charms, not the least of which is the manner in which M. Delduc has caught the atmosphere of the original, the hot, arid glare which makes Seville one of the hottest summer abodes imaginable, and which produces the olive and the vine in such abundance. We gave another example of the work of this painter in 1879.

FORESTERS AT HOME.



Lady Archibald Campbell as Orlando.

SCENIC effect, however good of its kind, is only

imitative, and in spite of its artistic merits often fails in producing a complete harmony between the actors

and the surroundings. This must necessarily be so from the varied character of the plays put on the stage, especially in an age when histrionic enterprise aims at making the scenery and its accessories as realistic as possible. Indeed, although the individuality of any particular play may be well defined by an elaborate clothing of the stage, yet the difficulty remains of losing the sense of artificiality which occasionally detracts from the effectiveness of the most brilliant acting. But such an incongruity is not so apparent in plays that treat of indoor subjects as in those which would carry us in fancy to some romantic region where "the songs of birds, the belling of stags, the bleating of the flocks, and a thousand sylvan pastoral sounds" present a charming picture of country life. Now, to portray these vividly, so that as representations they may coincide with the picturesque attire and almost faultless demeanour of the actor, is a difficulty not easily surmounted. In short, the fresh beauty of the landscape, wherein nature infuses a living charm throughout—the very rustling of the wind bespeaking the same animating influence—can never be adequately conceived on the stage. Despite the admirable attempts to attain this end, they seldom if ever succeed in making the audience forget their delusive character. Such a task no scene painter can effect, although his artistic merits may inspire admiration for the grace and beauty wherewith his work is delineated. But, on the other hand, when the opportunity is afforded of replacing artificial scenery by a natural stage, in which the audience can gaze on the green sward, spangled here and there with some familiar wild-flower—whose roof overhead is the blue sky—there can be no doubt as to the advantage of a change of this kind. It must necessarily be so, especially as the object of all true histrionic art is to represent as faithfully as possible, even to the smallest detail, whatever subject may be introduced. Now, in the series of open-air entertainments given in the beautiful grounds of Coombe House, this difficulty has been overcome, and the dramatic result of transporting a company of well-trained amateurs and actors to a most artistically arranged natural

stage was highly effective. Thus, in the forest scenes of *As You Like It*, one might easily have fancied himself not only in a veritable Forest of Arden, but imagined that he was a casual looker-on of some real incident in country life.

In the first place, the spot selected for these performances was most judicious, answering in every way the requirements of the situation it was supposed to represent. Under the overlapping and interlaced boughs of lofty trees, which in true forest form made a natural woodland screen and background of lofty shade, beyond which the eye could not penetrate, the actors played their parts. Hence the appearance presented to the spectators in the auditorium was charmingly simple and real, and in striking contrast with the usual rendering of these scenes as witnessed at the theatre. Here nature was the landscape painter, and the soft and mellowed tints, thrown into constant relief by the ever-changing light and shade, produced an effect which stage contrivances can but faintly imitate. The absence of all resources of scenic art, whilst dispelling the feeling that one was witnessing the acting of a pastoral comedy, inspired a reality—surely not otherwise obtainable—into the sententious satire of Jaques and the courtly fooling of Touchstone. And here we may incidentally note that the part of Jaques was most admirably sustained by Mr. Hermann Vezin, whose matured experience added many most valuable touches to this highly finished performance. Instead, too, of the actors—as must necessarily be the case at the theatre—being hampered in their actions by the narrow limits of the stage, and having often to retire abruptly from view when they should gradually walk away, they were not so fettered at Coombe. From the distance, for instance, one saw them gradually approach, making their way in undramatic form through weed and briar, until they reached the spot where they were to assume their respective parts. In the same manner they took their departure, and occasionally, as their voices were heard growing fainter and fainter, until at last nothing but the gentle rustling of the leaves, or the note of a bird, reached the ear, an additional touch was given to the highly graphic effect of this truly picturesque rendering of *As You Like It*. This, too, was especially noticeable in the case of the foresters, as with lusty and ringing shouts of song they started off on their hunting expedition—their movements displaying an amount of graceful agility that could only be acquired after a careful and systematic training. But the hunting scene, as acted on the ordinary stage, must of necessity lose all the force of its romantic beauty. There is, also, a certain grotesque want of harmony between these brave, venturesome, and stalwart men of the forest, bent on some daring exploit in sport, and the artificiality of the conventional scenic effect which is required for this kind of wild and woodland picture. It is true, indeed, that the artist, helped by the stage mechanic, may by his masterly treatment of such pastoral subjects partly arouse the imagination of the audience, and succeed in impressing them with the nature-like appearance of the "sunny glades and mossy shadows" of his forest of Arden, but there is still lacking that freshness of life and open-air feeling

with which Shakespeare has so carefully invested this play throughout. In short, as it has been rightly remarked, "never is the scene within doors, except when something discordant is introduced to heighten as it were the harmony." It must be admitted, therefore, by any impartial critic that, in the late representations at Coombe, an important advance has been made in dramatic art, and one which will undoubtedly lead to similar entertainments being held elsewhere in future years. Consequently the long-established but erroneous notion that the stage of a theatre is the only legitimate place for the performance of Shakespeare's plays, has been superseded by the success which has crowned the labours of the pastoral players. At the same time it must not be supposed that the happy selection of the grounds at Coombe House was the principal cause of the imposing effect produced by the picturesquely-attired group of players; nor that the na-

tural beauty of the situation—added to the novelty of the rendering of these out-door scenes—secured the widespread praise which has been justly lavished on this fresh piece of histrionic enterprise.

Now, as a matter of fact, it may be asserted that the management of an elaborate open-air entertainment like that at Coombe was far more difficult and intricate than that of a similar one on the stage. Indeed, as it has been observed, "to translate actors from the encumbered boards to the free sward was putting their powers to a severe trial, but right well did they grasp the difference of method that was required." But, apart from the dramatic powers of the actors themselves, it would seem that a representation of this kind must depend for success on a variety of circumstances, each of which should be carried out in all respects with equal care and precision. At the outset, the task of handling with



As You Like It, act 5, scene 4. Drawn by W. Hatherell. Engraved by J. D. Cooper.

perfect taste and artistic beauty the arrangement of a prolonged performance like the forest scenes of *As You Like It*, or the *Faithfull Shepherdess*, requires that even the smallest detail should be in close harmony with the natural surroundings. Thus, just as in the designs of nature we find a prevailing law, in accordance with which all its works—whether animate or inanimate—display a delicate grace of obedience; so, too, the same principle should be specially applied to any branch of histrionic art that, more or less, depends for its success by invoking the aid of nature. Hence, it is easy to understand that any defect or incongruity which might escape detection in the artificial atmosphere of stage device, would present a very different aspect in a locality where the scenery and furniture are composed of stately trees, studded over a surface carpeted with ferns and woodland

flowers. In the latter case, where the surroundings are all in unity, and gain in beauty under the scrutinizing rays of bright sunshine, the general arrangements of a play acted under these conditions should as far as possible be faultless in taste and elegance, and so artistically studied as to coincide with the dressing of the natural stage. At any rate, in the pastoral plays held at Coombe this idea was kept strictly in view by Mr. E. W. Godwin, his purpose having been to render every part of the play acted under his direction as true as possible, not only in an artistic point of view, but even in the very smallest detail illustrative of the time of the action or story. It is evident, therefore, that when a dramatic performance is represented on a high standard of this kind it at once becomes a classic work. But it must be remembered, to bring any play to such a state of perfection

involves an amount of labour of which an ordinary spectator has no knowledge. Hence, as he witnesses with admiration the picturesque attire of any special actor, and, further, notices how every slight movement is executed with a graceful ease and dignity, he little thinks how that figure, around whose every action there hangs a charm, was once—figuratively speaking—like clay in the hands of the potter, and had to be moulded into his present form. Such a training is not the work of a day, but implies that the actor should first of all have been instructed in the principles that ought to guide his actions, so that when eventually he faces the auditorium he may win applause for the completeness of his demeanour. It is only after a succession of rehearsals, however, that this finished

state is reached; for even although any actor may know what is required of him, yet he often fails to carry it into execution if left to himself. Consequently, in a performance like that of *As You Like It*, Mr. Godwin had, with but two or three exceptions, to shape his company—oftentimes individually—until they satisfied the conception he had previously formed in his mind of the general appearance they ought to assume for their particular parts. As may be imagined such a process of dramatic evolution implies much careful personal supervision, especially as actors, like other persons, have sometimes peculiar mannerisms which unless removed detract from the merit of their work. From these remarks it will be seen that it is no easy matter to produce a performance of a highly



As You Like It, Rosalind and Celia. Drawn by W. Hatherell. Engraved by J. D. Cooper.

artistic kind, although there can be no doubt that the trouble bestowed upon its preparation is amply repaid by the effect it must produce when, in a complete state, it is represented before an educated and intelligent audience.

Furthermore, such a production has something more than an ephemeral existence, for its æsthetic beauty, in truth, after the curtain has closed the stage from view, not only long dwells in the mind, but is chronicled in the annals of dramatic history, to be consulted by others in years to come. But, while we note and recognise the training requisite for such elegant theatrical pageants as under Mr. Godwin's directorship were represented at Coombe, we have a lively remembrance of the

tasteful and picturesque attire of the players. To select such shades of colour as should be in sympathy with the surrounding foliage, and at the same time effective, required a skilful discretion of no ordinary measure. On the usual stage, where effect is produced by means of artificial light in exact proportion as may be deemed necessary, it is far easier to blend colours that shall show to advantage than on the green sward on a summer afternoon; but the exquisite taste displayed in the costumes of the pastoral players showed how completely this difficulty had been overcome. Thus, in the forest scenes of *As You Like It* the pervading colours were brown and green—a brown of a soft mellowed hue, which beautifully

harmonized with the faded fern that lay scattered on the ground and the dark tints of the trees around. Hence, whilst there was nothing to strike the eye as in any way glaring, yet, on the other hand, equal precaution was taken that the dresses should not have a too sombre and dusky appearance, for defects of this kind were beforehand judiciously avoided, and red and, still more, yellows had their place allotted them. And then, again, in the *Faithfull Shepherdess*, the same discretion was noticeable. Although in this performance the colours were naturally brighter throughout in accordance with the season of the year, for as Cloe says—

“Here lie woods as green
As any are, cool streams and wells,
Arbours o’ergrown with woodbines; caves, and dells;
Choose where thou wilt, whilst I sit by and sing,
Or gather rushes, thy fingers for to ring”—

yet the tints were so delicate in their various hues as to be in complete accord with the rich array of choice flowers now in bloom; offerings of which, such as “roses, pinks, and loved lilies,” were made to Pan. Thus, although the two styles of dress in these out-door plays were quite distinct from one another, and as far as appearance was concerned presented a very different aspect, yet they were equally satisfactory; indeed, it would be difficult to say which was the most effective—the appropriate dresses of the foresters in *As*

You Like It having afforded a striking contrast with the lightly-attired band of shepherds and shepherdesses in Fletcher’s *Faithfull Shepherdess*. Anyhow, each performance from beginning to end was a picture of infinite beauty, and was carried out with the highest degree of skill, these plays having had imparted to them an individuality of their own, which reflects the greatest credit on those who were responsible for their production; and here we should mention the name of Lady Archibald Campbell, to whom our thanks are due for having inaugurated these open-air entertainments. She has proved herself, too, a most efficient actress, and her refined and poetical rendering of Orlando was in every way deserving of praise. Her scholarly and sympathetic acting of Perigot was equally successful—a part which, by-the-bye, imposes no slight tax upon the powers of any one by whom it is attempted; but, in the hands of Lady Archibald Campbell, full justice was done to this important part, and, attired in her tasteful costume of green silk and velvet, she formed an imposing figure. In truth, one could well-nigh pardon Amarillis for having resort to such artful and deceitful stratagems to gain the love of so handsome a shepherd. It should be added, also—as Mr. Godwin tells us in the preface to his edition of the *Faithfull Shepherdess*—that it is to Lady Archibald Campbell he was indebted for the first clear perception of the merits of the play.

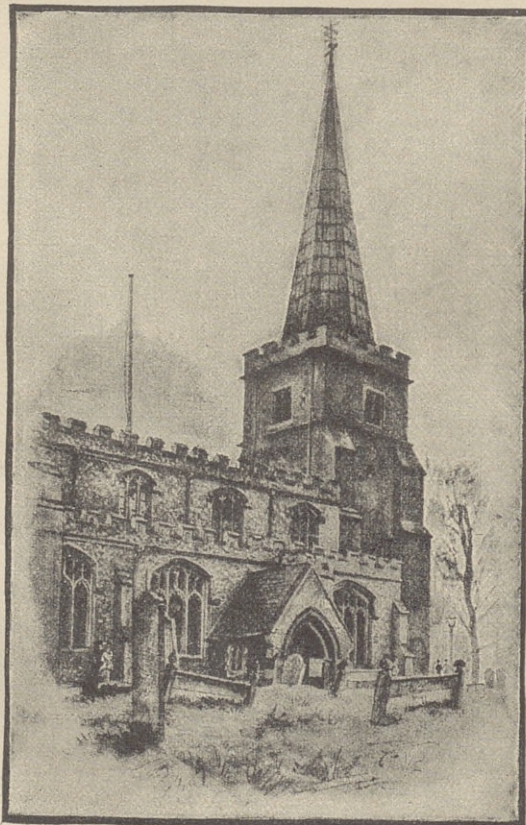
T. F. THISELTON DYER.

HARROW CHURCH.

THOUGH we knew the distant view of Harrow from childhood and were fairly familiar with it from prints and drawings, yet it was only recently that we actually visited it. But on at last climbing the hill and actually standing under the shadow of the church, we confess to a certain feeling of disappointment. There is a newness and monotony about the clean regularity of the building that one would not expect to find in the old parish church of world-renowned Harrow, and we are uncertain whether, after all, we would not rather have the old patched-up, weather-beaten building, than the neat, cold regularity which Sir Gilbert Scott introduced forty-five years ago. We were equally surprised with the tower, though in a different way, for it still retains its marks of antiquity. From a distance we had always thought of Slender Harrow, and its massive buttresses and solid look were most unexpected, though they are doubtless necessary if we consider the force of the gales which it has had to withstand since Anselm first consecrated the original building nearly eight hundred years ago. But if the church does not completely fulfil our ex-

pectation, there is much to interest. In the west end of the mighty tower is the original carved doorway of old Lanfranc’s building, and in the interior—besides the ancient roof, columns, and monuments, amongst which is that to John Lyon, a wealthy yeoman of the parish, who founded the neighbouring school in 1571—is the old font, which, after doing duty as water-trough for fifty years in the vicar’s garden, was at last brought back to where, probably, Lanfranc placed it.

But whatever our opinion of the church, we must agree that the view from the hill is unrivalled. Not, indeed, over smiling corn-fields as in former times, but across green meadows, it is said parts of thirteen counties can be seen, and we can make out such distant landmarks as Windsor Castle and the Crystal Palace. Though we cannot sit on “Byron’s Tomb”—the poet was a scholar of the “free grammar school”—for it is now railed in to save it from being all carried away by the polite Vandals who visit it, yet we, too, can drink in health and poetry while watching the glowing



sunsets over the weald from this hill of the “visible church.”

MUSIC AT THE INVENTIONS EXHIBITION, 1885.*

THERE is such a wealth of beautiful and interesting objects in the magnificent collection brought together in the gallery of the Royal Albert Hall, that amongst such an *embarras de richesses* it is difficult to make a choice for illustration which should not seem to improperly neglect others which have equal claims for distinction. The loan collection of objects relating to music came modestly before the public without any flourish of trumpets; indeed, in the Great Exhibition of 1885 it seems, together with the sister collection of modern musical instruments, to have been considered of very secondary importance by the promoters and authorities of the Exhibition. However that may be, it is not too much to say that the historic loan collection has taken the musical world completely by surprise. There is but one opinion expressed concerning the value and high interest attached to it. No one seems to have anticipated that so much valuable material existed, or that it could be brought together and exhibited (as it has been) in the short space of three or four months. That it has been done, and done well, appears to be the unanimous opinion of the musical public who have visited it, and of the press, who have commented in such favourable terms.

We have selected for illustration in the present number two of the historic instruments which appear to have a special interest, and we continue the illustrations of the so-called historic rooms by an engraving

of the music-room of the period of Louis XVI.

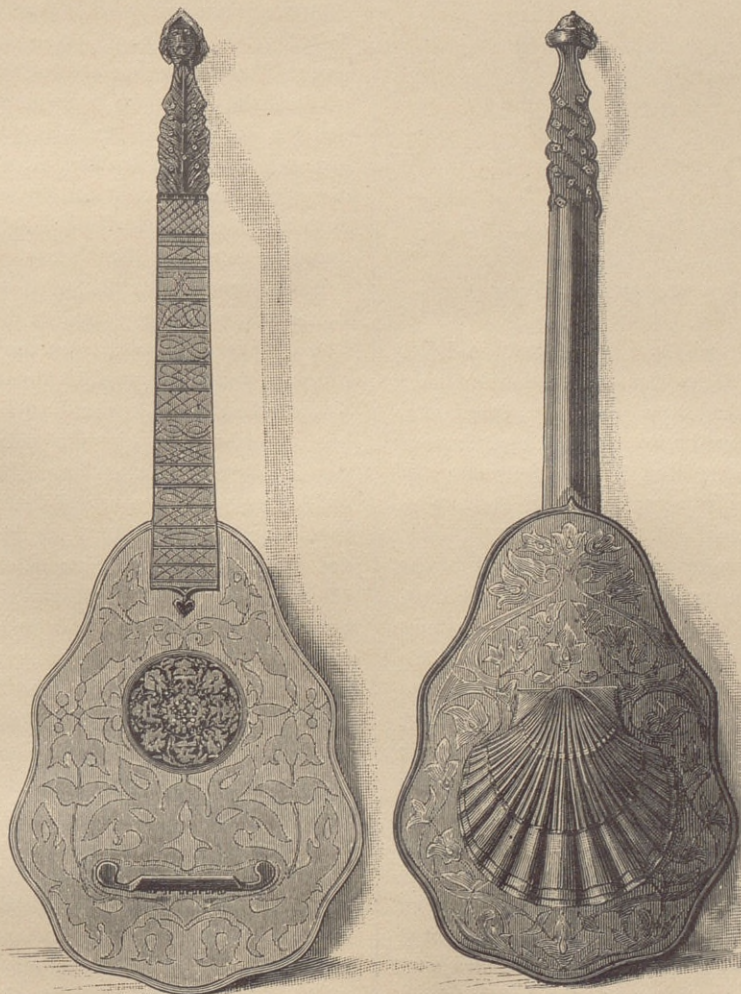
It is somewhat surprising that an instrument of such high antiquity as the harp, which retained its popularity almost to the most recent times, and which lends itself in so complete a manner to grace of form and decoration, should have almost completely fallen into disuse. In the modern section of the Exhibition there is not a single exhibit of a harp. Even in

the loan collection there are but four or five, and these, with the exception of the two most ancient, which we describe, are of no especial interest. We find the harp almost solely nowadays as a useful instrument in an orchestra. It does service there, but it is no longer considered necessary to use it as a decorative object, or to take any especial pride in the elegance of its form or the wealth of decoration which might be lavished upon it.

The harp in the loan collection which we now engrave is one of two ancient harps in the possession of Mr. Steuart, of Dalguise. Little reliable information, unfortunately, can

be gathered respecting either of them. From their comparatively excellent condition they have probably received great care for centuries, or it may be that they have long been hidden carefully away, for our knowledge of them from any records, or anything more trustworthy than tradition, scarcely goes back farther than the beginning of this century. So little information have we concerning the customs of the ancient Highlanders, that we may not be warranted perhaps in denying a Scotch origin to these ancient harps; still it would seem more than probable that their preference would have been for warlike music of a blatant kind, and that the national bagpipes have been from the earliest times, with its harsh screeching tone of provocation, the instrument which the rude Northerners would have adopted almost exclu-

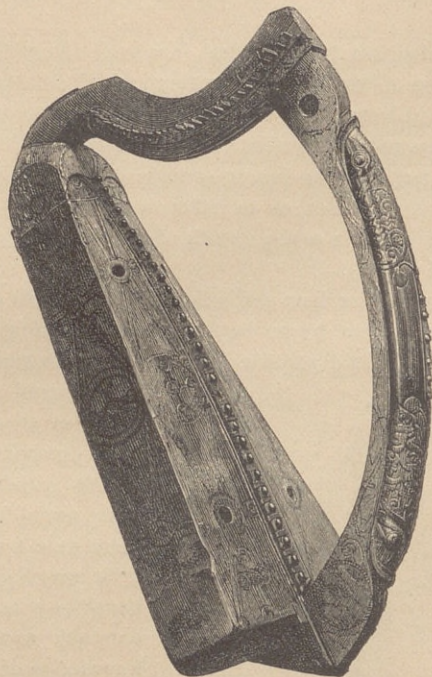
sively. If, indeed, it was in the earliest times in use amongst them, it would seem most likely that it was an importation from Ireland; for it is much more probable, and there are besides good grounds for the supposition, that the harp was an instrument found always in the armies of the ancient Irish. In no other country than Ireland do tradition and documentary evidence speak so persistently of the harp as the instrument revered by the people and honoured by their chieftains. So it was also throughout the greater part of central and northern



Queen Elizabeth's Lute. Engraved by John Hipkins.

* Continued from page 232.

Europe, by the bards of Germany and the Scandinavian Skalds. Old harps descended as heirlooms: they were used and handed round at feasts for the guests to play upon in turn, and were



Queen Mary's Harp. Engraved by J. D. Cooper.

not disdained by the clergy, who are mentioned as being excellent performers. The harp was probably introduced amongst the Gaels from Ireland at a very early period after intercourse had begun between the two nations, and there is evidence in early Scotch history that it was the custom of their princes and chiefs to invite harpers from Ireland, whom they retained as their chief musicians.

An ancient Irish harp is preserved in the museum of the Royal Irish Academy which bears a very considerable resemblance to the one known as Queen Mary's, which we now engrave. It is known as the harp of Brian Boiroimhe. This ascription has doubtless given rise to considerable discussion and dispute, but whatever may be the merits of the case on this point, the great resemblance it bears to Queen Mary's harp is of considerable service in enabling us to fix some approximate date to the latter. The famous Irish monarch came to the throne in the year 1001, and we may not unreasonably fix as the date of the Queen Mary harp somewhere about such a very distinct period as the year 1000. The excellent preservation in which we find a musical instrument of such an early period is a matter of considerable gratification.

The two harps under notice are known as the Lamont harp and the Queen Mary harp. The first information that we have concerning them is that they were sent to Edinburgh, in 1805, by General Robertson, of Lude, at the request of the Highland Society, and examined by a committee appointed for the purpose. Since that time they have been preserved in the families of Lude and Dalguise, forgotten by the general public, and even lost sight of by antiquaries.

The family tradition of Lude says that the largest of the two, the "Clarshach Lumanach," or Lamont harp, was brought from Argyleshire by a daughter of the Lamont family on her marriage with Robertson of Lude, in 1464. It is a

plain, substantial, almost undecorated instrument, made perhaps rather for some poor wandering minstrel than for royal or noble use, and if we may properly ascribe to it such an early date as the year 1000, it was a very ancient instrument in the year 1464, and was probably even then battered and knocked about and restored. Subsequent additions and alterations are, judging from its present appearance, not likely to have been many.

It is not easy to say of what wood either of these harps is composed. They have received so many coats of varnish that the grain of the wood is indistinguishable. The Lamont harp has suffered more than the other, and been repaired with small plates and clamps of brass; but in general the present condition cannot differ greatly from the original form.

The other harp has been chosen for illustration as being, apart from the tradition ascribing it to Queen Mary, probably the most interesting specimen of the kind in existence. The ornamentation is of extreme interest, and the condition at such a great age is certainly surprising, and in this regard compares favourably with that of Brian Boiroimhe in the Royal Irish Academy. According to the Lude tradition, Queen Mary, when on a hunting excursion in the highlands of Perthshire in 1563, presented this harp to Miss Beatrix Gardyn, daughter of Mr. Gardyn, of Banchory, whose family is now represented by Mr. Gardyn, of Troup. She married one of the ancestors of the present family of Invercauld, and from her descends the family of Lude, and in this manner the harp has come into that family.

The Queen Mary harp is somewhat smaller than the Lamont, measuring 31 ins. in length and 18 ins. in depth. The general form resembles the larger instrument, but it has a lighter and more graceful appearance, and, instead of being almost plain, it is covered with ornament. The sound-box has, as before, two circular plain sound-holes. The decoration is in two distinct styles. The ornament on the sound-box and upper part or comb of the instrument is simply geometrical, and appears to have been burnt in. The bow is decorated with a profusion of elegant floral work, and with subjects in circular medallions which are enclosed in beaded borders. The subjects, in a style analogous to what we find in other Celtic work, comprise a group of a horse standing with its forefoot uplifted over the tail of a fish, the head of which is in the jaws of a nondescript animal, and three griffin-like creatures such as we find in the Art of Persia and the extreme East. The holes for the strings (of which there were thirty) are protected by small plates of metal of various patterns. Parts of the rounded front are carved in bold relief with leafy scrolls, and there are traces of interlaced work incised on the flat oval space in the centre ornamented with six silver studs. In various parts, and notably in the centre of one of the fabulous animals, are traces of the additional ornament, probably of gold and silver and jewels, which were added about 1563, and stolen in 1745.

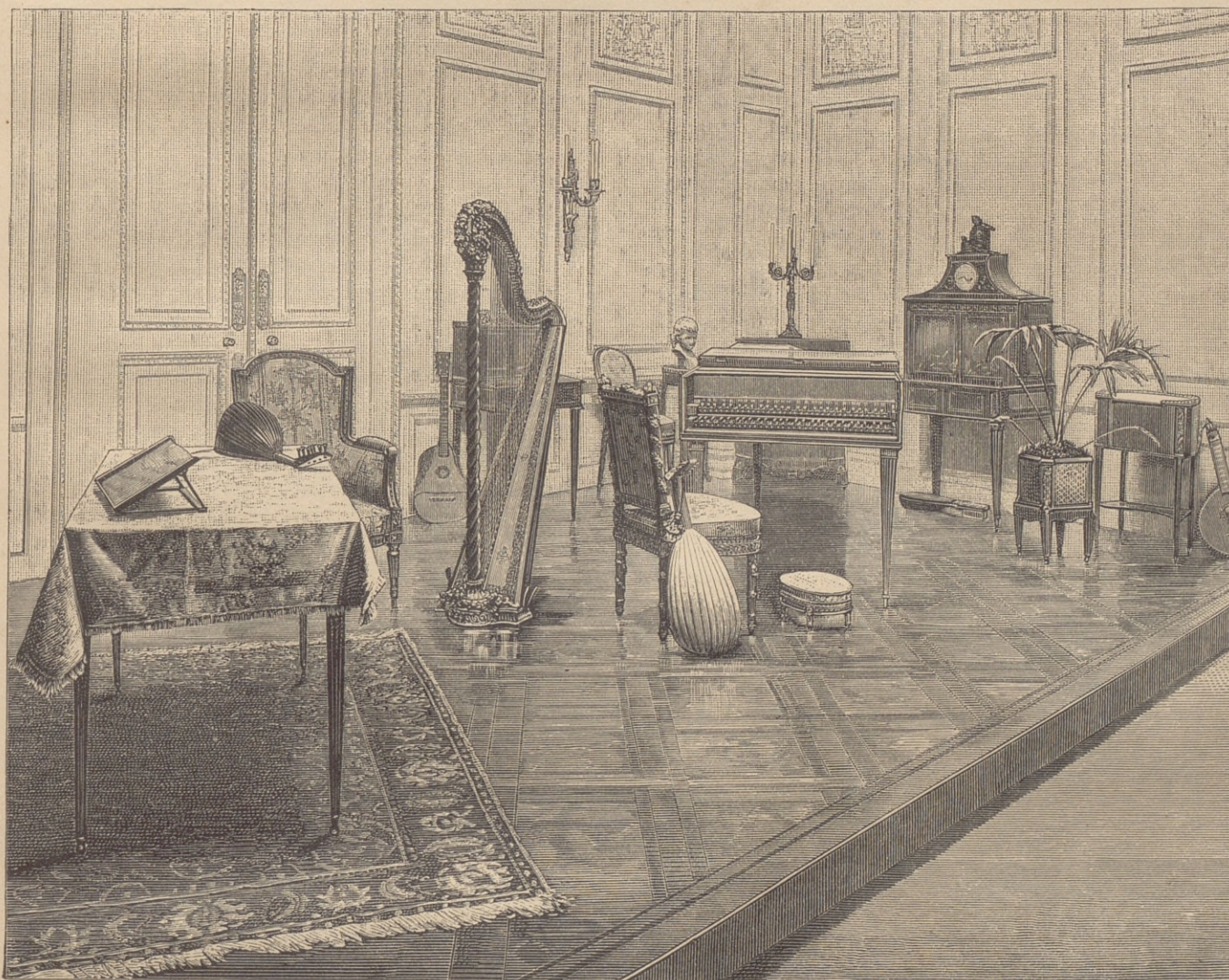
The interest attaching to this harp cannot be much lessened by the vagueness of the story or tradition concerning it; but we cannot help regretting that the latter should, indeed, be so vague and meagre. We have to be content with an ascription to a Queen Mary, but whether that queen was Mary Stuart, daughter of James V., or Mary of Guise, her mother, appears to be equally open to acceptance. Neither, unfortunately, can any reliance be placed on the date 1563. From the style and ornament, however—from a comparison with the Lamont harp, and still more with that of Brian Boiroimhe—we cannot

be very far wrong in going back to the eleventh century as the probable date of this harp.

There is probably no single object in the collection likely to attract so much attention as the extremely fine instrument which is lent by Lord Tollemache, of Helmingham, and which is known as Queen Elizabeth's lute. First, it is English work of rare design and still more exquisite workmanship; next, the association with the Queen is of great interest, and has given rise to considerable discussion of late years; and, again, it has been for nearly three hundred years so jealously guarded that it has been seen by a very few privileged persons indeed; scarcely has it been permitted at any time to see the light. Now, through the kindness of its

present owner, it occupies a place of honour in the historic loan collection. Both the front and back view of this beautiful instrument are given, for they almost equally claim attention for grace and originality.

We are not inclined to enter into the first question regarding this instrument, which is whether it should properly be termed a lute, and not rather a mandola or some other of the many varieties of the class of stringed instruments to which it belongs. Apart from her known skill as a player on the virginals, there is good reason to believe that Queen Elizabeth was equally proficient as a performer on the lute, which was a very fashionable instrument in her reign, no doubt from the example set by her. This particular instrument has been



The Louis XVI. Music Room. Engraved by John Hipkins.

handed down by that name, and differing though it does from the usual form, it is sufficiently of the lute nature to retain the name.

The pegs and other indications besides the inscription show that this was an instrument having ten strings, probably of wire; none of them, however, now remain. This is scarcely surprising, as the original strings would probably long ago have disappeared, and, having been so long hidden away, it has had no chance of being restrung. The elegantly-shaped neck terminates in a finely-modelled laurel-wreathed female head, the upper part being somewhat bent backwards, as we find in Italian lutes. Below the head the edges of the neck

are somewhat wavy for about four inches, and this part is carved on the front with leaf-work in relief, all the ten pegs, which are of a somewhat plain pattern, being at the back. The neck then descends straight, and is divided by frets the whole way down, the intervals between the frets being ornamented with a most delicately imagined interlaced pattern of very fine inlaid work on a *piqué* ground, or rather on a ground covered with a kind of ring-mail pattern of small adjoining circles. The contour of the body of the instrument is wavy in form, the edge of the front part bound with a green silk braid. The whole of the front is decorated with a most elegant and perfectly-executed design of leaf-work, the edges

of the leaves inlaid in a surprising manner with lines of black or dark wood on a ground of a somewhat darker colour. In the centre is a very fine *rose* or sound-hole of perforated work, the design being an arabesque, corresponding on a smaller scale to the leaf-work just mentioned, and still more surprisingly inlaid with minute lines of darker woods, which define and heighten the edges of the leaves. The rose—and this is somewhat unusual—is jewelled, having four quatrefoil rosettes or rather tiny florets, consisting each of four garnets on a gold ground and with gold centres, and having had between them four seed pearls, two of which are now missing. The decoration of the sides of the instrument is still more fanciful, from the manner in which the artist, carrying out the same theme, has varied the effect by lowering the surface of the wood in such a manner as to leave the principal ornament in higher relief, and to give to it a more natural effect. The following inscription runs round the sides:—“Cymbalum decachordon 1580,” an inscription remarkable for the perfect sharpness and preservation of the characters.

The back of the instrument has the same leaf ornament as before for the principal ground, and here again it is lowered in parts and given the natural form of the leaves. In the centre in full relief is a large scallop shell, boldly modelled yet still with the greatest delicacy, and showing again the principal motive decoration of the mail-like rings and small zig-zag lines which we find also used on the geometric ornament of the back of the neck. It will further be remarked that the whole of one of the sides of the instrument, from the top of the neck down to the tail-piece, is of much lighter wood than the other. This, we think, is neither the effect of an accidental choice of wood nor of the lapse of time and exposure to the sun and air, but a deliberate intention on the part of the workman to add to the variety of effect of which we have throughout so much evidence.

Such an instrument may well be considered a prize to have secured for the loan collection. If in many ways it is Italian in feeling, it is so full of fancy and detail, so thorough and conscientious in workmanship, that it gives us the surprise that we experience sometimes from a wonderful piece of Japanese work. There is an originality and boldness of conception about it to which we are not accustomed in our solid English work, however good this may be from other points of view. It is, however, the work of a well-known English workman, although his name is somewhat disguised in the label which we find in the inside, which runs thus: “Joannes Rosa (John Rose), Londini fecit in Bridwell the 27 of July, 1580.”

We are never astonished nowadays when we are told that such and such object of Art or fine piece of work formerly belonged to Queen Elizabeth, to Marie Antoinette, or Mary Stuart. We are accustomed to receive the statement with the proverbial grain of salt, for it would scarcely be possible that such vast accumulations should have come down to us as are so freely attributed to them. But it would be well if in more cases there were the same grounds of foundation (not indeed perhaps amounting to absolute certainty) as we may find in favour of this heirloom, and in the traditions preserved in the family, which was a great one in the days of Elizabeth herself. Whatever plausibility there may be in the arguments of those who have recently made the genuineness of the history a subject of controversy, we think that the fact of the preserva-

tion of this lute in the Tollemache family, and the tradition that has been treasured for centuries, are weighty enough reasons to compel the production of contrary evidence to come from the other side. It may appear to some people to be of very little moment, this eagerness to possess a relic of great people and the reverence that may attach to it in consequence. That may be; but, apart from its being a pure matter of individual taste, it may often happen that such circumstances are of value in the history of countries and of peoples.

The tradition of the Tollemache family is that Queen Elizabeth honoured Helmingham with a visit, and while there she stood sponsor to a son of the house, and presented the child's mother with this lute. Since that time it has been preserved with the greatest care, and has scarcely ever been removed from the original case.

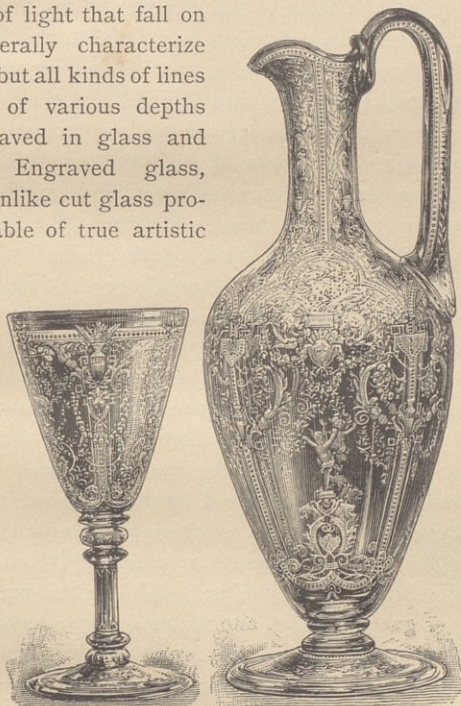
The chief point of the controversy seems to have been on the point whether Queen Elizabeth ever went to Helmingham; and in the April number of the *Genealogist* for 1884 a long story is told which it may be of interest to refer to here, because it seems to relate to the lute given to the Tollemaches by Queen Elizabeth, and so far as we have any information the lute at present in the loan collection is the only one which was so given. The exhibition of this lute naturally gave rise to a renewal of the controversy, and some letters have lately appeared on the subject in an evening paper impugning the correctness of the history. A comparison of dates will, however, we think, show that a great deal of learned discussion has been raised upon a mistaken assumption.

Miss Strickland, in her “Lives of the Queens of England,” says that after Elizabeth had dispatched the unfortunate Katharine Grey to the Tower, she went to Helmingham Hall, and honoured the then Sir Lionel Tollemache by standing godmother to his heir, leaving an ebony lute, inlaid with ivory and gems, as a present for the mother of the babe, and that this relic, which has the royal initials E. R., is carefully preserved by the family. Sir Bernard Burke, in his “Peerage” (title “Dysart”), gives the same story. And the objections that arise to the credibility of the statement are that the Queen was unlikely to have gone to Helmingham for a grand entertainment when she was so absorbed in the difficulties relating to the case of Lady Katharine Grey; that the parish registers show no entry of the birth of a child to the Tollemaches at that time, that there was no Sir Lionel Tollemache then, and that the name of the child is not mentioned in the lists of those to whom the Queen stood godmother in 1561-62, or in the accounts of expenditure, which usually showed the presents made by the royal godmother on these occasions.

Now as to the ebony lute inlaid with ivory and gems, and said to have been given by the Queen in 1561, we think that learned and exhaustive as the inquiry given in the *Genealogist* may be, it is not entirely conclusive even against this instrument, which we should be very pleased to see added to the loan collection. Until it is so added, it seems evident that there has been some strange mistake, which is most easily rectified by the consideration that the beautiful inlaid instrument contributed to the collection by Lord Tollemache, and said by him to have been a godmother's present from the Queen to his ancestors, was made in the year 1580, nearly twenty years later than the date which has been so much commented upon.

GLASS ENGRAVING AS AN ART.

IN a recent number of this journal it was pointed out in what respects glass cutting differs from glass engraving. Geometrical arrangements of prisms and facets polished clear, so as to readily deflect and refract rays of light that fall on them, generally characterize cut glass; but all kinds of lines and forms of various depths may be graven in glass and polished. Engraved glass, therefore, unlike cut glass proper, is capable of true artistic



*Figs. 1 and 1A.—Cinque-cento Water-set.
Messrs. Thos. Webb and Sons.*

treatment. Engraving by means of the point, and also by use of the revolving wheel, was practised on scarabei and cylinders of sardonyx, cornelian, chalcedony, and other stones by Egyptians, Phœnicians, Assyrians, Babylonians, and Indians, as our museum collections testify; and the application of both processes to glass may therefore be about as ancient as the discovery of glass itself. That the Arabs at the height of their power, though competent in the mysteries of glass, did not accomplish much in the ways of engraving and cutting, is not perhaps so strange as that the Venetians, celebrated as glass makers, never became proficient in these arts; and notwithstanding that the Germans, the Dutch, and Flemish, in the seventeenth and eighteenth centuries, produced some wheel work of excellent quality, and that in the present century the French have kept up with the Germans in the use of the lathe, none of them at any time has been remarkable for knowledge of art as applied to engraved glass. Nor until quite recently could England claim any superiority in that respect. As a matter of fact, until within the last decade or so, engraved glass as done by Englishmen was generally most crude and coarse. Before then the names of Keen, Cole, Herbert, and Silvers would about exhaust the list of engravers belonging to the British Isles, who proved that they had ability beyond the common.

For some time past natives of Bohemia have done most of the better class work in England. Englishmen may have

1885.

learned something from them as to the use of the lathe, but nothing in the way of design. Feeling very much the necessity for improvement in this, and in order to compete successfully at the International Exhibition held in Paris in 1878, the writer of this article was commissioned by Messrs. Thomas Webb and Sons, of Stourbridge, to prepare designs for glass making, and its ornamenting in several ways, chiefly by means of the wheels. Two or three of the specimens of glass produced under his direction while at the works of this firm are here illustrated: they will help to support, farther on, some remarks on Art and glass engraving. Meanwhile, so as to assist the reader who may desire to form a distinct idea of glass ornamenting as done at the lathe, a few words before describing that method will not be out of place on three other engraving processes.

The hard point for inscribing and engraving rare stones is doubtless older than the lathe, and was certainly used in engraving glass during classical and mediæval times. The Flemish, Dutch, and Germans, within the last three centuries, used it with great success, as testified by examples of their work still remaining. Diamond or other hard stone points—or steel points similar to those used by some glass carvers of the present day—may be employed in engraving glass, and handled in the same way as ordinary gravers for metal or wood. The glass should be coated with a mixture of gum and milk, on which, when dry, a pattern may be drawn or transferred previous to engraving. Very fine line and hatching and stipple effects can be produced by this method. Some of the specimens in the Slade collection of the British Museum are exquisitely done, especially those attributed to Wollfe and Heemskerck. The great drawback to such engraving, when delicately finished, is that it cannot be well seen unless it is held close to the eye and in a good light.

The sand-blast, though the most recently discovered process of engraving glass, may best be noticed here, and before the hydrofluoric acid process, which falls more naturally in with wheel work—for the reason that wheel work is frequently brought into its service, and is itself on rare occasions assisted by it. It seems that the first intention of the originator of this process, Mr. Tilghman, was



*Fig. 2.—Claret Jug, Japanese Style.
Messrs. Thos. Webb and Sons.*

to cut large stones and metals by a jet of sand impelled by escaping steam under high pressure. He soon found that moderate pressure would grind, obscure, or ornament glass. The blast-pipe was made movable in any direction by means

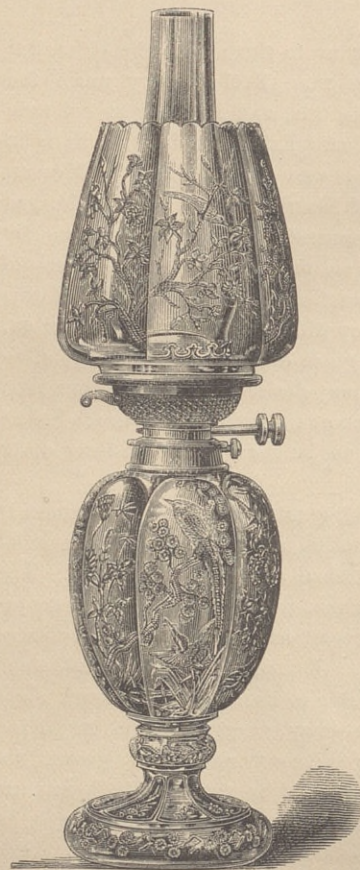


Fig. 3.—Table Lamp: Japanese Ornamentation. Messrs. Stevens and Williams.

of flexible or jointed connecting tubes. By having his stencil plates of tough and elastic materials, such as oil colour, paper, caoutchouc, lace—and not of iron, copper, or steel, which turned up at the edges under the blast—he was enabled to engrave many kinds of patterns. A vacuum process is now in use for propelling the stream of sand. The trade in this decoration has principally developed in the production of signs, in various coloured glass, for shop windows, doors, etc.

The acid process is believed to have been originally discovered about the middle of the seventeenth century by Henry Schwanhard. Scheele, in 1771, practised on glass with the acid. The St. Louis and the Baccarat glass manufacturers in 1854 took at once to Kessler's then published adaptation of Gay Lussac and Thénard's (1840) improved method of making the acid. Messrs. Richardson, of Wordsley, Stourbridge, were, as English manufacturers, the first to use hydrofluoric acid in the ornamentation of glass. Mr. John Northwood, ably assisted by Mr. Grice, has produced some very fine etching—as the process is called in the trade. A solution of isinglass or turpentine varnish mixed with white lead, a prepared white wax, or asphaltum mastic mixed with turpentine, will serve all ordinary purposes for protecting glass from the action of hydrofluoric acid. On an article coated with "resist" a pattern is transferred or drawn, and its lines followed with a drawing needle which exposes the clear glass meant to be submitted to the acid bath, or only to acid fumes. The acid freely attacks the silicate in the glass: the parts bitten out in the bath are not only precipitated as silica and the other constituents of glass, they also form, to some extent, a flocculent powder on the pattern, neutralising the corrosive power of the acid; and on that account it has to be occasionally washed off during the acidifying of a design intended to be cleanly and deeply sunk. Lines and spaces of a pattern when required in relief are preserved by a resist made to flow easily from a long-haired pencil. Some patterns are submitted to acid of varied strength and admixture for variety of effect. The hydrofluoric acid bath is made use of for assisting towards certain effects in wheel engraving, and also

in sinking the ground for carved designs. Cheap and mercenary etched ornamentation, done chiefly by mechanical contrivances, is now far too common. It is manufactured abroad as well as in several parts of England, and though increasing trade and profit, is limiting the pay of the toilers, and condemning them to exist without thought or feeling for the simple but genuine and lasting pleasure that comes of doing true work.

We now have to describe the lathe process of glass engraving. The wheels are copper: in size from about the fourth of an ordinary pin-head to six inches in diameter, and from a full quarter of an inch thick to the thinness of the fiftieth part of an inch, or even less, a few being trimmed to the fineness of a hair at their graving circumferences. The engraver cuts out his copper, makes his own wheels, and keeps them true. The smaller wheels, like those of the seal engraver, are usually iron, formed at the points of the spindles. Files, knives, and at times sharp turning tools steadied on a "rest," are employed for keeping the wheels in trim. The frame of the lathe is of iron or brass, and together with its supporting block rises about eighteen inches above the bench. It has an arched top, screwed down on its perpendicular sides that hold bosses of iron, steel, or type metal in which a mandrel revolves. The spindles fit in the mandrel; on the ends of them the copper wheels are riveted (see diagram A). The mandrel has a pulley that receives a catgut or leather band, communicating with the iron foot-wheel. The axle of the foot-wheel is supported by two legs of the bench. Near its centre is the crank, to which the treadle is attached.

Before beginning to engrave a pattern it is marked on the glass in outline with a pen or well-kept hair-pencil, and a mixture of gum, whiting, and water, or any common colouring matter solved in turpentine or paraffine. The pattern is sometimes transferred from tracing paper coated on one side with a little tallow and whiting. If likely to be long in hand it is marked on bit by bit during the progress of engraving. The workman on starting the lathe brings a leather-pointed "splash-stick" over the wheel, settles the leather point to it, which equalises and retains on it the oil and emery—the real grinding medium. Sometimes for marking-in purposes, as the wheel is small and narrow and only required for a short time, the leather point is not brought on to it, but for large wheels it is indispensable. Suppose he is about to begin on the jug (Fig. 7)—engraved by the writer a few years ago. He rests his elbows on cushions with the jug held in his hands; he then moves it under and against the wheel, and with slight pressure "slides" in the outline. A much larger and thicker wheel and rough emery is next made use of for roughing and

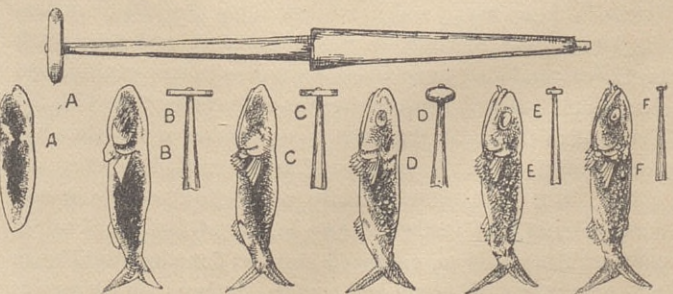


Fig. 4.—Diagram of Wheels employed in engraving Fish.

first sinking. But as it would take too much space to enter minutely into every operation from beginning to finish of this pattern, we select a fish from it in order to show its growth as

effected under different wheels. It must be observed, however, that the fish—like the illustration of the jug—is about a third of the original size, and the wheels nearly one-half, excepting the last, which is full size. A thin wheel (not here shown) about the circumference of a threepenny-piece was used in sharpening the fins. The A tool corresponds to the A roughed in body of fish, and so on with the other diagrams. (See preceding page.)

The light of the eye of the fish is sometimes brought up by polishing with a small iron, or tin and lead, with either of which powdered pumice-stone and water are used. But as a rule it is best to trust to merely sinking for the light with a very small copper or iron wheel and extra fine emery. Good close grained cork wheels and pumice and water give surface light, and if properly managed, shade to parts of engraving. Such wheels are seldom employed with sufficient judgment and taste. Two or three other copper wheels were used on this fish about the gills, eye, and nose, as the pattern altogether was somewhat deeply sunk. Birds and animals of all kinds require a similar set of wheels. The human figure is seldom properly engraved on glass, and no wonder, when most engravers who attempt it satisfy themselves by tracing what they cannot draw. The finest up to the thickest lines the copper wheels allow come into the ornamentation of glass by this process, in which cases the lines correspond to the shapes of the cutting surfaces of the wheels. Great steadiness of hand and eye is required for engraving and meeting lines round a glass. When figure, foliage, and are being engraved they are mostly rolled and wrought into form on the wheels, according to the qualifications of the engraver for such work.

It requires several years of practice with the wheels to know how to select from the rack the ones best suited for certain patterns. The choice of a wheel is governed not only by different parts of a pattern, but by the general shape and particular turns in the shape of the article being engraved. Incavo engraving of the better class demands more care in its execution than relief work of the like class. The technical difficulties are greater; want of practical experience and too

* Caspar Lehmann, contrary to the general tendency of opinion on the subject, with which we agreed in our last article, could not have been the original inventor of glass cutting. Since the article appeared the writer has had special opportunities of fully satisfying himself that Lehmann could only have revived or re-invented the art. Because the Greeks and Romans were able to polish the deep engraving of some of their gems, as many of these prove, it occurred to the writer that the ancients must have been capable of polishing the flat and flattish surfaces of glass when rough-cut on the iron wheel and smoothed on the *lap*. After minute examinations of the collections of glass in the British Museum and South Kensington Museum, and passing over a doubtful specimen or two in the latter, he found in the British Museum five articles bearing genuine ancient

much trust in books have caused a deal of confusion to even painstaking writers who have tried to explain engraving and the other methods of ornamenting glass. The introduction to "A Descriptive Catalogue of the Glass Vessels in the South Kensington Museum," by Alexander Nesbitt, though on the whole perhaps the most satisfactory account of glass that has recently appeared, falls short in this respect. Thus, at p. xxix., while he agrees with the often-quoted passage from Pliny—"Aliud torno teritur, aliud argenti modo cœlatur"—as indicating that the wheel was mainly used in cutting and carving, he is scarcely authorised in taking "aliud torno teritur" to signify "merely mechanical work executed by a wheel." "Wheel" and "lapidary's wheel" in his pages mean the same thing, so it is that he fails to show the difference between engraved glass and cut glass; and though fairly noticing the wheel and point as tools employed in working out relief patterns, he does not say in what respects the process of glass carving is distinguishable from glass cutting or engraving.

A full stock of engraving wheels should number from 150 to 200. A competent glass engraver can impart to his work peculiar excellences of surface—qualities of texture that no material save glass is capable of receiving. But to attain to such subtle effects the engraver must be endowed with real artistic feeling. The experienced artist never neglects the proper use of the treadle in regulating the speed of the engraving wheel at certain stages in the progress of a piece of work. For this reason steam-power is of no use to him. It is perhaps worth observing here that the head of a strong engraving lathe is nothing more or less than what glass cutters today call the "mandrel," an instrument they like to avoid even when it is necessary in

assisting small work or difficult parts of large patterns. The mandrel is a relic of the times when cutters used the treadle as well as engravers, and were able to turn out a better class of work than on the whole they now do, accustomed so much to rely on the *advantages* of steam power. Glass engraving and glass cutting* many years ago figured together in patterns more frequently than they now do.

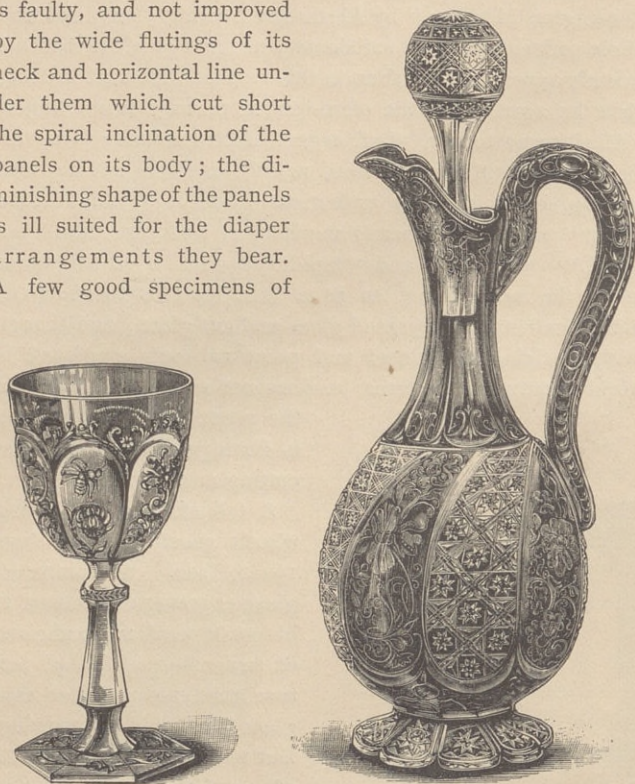
We will now devote a few words to the illustrations.



Fig. 5.—Claret Jug: Celtic Ornamentation.
Messrs. Thos. Webb and Sons.

cutting; two of them, curiously enough, in the new Assyrian room, and supposed to date from 800 to 600 B.C. If the learned antiquary Caylus, and Natter, the engraver of stones, who, more than a hundred years ago, taking up with Pliny's remarks (Natural History, book xxxvi. cap. 26), both agreed that the Greeks and Romans knew the use of the lathe, and if those who have since so frequently quoted them had distinguished cut from engraved glass, the question would not have been left so long involved. It is difficult to tell what was really understood by "lapidary and glass-cutter," when, as such, Lehmann had his patent granted him by Rudolph II. about 1609. Perhaps in his days the word lapidary was used more correctly than it now is, and designated the cutter of glass who did his work principally by the aid of *stone* wheels. That he knew how to engrave as well

Figs. 1 and 1A.—Jug and one of the goblets of water-set, engraved in the spirit of the Cinque-cento Renaissance. Figs. 6 and 6A.—Examples of polished engraving and cutting combined. The shape of the jug is faulty, and not improved by the wide flutings of its neck and horizontal line under them which cut short the spiral inclination of the panels on its body; the diminishing shape of the panels is ill suited for the diaper arrangements they bear. A few good specimens of



Figs. 6 and 6A.—Examples of Engraving and Cutting combined. Messrs. Thos. Webb and Sons.

cutting combined with engraving, about two hundred years old—but the engraving not polished throughout—may be seen in the South Kensington Museum, the British Museum, and in the Louvre. Fig. 2.—Flat-sided claret jug: a good shape, and well suited for engraving; Japanese style, and polished all over. The background, if meant for cloud or water, or both, would have been improved by a little artistic liberty taken with it—just enough disturbance to carry something of the spirit that seems to be actuating the hybrid monster of wings and fins displayed against it (same firm). Fig. 3.—A table-lamp, polished engraving, Japanese in style: a well-made and handsome table decoration (Messrs. Stevens and Williams). Fig. 8.—One of a pair of pilgrim bottle-shape vases, engraved with the subject, 'The Frog Tight-rope Dancer;' the one not among our illustrations being 'The Frog Clown.' The diaper is acid-etched relieved by engraving (Messrs. Thos. Webb and Sons). Fig. 7.—Narrow-necked water jug; subject, 'Pretty Kettle of Fish.' The designer and engraver of this intended to imply that fresh-water and other fish—they seem a little mixed in the design—should express at times some kind of consciousness not referred to in natural history when beholding kindred of theirs who have got into hot water (Messrs. James Green and Nephew). Fig. 9.—Punch-bowl, in the Chinese style of ornament. The squat shape of this bowl is rather against the pattern showing well in illustration;

as cut glass at the lathe, and perhaps could do point work, is partly borne out by the fact that two sons and three daughters of George Schwanhard (brother of Henry, the supposed original inventor of acid etching on glass) who continued Lehmann's patent, are recorded to have produced incavo as well as relief engraving.

it is, however, a good bold specimen of glass engraving, and was bought by the South Kensington Museum authorities for Bethnal Green Museum. Designed by John Northwood (Messrs. Stevens and Williams). Fig. 5.—One of a pair of claret jugs, in the Keltic style of ornamentation. Purchased by Sir Richard Wallace, the eminent connoisseur, at the Paris Exhibition, 1878. Partly etched with acid, and then engraved in detail at the lathe, and polished with very small wheels (Messrs. Thos. Webb and Sons).

In France, during the reign of Louis XVI., engraving on glass was much encouraged; but its figure subjects were generally very poor, and the ornamentation showed too frequently some of the worst forms of *rococo* debasement. Wine-and-water goblets were the order of the day, and the principal articles engraved, even until quite recently. During the Empire their chief ornamentation consisted of cypher letters repeated back to back, and interlacing in monogram form, seldom without a kind of mediæval letter or escutcheon in their centre. Seven or eight years ago some of the French glass began to show a wide departure from this style of engraving, the ornamentation being much influenced by the free play and spirit of Japanese design. The polished imitation rock-crystal work of the Baccarat Company, which mainly characterized their then engraved goods, has since been imitated in England with great success. In Bohemia, during the present century until about 1860, and even since then, coloured vases, *wiederkoms*, cups, and suchlike things, were turned out in great quantities, engraved with landscapes and stags, and boar hunts, characterized by stereotyped stiffness in workmanship as well as sameness of subject. Within the last quarter of a century natives of that country have flocked into France and England, and learned to do orna-



Fig. 7.—'Pretty Kettle of Fish.' Messrs. James Green and Nephew.

ment; and one Böhm has executed some fairly good figure work. On the whole Germans, and Bohemians in particular, who are brought up from their childhood to engrave glass—

often whole families, descended from generations of engravers, being so employed—take to it naturally. They can imitate almost any kind of design, but have little or nothing of the originating faculty. Whatever their deficiency in that respect, it was scarcely ever so minute as the portion which survived in the ordinary British worker at the glass engraver's lathe. Excepting perhaps four engravers—whose names are given at the beginning of this article—the latter modicum of originality was expended in some (not to be defined) way on what was dignified by the terms "stars," "hop and barley," or "grape vine." But the growth of the "hop and barley" and the "grape vine" on beer-jugs and goblets, decanters and wine-glasses, was poor indeed compared with the "stars;" billions of stars! each of them a consequence of four intersecting gashes done with a mitre—or it did not matter about the mitre—wheel. It is grievous thinking over this class of work, and that it was so generally encouraged by glass manufacturers. But what is to be said for the glass manufacturers—saving less than half-a-dozen—who yet know no better? In the Newcastle-on-Tyne, the Manchester, the Midland, and Stourbridge districts of the glass trade hundreds of engravers, so called, are not fit to do anything besides such brain-impooverished attempts at ornamentation as we indicate. A few years ago a "boss," or journeyman, was in the habit of keeping his "seven years" bound apprentices at nothing better—he seldom could teach them better—and found it to his advantage (reckoned by money) to hold them to it, and produce grosses and grosses every week. It paid him then, no doubt; and the result so far is, that these wine-glasses, for instance, which once were done at the rate of three shillings a dozen, now fetch only that amount per gross! The grosses are not so many, it is true, and that is good; but the men are as heavy-handed as ever, and duller-brained, and are not likely to improve while the majority of manufacturers are quite ignorant of Art, and their pretensions to taste governed by the amount of profit they think they should realise on their wares.

The engraved glass shown by Lobmeyer, of Vienna, at the various exhibitions, as well as that displayed in them by several of the English firms, was mainly done by Bohemians. Yet it is only too true that Austria, Prussia, and France have not, so far, evinced, in the matter of engraved glass, any sure and well-founded Art knowledge. In this respect Great Britain and Ireland, at the Paris Exhibition of 1878, took the highest award.

Some of the London dealers who give out glass for engraving have assisted much to advance it as an art. As Messrs. Dobson and Pearce at one time were, so now W. P. and G. Phillips, and James Green and Nephew are, eminent for their engraved

and cut glass; but at the same time the enterprise of Messrs. Thos. Webb and Sons has contributed not a little to the reputation of the chief London producers; and the like praise may be accorded Messrs. Stevens and Williams for the quality of acid engraving they have supplied. They are now encouraging wheel engraving with considerable success. After all it is not to the manufacturer or dealer that the real development of glass engraving as an art, and the arts of glass as a whole, so much depend as on the intelligent industrial artist himself, who grows strong, having love for his work, faith in it, whilst carrying it through to completion—

as often happens under adverse circumstances. If we were to try to get at a just appraisal—certainly no easy matter—of rare specimens of glass, and uphold as precious possession engraved examples, original in design and of superior execution, we should not so much contrast them with different other materials to which are entrusted the best efforts of genius, because no material created by man is so marvellous as glass, or more capable of taking artistic finish; but we might feel tempted to, in a manner, single out and reflect over certain glass objects of Art in our museums; one at least of which is absolutely beyond any price to-day, so valuable is it considered, though at one time it was broken into hundreds of pieces! There is no likelihood of a pair of even the most perfect works of Art in glass commanding in the present age 6,000 sesteria (about £50,000 of our money), the price said to have been paid by the Emperor Nero, for "two glass cups with handles." Nor would any pawnbroker of the hour imitate the years-ago Jews of Metz, and advance to a royal personage on security of the "Cup of the Ptolemies" a "million livres tournois"—something like another £50,000, or, in modern currency, £250,000. Money after all is only symbolic of intrinsic value set upon life and its joys, to which genuine works of Art contribute.

Imitation of natural effects, and the, in their turn, imitation of these, which becomes conventionalism more or less consciously rendered and refined, as in the Indian and Persian

ornament, are well adapted for engraving on glass. The Keltic style, for the most part, is too difficult for engraving, but occasional advantage should be taken of its curious animal forms and ingenious convolutions of lines, as in Fig. 5, which represents work that greatly influenced the awarding of the Grand Prix of 1878 to Messrs. Thos. Webb and Sons. The grotesque style, when its forms show some wit and do not run to outrageous eccentricity, is well adapted for wine jugs, bottles, and drinking glasses, but should be sparingly used. Not only in Gothic ornament but in Italian Renaissance it has been employed at times with charming effect. But for the



Fig. 8.—'The Frog Tight-rope Dancer.'
Messrs. Thos. Webb and Sons.

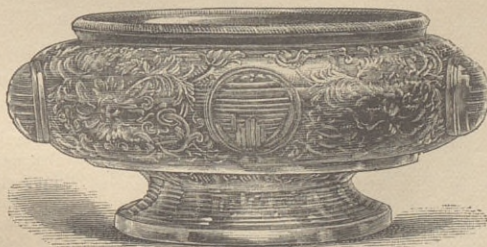


Fig. 9.—Punch-bowl: Chinese Ornamentation.
Messrs. Stevens and Williams.

glass engraver Arabesque ornamentation which includes within it the three periods of Italian Renaissance is full of suggestion—suggestion in the proper sense, for it should be understood in the light of a revival of Art principles more than of mixed up styles that may be copied without hesitation by the common workman. It is the real world of flowing line and happy form. Much might be said in favour of other styles did space permit.

Glass engraving as done at the lathe is in principle the same as seal engraving. But the engravers of precious stones

and crystals have a special advantage that has told in their favour all along: the material they work on being of high value generally, as compared with glass, pays for being engraved to the utmost nicety of finish. Nevertheless, as we have indicated, there are not wanting instances of glass being valued far more highly than the most costly engraved gems. And after all, the intrinsic value of any natural production, be it diamond, ruby, crystal, or whatever else, is small as contrasted with the Art excellence it may be made to exhibit.

J. M. O'FALLON.

LIMBUS IN CHRISTIAN ART.

THAT a great development was being wrought in the art of painting during the lifetime of Dante is evident from



Fig. 1.—Christ descends into Hell. By Simon Memmi.

certain passages in his own great poem, where the names of

some of his artist friends occur. Thus having passed the Gate of Purgatory, Dante is met by a figure bearing a heavy burthen, who proves to be Oderigi, the miniature painter and illuminator—

“Agobbio’s glory, glory of that art
Which they at Paris call the limner’s skill.”

He laments that his light is now eclipsed by that of Franco of Bologna, and adds that Cimabue’s fame is also surpassed by that of Giotto. These men were among the great fathers of Italian painting, and to their names we may add those of Gaddo Gaddi, Simon Memmi, Duccio. We may believe that Art and Poetry acted on one another at this period, and that while Dante was doubtless sustained by the sympathy of such masters, the genius of Christian Art was, through Dante’s labour, kindled by the sacred fire of religious poetry.

In the fourth canto of the *Inferno*, Dante treats the subject of the Descent of Christ into Hell and his deliverance of the souls imprisoned there. Limbo is with him in the first circle of Hell, reserved for souls of the unbaptized, among whom Virgil himself is numbered. Dante, “through desire of full assurance in that holy faith which vanquishes all error,” inquires of his guide whether any souls have ever risen to blessedness out of this estate of darkness, and Virgil tells how he himself, even when but a short time therein, saw the advent of Christ to the shades below:—

“I was new to that estate,
When I beheld a Power then arrive
Amongst us, with victorious trophy crowned.
He forth the shade of our first parent drew,
Abel his child, and Noah, righteous man,
Of Moses, lawgiver for faith approved,
Of Patriarch Abraham, and David King,
Israel with his sire and with his sons,
Nor without Rachel whom so hard he won,
And others many more, whom he to bliss
Exalted.”

It is significant that Dante never mentions the name of Christ in this passage—rather speaks of Him as of great Power arriving in their midst—a power that is to draw them forth to light,—a victorious power crowned by the symbol of victory.

This passage in Dante has been imitated by the author of the *Quadriregio*, who, however, adds to it the following lines:—

“Satan hung writhing round the bolt; but him,
The huge portcullis, and those gates of brass,
Christ threw to earth. As down the cavern stream’d
The radiance: ‘Light,’ said Adam, ‘this, that breathed
First on me. Thou art come, expected Lord!’”

Following the indications of the Byzantine guide, and in harmony with the vision of Dante, the canvas is now more crowded with figures, and owing to the awakening soul of Christian poetry, these figures are no longer the cold stereotyped forms of Byzantine art—but living, breathing men and women.

Duccio was known as a painter thirty-nine years before the death of Dante: he, while adhering to Byzantine types,

ennobled his original treatment of them by more pleasing proportion. "Great must have been his joy when he found himself capable of reproducing for his astonished contemporaries the beauty of the human countenance and the balanced grace of lovely movement and attitude by his own methods. Duccio has painted the Descent into Hades as the twenty-third subject of the Life of Christ series in the Cathedral of Siena."*

Simon Memmi has painted this scene also in the frescoes



Fig. 2.—*The Descent into Hell.* Mantegna.

on the walls of the Spanish chapel in S. Maria Novella, Florence. This work is beautifully described by Ruskin in his "Mornings in Florence." He identified some of the figures, of Adam, Eve, Abel bearing his lamb, Noah, his wife, Shem, Abraham, Isaac, Ishmael, Moses, Aaron, and David. He points out that the entire dramatic element is centred in the forms of Adam and Eve—the mother is dressed as a nun—her beauty is extreme, standing with her fixed gaze on Christ, her hands clasped in prayer. "However

feeble the work of an early painter may be, in its decent and grave inoffensiveness it guides the imagination unerringly to a certain point. . . . How far," continues Ruskin, "you are yourself capable of filling up what is left untold, and conceiving as a reality Eve's first look on this her child, depends on no painter's skill, but on your own understanding." So now we have come back to a point in the history of Art, a point in

* See Lord Lindsay, "Christian Art," vol. iii. p. 13.

the history of painting, when men strove to show a woman's heart speaking through her face, where those who would understand their work must have heart also, human sym-



Fig. 3.*—Daniel among the Lions. Type of the Descent into Hell. From the *Speculum Sancte Marie Virginis*.

pathies, feeling. When Beethoven had finished his Mass in D, which is but another mighty master's *Divina Commedia*, he wrote these words at the opening: "From the Heart, may it go to the Heart." And there is no more perfect expression of this feeling than we find in the work of Felicia Hemans in that poem where she shows Properzia Rossi, the woman artist of Bologna, at work on her head of Ariadne. Properzia speaks:

"The bright work grows
Beneath my hand, unfolded as a rose,
Leaf after leaf, to beauty; line by line,
I fix my thought, heart, soul, to burn, to shine,
Through the pale marble's veins—It grows!—and now
I give my own life's history to thy brow,
Forsaken Ariadne! Thou shalt wear
My form, my lineaments; but oh! more fair,
Touched into lovelier being by the glow
Which in me dwells, as by the summer light
All things are glorified—Thou art the mould
Wherein I pour the fervent thoughts, the untold,
The self-consuming. How fair thou art
Thou form, whose life is of my burning heart!"

The illustrations of our subject from the thirteenth century downwards, arranged chronologically, are as follows:—

- A.D. 1282—1344. Duccio, son of Buoninsegno—School of Siena—one of 23 scenes from the Life of Christ, on predella of altar-piece in Cathedral of Siena.
- A.D. Circ. 1377. Jacopo d'Avanzi of Bologna—one of 6 scenes from Life of Christ, now in the Malvezzi collection at Bologna.
- A.D. 1387—1455. Fra Giovanni Angelico da Fiesole. No. 1.—One of 35 scenes from Life of Christ, now in Accademia at Florence, originally a panel in a press for church plate in the convent library of the Servites (SS. Annunziata). No. 2.—Fresco painting on wall of dormitory in the Convent of S. Marco, Florence.
- A.D. Circ. 1411—1460. Jacopo Bellini—one of a series of pencil drawings preserved in the print room of the British Museum.
- A.D. 1430—1506. Andrea Mantegna—one of a series of engravings by this master preserved in the print room of the British Museum.
- A.D. 1430—1506. Lorenzo di Pietro, surnamed Vecchietta—School of Siena—fresco painting in Church of S. Giovanni, at San Geminiano.

- A.D. 1450—1488. Martin Schöen or Schongauer of Colmar—scene from Life of Christ, from collection of engravings by this master.
- A.D. 1477—1549. Giovanni Antonio Razzi, surnamed Il Sodoma—painting now preserved in Accademia at Siena.
- A.D. 1484—1549. Gaudenzio Ferrari—one of a series of fresco paintings illustrating the Passion of Christ on the screen wall in the Church of S. Maria delle Grazie, at the foot of the Sacro Monte at Varallo.
- A.D. 1484—1549. Domenico Beccafumi.
- A.D. Circ. 1450—1530. Valerio Belli—one of a series of scenes in the Life of Christ, engraved on crystal on the coffin of Clement VII., casts of which are in possession of Prince Stanislaus Poniatowski.
- A.D. 1511. Albrecht Dürer—one of a series of engravings in the Kleines Passion.
- A.D. 1500—1547. Alessandro Bonvicino, surnamed Il Moretto—an oil-painting in Accademia at Brescia.
- A.D. 1502—1572. Angelo Bronzino—painting in oils, originally executed for the Cappello Zanchini, in the Church of S. Croce, Florence, now in Uffizi Gallery.

A comparison of all the versions of our subject bequeathed to us by these painters, will show greater variety in their conceptions of its treatment than is manifest at first sight. While inspired by the sublime imagery of the Hebrew prophets, added to the mythological traditional scenery of Hades, they vary in their choice of the material phenomena in which they symbolise the mystery. The primitive image of Hell as a monster with deathful jaws, is only followed by the Byzantine illuminators—the fortress with barred gates and brazen doors and massive locks is longer-lived. This image is adopted by Albert Dürer, Martin Schöen, and used with supreme power by Mantegna, the architecture of whose hell citadel, with its grand Cyclopean marble blocks, is a tremen-



Fig. 4.*—The Ostrich delivers her Young. Type of the Deliverance of Souls from Hell. From the *Speculum Sancte Marie Virginis*.

dous image of the hardness and the durability of that power which was to be faced and shattered (Fig. 2). The image

* The illustrations (Figs. 3 and 4) are taken from Italian miniatures of the thirteenth century, presented by the late Sir William Boxall to Lord Coleridge. They belong to a manuscript of the *Speculum Sancte Marie Virginis* of Joannes Andreas, of Bologna, a block-book copy of which is preserved in the British Museum, 3835 d. The subject of the Ostrich is explained by Lady Eastlake in her "History of our Lord in Art," vol. i. p. 219, and the legend will be given at full length in the second vol. of "Christian Iconography" (Bohn's Illustrated Library), now in the press.

of the dark cavern in a rocky defile among lofty mountains, the Valley of the Shadow of Death, was that most universally followed by the Italian painters of all schools, but none have imbued it with deeper poetry than Jacopo Bellini in the pencil drawing where he shows Christ, a solitary figure, who treads his way through a narrow defile among the Alpine cliffs, and who by his steadfast gaze quells the dragon that spits upon Him as he passes. The image of the dark river Styx lingers on even to the time of Sodoma, who shows us Christ lifting the fallen man out of its cold waters in his exquisitely tender picture at Siena, of the Descent into Hell. But the image, probably of Eastern origin, which most completely differentiates the Christian from the Heathen scenery of Hades, is that of the breaking of light upon darkness. This is the fundamental thought in the fresco in San Clemente and in the Hades of Simon Memmi, Fra Angelico, and Gaudenzio Ferrari. At first the Saviour's floating form surrounded by the oval aureole appears as a yellow patch on a dark ground, and eight centuries later, when painting had gained power to express the more subtle effects of light, it reappears a starlight form irradiating the gloomy cavern's depths. At first we seem to watch the slow rising of the summer moon, a ball of fire along the edge of a brown eastern hill, and then again at midnight in a starless sky, the sudden lustre of sheet lightning bursts upon the blackness and reveals the forms of mountain, cloud, and islands floating in a silent sea. Such are the material images nature offered, and the poet painters of Italy seized, of the sublime apparition of that tender form to those who waited in the darkness.

Jacopo Bellini was, it is said, the first who, in another version of this subject, shows Christ attended by the penitent thief bearing his cross as they tread the dark valley to the cavern's mouth. In this he is followed by Mantegna, Gaudenzio, Ferrari, Albert Dürer, and Beccafumi. His invariably majestic form and noble action speak of a strong man's penitence which has brought him into closest sympathy with all the actors in the scene of mercy which is being enacted before him. A curious, but of course unpremeditated similarity, exists in the attitude of the awakening man in the Byzantine illumination and in Beccafumi's painting. Here the promethean form prostrate on the cavern floor is rising, slow and heavy, and with face averted he lifts his hand as if he, a prisoner, heard a distant tread. This figure calls to mind one of those statuesque forms in the Sistine ceiling stirred by the wind-borne message that fills the temple with its sound.

The subject of the Descent into Hades rarely appears in sixteenth-century Art. The two great ideal painters of Italy, Michael Angelo and Leonardo, never, so far as we know, touched it. It may be that it required the child-like faith of Fra Angelico to paint this mystery and this miracle with sincerity—though the grand conception of Mantegna shows its admission into the realm of Christian poetry of the most powerful order. The subject was spoiled in the hands of men less pure in mind, who, as Ruskin says, began to bring to the cross-foot their systems instead of their sorrow. Men who used art and poetry didactically, who found an abstract moral lesson in this crowning event of Christ's Passion, and only painted Him as the lifter up of the morally fallen man and

woman; and so the subject was avoided by the true Idealist in Art. Felt by the sceptic to be the most apocryphal belief confessed in the creed, it was the first dispensed with by those who controlled the painting on the church walls or altar steps.

And now the childlike faith of Fra Angelico having died away from Art, is there no hope of its return in some form of like simplicity? Will no larger conception of Christ's work upon the Cross hereafter find utterance through symbols as sincere and innocent as those of Fiesole, yet nearer the ideal given us in the Word of God? It is manifest that if these mysteries of Christ are ever again to find expression in Art, Religion must be sincere—must pierce to the moral significance of facts, which in themselves are symbols and figures of mental and moral conditions in the soul's experience. "The kingdom of heaven is within you." If this be so, there are times when the reverse is also true, and we expect the hour—

"Quando ci vidi venire un Possente
Con segno di vittoria incoronato."

Art is objective; Religion is bound also to be subjective. She must turn the shaft inward and take her part in the divine strife if she will follow Christ in the Harrying of Hell and the Ascension. If she goes forth with the banner, she also must endure the pierced side. In having stood the crucial test she has the warrant of the soul's immortality. The kingdom of heaven has opened within—the kingdom of darkness is dispelled.

When Religion thus stands with feet firmly planted on the ground, what then is the image in which Art in the future may embody our conception of this act in the mysteries of Christ which assured us of the moment

"When sight, or that which to the soul is sight,
As by a lightning flash has come to man,
And he shall see amid the dark profound
Whom his soul loveth?"

What is the form and figure in which at this hour Art may clothe her vision of the Sacred Head? To find it we must return to Nature, since to the eye of faith Nature is the veil, not of the "Unknown God," but of the Known and the Revealed, and the body is His spirit's temple. Let us look into our human heart—the heart that should be the Speculum Humanæ Salvationis, the mirror of salvation—and question there as to what has pierced its core most deeply. Is it not the expression of the Divine Strife in the Human face that we are to seek for the image of that Power that gives freedom to the imprisoned soul; the look that tells of how the war within has been sharp and fierce and the struggle has scarcely past? Let us take part with the Divine, catch it, enshrine it, and lay it before the altar, and we yet may hope to see

"A worthier image for the sanctuary"

than any hitherto given us in painting. The Strife ended on the Cross has left its lines upon that tender face—its seal upon that mighty brow, and the joy of Victory won and Peace restored, the consciousness of Power to uplift, lies in the depth of those unfathomable eyes.

MARGARET STOKES.

THE PAINTINGS OF HANS MEMLING.



HERE are times when the keenest admirer of Nature in her most solitary aspects is relieved to find himself in some spot whose beauty is helped and increased by the artificial hand of man; where in fact Nature and Art have striven together, "who should express it goodliest." There are times when we may wish ourselves transported from the Pass of Glencoe in midwinter, to the gardens and peace of Chatsworth in midsummer. We experience a somewhat similar feeling with regard to pictures.

Nowhere are we so sensitive to this as in Antwerp. If not the birthplace of Rubens, in no other place can his works be seen in greater profusion or to better advantage. No one has a right to form an opinion of him as a painter until he has seen the noble collection of his paintings gathered together at Antwerp. In the Museum there the mind can scarcely grasp another idea, the eye sees nothing but the free lines and gorgeous colouring of that prince of Flemish painters. It is almost treason to admire any other pictures besides his; it is quite treason to admire the pictures of another man more. But there will not be a few who, giving up all notion of admiring or understanding them, turn, with indescribable relief and a rush of warm affection, to the paintings of Hans Memling, alike naïve in their conception, exquisite in execution, and replete with the truest and deepest religious feeling. Admirers of Rubens need not blame them. Rubens will never suffer by their admiration of Hans Memling, and the latter will receive no injury in being passed over by the admirers of the former. The two men are at the antipodes of Art; each is great in his own line. Rubens greatest, because unequalled and unsurpassed; Memling less, because, even if he equalled, he could not surpass the man he most resembles, John Van Eyck.

There are considerable difficulties connected with the spelling of Memling's name; indeed, it is not perfectly clear what his actual name was, neither is it clear in what town he was born. After mature consideration, I have adopted the form of Memling, as being perhaps the most probable. But the spelling of his name is as various and unsatisfactory as the spelling of Shakespeare's. Hemmelinck, Hemling, Hemeling, Memling, Memeling, and Memelinghe, have all been assigned to him.

The real difficulty lies in the first letter of his name. It is doubtful whether it is H or M. It is sufficient, however, for the purpose of this paper that Hans Memling, as he will henceforth be called, was born somewhere about 1430, whether in Bruges or not it is impossible to say; that in 1472 he was actively engaged as a painter; that in 1478 he was permanently settled in Bruges; and that he died in 1495. He was a pupil of Roger van der Weyden. A great controversy has been waged to decide whether Roger van der Weyden, or Roger of Brussels, was the same man as Roger of Bruges. The point is immaterial. It was customary to give a painter the name of the town he was born in, and

then, if he settled anywhere else, to give him the name of the place of settlement in addition to his own. There is little doubt that these two Rogers were one and the same man. Be that as it may, Memling's master was a pupil of Jan van Eyck, and was as inferior to his master as Memling was superior to his, in spite of a touching entry in the burial registry in the church of St. Gudule at Brussels, which states that "Magister Rogerus Vander Weyden *excellens* pictor cum uxore, lizzén voor Ste Catelynen autær, ondes eenen blauwensteen." It is not known when Memling first began to study under Van der Weyden. It has been said that he painted a portrait of Isabel, Duchess of Burgundy, in 1450. There is also a portrait still preserved, with the date 1462, which has been attributed to Memling, but no picture can be actually assigned to him which was painted at a date prior to 1470.

The story is told of Memling—for what famous man is there whose life is not in after years brightened or dulled by some story, true or false?—that he was a man of dissipated character and dissolute habits. It is said he enlisted as a private soldier, and followed the fortunes of Charles the Rash; that he received a wound at Nancy; that, after long and weary wanderings, he dragged himself to his native city, and finally fell senseless at the gate of the Hospital of St. John. He was carried within the building, then in its youth, but now bearing in quiet and dignified peace the weight of five eventful centuries. Here, overcome by the tenderness and care of the monks who nursed him, he realised for the first time the depravity of his conduct and the degradation of his talent. As soon as he was convalescent he made himself known, and promised, as a token of his gratitude and repentance, to paint an altar-piece for their chapel. Such is the origin of the picture of the 'Adoration of the Magi,' still preserved in the Hospital. There is no need to believe this story, it rests on no evidence beyond a vague tradition. Still there is no reason to disbelieve it. It makes us love his picture none the less; it almost makes us love Hans Memling more.

It used to be a somewhat general opinion that he worked in Spain during the last years of the fifteenth century. But this opinion rested on his mistaken identity with Juan Hamenco and Juan de Ilandes. These men painted with great success in Spain at the end of the fifteenth and beginning of the sixteenth centuries. The subjects of their pictures were precisely those on which Memling exercised his pencil, and hence perhaps the confusion.

Memling's pictures resemble in some degree those of John Van Eyck. We find in both the exquisite finish, the religious naïveté, and the brilliant colours. But Memling was no servile imitator. He has a distinct character of his own. His painting is marked by freedom and originality. The school was founded by Van Eyck, but the most brilliant disciple, the most conscientious pupil of that school, was Hans Memling. In his shrine of St. Ursula the highest point of that school was reached, and we have as the result the most perfect and "captivating illustration of legendary lore bequeathed by the Art of this early period."

Dr. Franz Kùgler, in his handbook of the History of Painting, Part II., on the German, Flemish, and Dutch schools, gives the following eloquent and discriminative account of Memling's style:—"He adopted the mode of conception peculiar to the school of Van Eyck, tinged, however, with greater severity. The features are less lovely, but more earnest; the figures less eloquent, the movements less soft; the handling sharper, with greater finish of the detail. His grouping is strictly symmetrical, and he confines himself in general to the characters absolutely necessary; whilst, on the other hand, he endeavours to exhaust the history, and often introduces the events which preceded or followed the principal action: in a smaller size in the background we trace his more serious feeling, particularly in the conception and colouring of his landscape. If in John Van Eyck these shone in the light of spring, in Memling they glow with the richness of summer; the greens are darker, the meadows more equally tinted, the foliage of the trees more dense, the shadows stronger, the masses of light broader and more tranquil. In other cases the tone of his landscape is a clear uniform autumnal tint. He is always successful in scenes which require the highest brilliancy of strong light, as the rising sun; or forcible and singular combinations of colour, as in visions and suchlike subjects."

This is a comprehensive, if not an exhaustive criticism. The only part of it with which we at all feel disposed to disagree, is the critic's statement that the greens in Memling's landscapes are darker, and the meadows more equally tinted, than in the landscapes of Van Eyck. Both revel rather in the luxuriance of summer than in the more barren loveliness of spring. What, for example, can be more suggestive of summer than Van Eyck's picture of the 'Adoration of the Immaculate Lamb' at Ghent, that "præstatissima tabula, quâ representatur triumphus Agni Dei, opus sane præclarum et admirandum"? No landscape which Memling has painted, despite his cool, refreshing foregrounds, breathes so truly of summer as this picture. Jan Van Eyck himself cannot give us more exquisite peeps of pale blue mountains, faint in the farness, and conspicuous through the clearness of a summer atmosphere. The truest part of the criticism is that in which it is stated that the features painted by Memling are less lovely but more earnest than those painted by Van Eyck. Holy the Madonnas of Van Eyck sometimes are, beautiful they always are, yet there is something in the calm faces of Memling's Madonnas that we do not find in those of Van Eyck. There is a look of absolute purity and integrity of soul in the countenances of the former that the latter is never quite able to give us. The quiet, simple earnestness in those faces, the hands folded in prayer—prayer which seems really to be the soul's sincerest desire—the humanity, in fact, everywhere in unison with the divinity in his pictures, must cause the hardest unbeliever to respect a religion which has wrought such works of taste and purity as these.

Memling's best pictures are preserved in the Hospital of St. John, at Bruges, in a building which was formerly the chapter-room. In the centre of this room, on a table, is the shrine of St. Ursula. It is a large golden reliquary, representing a Gothic church, on the panels of which are painted scenes from the life of St. Ursula. There are three panels on each side, and one at each end. At one end St. Ursula is represented sheltering the band of maidens under her cloak; at the other the Virgin in a porch is being worshipped by two hospital nuns. On the first panel the fleet is represented as

arriving at Cologne, where Ursula prepares to land with her companions. The cathedral is introduced in the background, and several of the church steeples can be recognised by their shape, but they are not in their right places, and are merely put in to show without doubt that Cologne is the place intended. In the next panel we find that St. Ursula has disembarked at Bâle, and left her companions behind. In the third the Pope, with all his court, is waiting for St. Ursula in the porch of a church. St. Ursula is seen kneeling on the steps. In the fourth panel the Pope and his cardinals accompany St. Ursula back to Bâle. In the fifth panel we find the maidens trying to land on the shores of the Rhine. They are being set on by armed men, and are vainly endeavouring to protect themselves. They are being ruthlessly slain in all directions. In the sixth and last picture St. Ursula stands, calm and unmoved, awaiting her death. This last panel is perhaps the best of all. The crowd of armed men are admirably grouped together; the resignation on St. Ursula's face, the cold-blooded look and attitude of the captain waiting the exact moment when he must order the executioner to let fly his arrow, and, lastly, the freedom with which the executioner is drawn, are faultless and inimitable. Messrs. Crowe and Cavalcaselle, in their "Early Flemish Painters," write that "the freedom and grace with which these scenes are composed are partly due to the facility with which Memling treated groups and figures of small proportions, but they tell of progress in the art of distribution and arrangement. It would be difficult to select any picture of the Flemish school in which the *dramatis personæ* are more naturally put together than they are in the shrine of St. Ursula. Nor is there a single panel in the reliquary that has not the charm of rich and well-contrasted colour. A rich fund of life and grace is revealed in shapes of symmetrical proportion, or slender make and attitude of becoming elegance. Nothing is more striking than the minuteness of the painter's touch and the perfect mastery of his finish." Not one whit too high is this praise. The pictures are crowded with figures, and yet each figure seems to be in its right place, and there also seems to be room for it. The colouring is as bright and fresh as if it was painted yesterday. It is said Memling would never employ oils in painting; he continued always to make use of that mixture of paste of gum and of the white of eggs, to which he owes the strength of his tints.

The shrine of St. Ursula is Memling's finest work, and, had nothing else of his been preserved, his reputation could scarcely have been higher than it is. The 'Marriage of St. Catharine,' in the same room, is a far larger but less interesting picture. The centre-piece shows us the Virgin seated in a church porch receiving the ring from the infant on her lap. On the wings are depicted scenes from the Scriptures of a more or less realistic character. There are many more pictures in this room of great interest, but there is one which, next to the shrine of St. Ursula, and perhaps next to a double diptych in the Museum at Antwerp, is worthy to be classed as Memling's highest work. This is a small picture—also a diptych under glass—painted in 1482, representing the Virgin in a red mantle offering an apple to the Child; on the other wing is the donor, Martin van Newenhowen. The painting and technical execution alike are wonderful. The jewels on the Virgin's mantle sparkle, and look like real, tangible gems. The hands of the donor are painted with marvellous finish and exactness. The colouring is rich, deep, and subdued, and through an open window we have one of

those exquisite little peeps of the distant landscape already alluded to. As for the face of the Virgin, "there is no more interesting specimen of portraiture by Memling extant than this; none more characteristic of the large fair oval of the Madonna's face, or for that peculiar clearness which is so surely produced by scant shadow and spacious even light."

Almost more marvellous for the technical skill displayed are the four pictures on two diptychs in the Museum at Antwerp. They are exceedingly small, and indeed they almost resemble miniatures, but every detail is remembered and finished with exquisite clearness. The colours are fresh and harmonious. On one of the panels the Virgin is represented standing in a church with the Child in her arms. The Gothic pillars are executed with almost laborious detail. The tiles on the floor, apparently innumerable, are carefully painted in. The perspective is marvellous in itself, though it totally disregards the central and main figure. On the back of this panel is a picture of Christ in a white robe, with the letters Alpha and Omega and P and F (Pater et Filius) on a ground of red tapestry. Beneath, on two shields, are painted the arms of the donor. On the other diptych are the portraits of the two donors. These two pictures are also conspicuous for the wonderful minuteness and finish of the painting. In one of them on the wall the monogram C. H. is painted up. On the strength of these initials the pictures are by some attributed to Cornelius Horebout, an artist who painted at Bruges in the fifteenth century. In the catalogue of the Antwerp Museum two of these pictures, viz. that of Christ in the white robe, and that of one of the donors in the garb of a Cistercian monk, are set down under the head "Flemish School." The other two, the Blessed Virgin and the portrait of the other donor, Christian de Hondt, thirtieth Abbot of the Downs, near Furness, are attributed to Memling. They were, however, probably all painted by the same man, and the touch, finish, and style all seem to be Memling's. The letters C. H., which have been supposed to refer to the name of the artist, Cornelius Horebout, are clearly the initials of Christian de Hondt, one of the donors. That they were all painted by the same man is shown by the armorial bearings of the two donors being at the foot of the picture of our Saviour. The style of all four pictures is equal to Memling's very best efforts. They excite our wonder by the extraordinary detail and finish of the painting; they gladden the eye by the freshness and clearness of the colours; and they touch the intellectual and religious portion of our nature by the pure and almost holy calm which lingers around them. Can we say the same of the great so-called religious subjects in the same gallery before which the admirers of Rubens stop and marvel? The pleasure derived from looking at Memling's pictures increases as the size of the painting decreases. It is not that he paints worse as his pictures grow larger, but he paints better as his pictures grow less. He was a master of detail, and so much was he a smaller genius than Rubens. No one could paint jewellery and precious stones with greater truth and realism. The jewelled embroidery on the mantles and robes of his Madonnas and high-priests defy description. His pearls especially may be picked off the robes and taken out of his paintings, each one a pearl of great price.

Little things did not escape him any more than they escaped John Van Eyck. Between the windows in the diptych already alluded to, painted for Martin Van Newenhoven in 1487, is a mirror. This mirror reflects the Virgin and Martin Van New-

enhoven. In Van Eyck's picture at the National Gallery, representing the portraits of Jean Amolfine and Jeanne de Chenany, his wife, we find three oranges on the window-sill in the picture reflected in a mirror hanging on a wall in the background. Nine people out of ten do not notice this little detail. Ninety-nine out of a hundred would not have noticed the omission if they had not been so reflected.

Though no other gallery can boast of such a collection of Memling's pictures as is to be found at Bruges, there are many fine works of his scattered over the various galleries of Europe. Notably the 'Seven Griefs of Mary,' in the gallery of Turin, and the 'Passion,' or, as it is sometimes called, the 'Seven Joys of Mary,' at Munich.

On the foreground of the 'Seven Griefs' the donor and his wife are kneeling. It is not quite certain who they are, but it is generally considered they are portraits of Willem Vreland and his wife. Vreland was a neighbour of Memling at Bruges, and himself a painter of miniatures.

This picture is a good example of the habit artists of the fifteenth century had of compressing into one landscape as many Biblical incidents as they possibly could. In the background Christ is entering Jerusalem. We next find him in the Pharisee's house, then with the disciples at the last supper. And so on depicting the events of Christ's passion, finishing up with the supper at Emmaus. The canvas is crowded with figures, all finished with Memling's usual skill, and painted with his usual brilliancy of colour.

In 1480 the picture known as the 'Seven Joys of Mary' was painted, which, it has been said, "exhibits Memling's art in a later and better form, and shows him to have been at the time more spirited and lively, as well as more careful and minute, and more fully conscious of the pleasure to be derived from vivid colours and crispness of touch."

In this picture, as in the preceding one, the donors, Catherine Van Riebeck, Adrian Buttyneck, her son, and Pierre Buttyneck, kneel in the foreground. The landscape represents the country round Jerusalem, and contains numerous incidents in the life of Christ. The perspective is of that kind, so common in such pictures, which enables us to see many impossible things happening at once. In this picture, indeed, there is an entire absence of linear perspective and atmosphere. But we do not ask for perspective when each episode is painted so wonderfully and the figures are all arranged so artistically.

There are many other pictures by Memling which require to be seen to be appreciated and understood. The 'Last Judgment,' adorning the altar of St. George in the Cathedral of Dantzic; the 'Baptist,' at Munich; the 'Entombment,' the 'Sybil Sambetha,' and the Morcel portraits, at Bruges and Brussels, may be cited as examples; but enough has been said, it is hoped, to show that Memling was a worthy disciple and powerful representative of the school of Van Eyck—a school whose followers were the first to make use of oil as a medium in painting, and yet whose paintings are to-day unrivalled for the brilliancy and firmness of their colours. Pictures may be great, they may be wonderful and unsurpassable masterpieces, but they may fail to inspire love; and though they are great, wonderful, unsurpassable, and inspire not love, they are become as sounding brass or tinkling cymbals.

Herein lies the difference between Rubens and Memling noticed at the commencement of this paper. To see Rubens is to admire him, to see Memling is to love him; and we can have admiration without love, but it is hard to have love without admiration.

T. TYLSTON GREG.

THE AUTUMN EXHIBITIONS.

THE efforts made to popularise Art in the provinces increase every year, and in Lancashire especially. Manchester and Liverpool vie in their exertions to secure for their local exhibitions the best works shown in London. The Manchester Corporation have this year succeeded in getting together an exceptionally fine collection, which includes Sir F. Leighton's 'Phœbe;' Poynter's 'Diadumene;' Fildes' 'Venetians;' Holl's portrait of Lord Overstone; G. F. Watts's Mrs. Myers, and Miss Gurney; Herkomer's Miss Grant; Pettie's Mr. Charles Lees; Brett's 'Norman Archipelago;' Phil Morris's 'Eve's Second Paradise;' Alma Tadema's portrait of 'My Daughter;' Hook's 'Stream,' and important examples of the art of Boughton, Oakes, Sant, H. W. B. Davis, Leader, Faed, Frith, Goodall, Horsley, Colin Hunter, Marks, Prinsep, Henry Moore, MacWhirter, Briton Riviere, Wells, and Herbert. The leading "outsiders" are also strongly represented, especially John Collier, Wyllie, Waterlow, Picknell, and Edwin Ellis. The exhibition committee have this year taken a new departure, by adding as a special feature of the year's display a collection of nearly thirty examples of the art of Sir John E. Millais, R.A., which, with the exception of his powers as a landscape painter, adequately indicate the versatile and comprehensive genius of our artist baronet, and show how interesting and attractive the yet more complete collection of Millais' work announced for exhibition at the Grosvenor next winter may be expected to be. The period of the P.R.B. is brought vividly to mind by a finely executed pen-and-ink drawing of the 'Spoliation of Queen Matilda's Tomb at Caen,' which is not more remarkable for its stiffness and angularity, and the archaic aspect of the composition, than for the masterly handling and keen insight of character which it reveals. The early paintings shown—not to speak of book illustrations—are the well-known and exquisite 'Lorenzo and Isabella,' which is now one of the treasures of the Corporation of Liverpool; 'Autumn Leaves,' with its richness of colour and glory of sunset sky; and the 'Escape of a Heretic,' a picture of dramatic action and vivid expression. Mr. E. M. Holloway has contributed to the collection the fine companion pictures of the 'Princess Elizabeth in Prison,' at St. James's, and the 'Princes in the Tower,' both too well known to require criticism; and Mr. Wertheimer has sent a beautiful series of pictures of child-life, including the 'Mistletoe-Gatherer,' the 'Message from the Sea,' 'Cinderella' and 'Cherry Ripe.' Of the same class are the 'Caller Herrin' from Mr. Walter Dunlop's collection, and 'Dropped from the Nest,' a charming work contributed by Mr. Quilter. In portraiture the massive and thoughtful head of Lord Salisbury, the refined, reflective, and serious expression of Mr. Gladstone, and the dogmatic self-assertiveness of Mr. Bright are amongst the best proofs of the painter's mastery in his craft; and his power of expressing the piquancy and charm of feminine face and form is shown in the portraits of Mrs. Perugini and Mrs. Jopling. The idea of adding this interesting feature to the exhibition of the year was suggested by the expectation that it would have contained a portrait of the Princess of Wales, which Sir John E. Millais has received a commission to paint for the

Corporation of Manchester. Owing to the illness of the painter in the spring that work has not yet been completed, but it is still hoped for before the exhibition is closed at the end of the year. So successful, however, has the effort to secure a representative collection of one painter been, that the committee intend in future years to follow this precedent, and next year it is likely that Sir Frederick Leighton's work will be selected for a similar honour. As the chief works of the exhibition have already been seen in London, it would be superfluous now to criticise them in detail; but it is remarkable that many of them are seen to greater advantage in Manchester than in the Academy and the Grosvenor, partly on account of the better lighting of the Manchester Galleries, and partly on account of the care with which the exhibition has been hung by Mr. Phil. Morris and the local committee. The great works of Mr. Fildes and Mr. Poynter are especially benefited by the change in the light and surroundings. Many of the younger men too are justified by the better conditions under which their work is seen. The Hon. John Collier's 'Circe' occupies the place of honour in the first gallery, and proves itself worthy of the distinction. John Emms's 'Return to the Monastery,' a noble picture of St. Bernard dogs, gives room for hope that we have at last met with a worthy follower in the path of Sir E. Landseer. Edwin Ellis's 'Haven under the Hill,' painted expressly for this exhibition, is a work so strong in colour, composition, and effect as distinctly to raise the artist's reputation, and to place him in the first rank of painters of coast scenery. W. L. Wyllie's 'Storm and Sunshine,' and W. L. Picknell's 'Brockenhurst Road,' though they have been seen in London, may be seen much better in Manchester. John R. Reid, Frederick Brown, Fred. Morgan, C. E. Hallè, H. La Thangue, Alfred Parsons, David Murray, and W. H. Bartlett are among the younger artists whose work is most conspicuous on the line. The work done by resident artists, and especially by the coming men, who may be expected hereafter to make their mark, is what is especially sought for in provincial exhibitions; and the Manchester painters have contributed their full share to the present collection, whether quality or quantity be considered. It is hardly necessary to mention the names of Joseph Knight, R. Caldecott, Basil Bradley, H. Clarence Whaite: they are well known in London, and their contributions to this exhibition fully sustain their reputation, and do credit to the town from which they have sprung. There are others whose style is less familiar, but who are certainly not less worthy of notice. Anderson Hague, whose manner once showed plainly the influence of his French exemplars, has developed a strongly individual and masculine manner, not less refined than powerful. He sends a little landscape, entitled, 'Spring,' rich in colour and true in tone to a degree seldom found in any English painting. He has also a very richly-coloured sketch in oil of 'Gorse on Conway Marsh,' and a sombre, but well-wrought, composition of landscape and figure, 'Resting,' especially remarkable for the harmony of its tones. R. G. Somerset is another landscape painter of interest. His scene, 'On the Borders of Hampshire,' is a

fresh and harmonious painting of green pasture and leafy trees, and his 'Winter Landscape' is a rich composition of woodland and distant mountain. Not dissimilar in style is a bright bit of work, 'A Lonely Road,' by John Armstrong, in which the sky is remarkably pure and luminous. F. W. Jackson is another of the rising men whose work should be noticed. His chief aim seems to be harmony of tone, but his style wants individuality and his treatment is nigh monotony. Richard Wane, a vigorous worker, who shrinks from no difficulty, has conveyed a forcible impression of the gloom and solitude of Llyn Idwal, and ought to have a good future before him; nor ought Partington's semi-classic landscape, 'My Garden,' to be passed over unnoticed. Taken altogether, the exhibition is one of which the Manchester people may be proud, and reflects credit alike on the Committee of the Corporation, Mr. Phil. R. Morris, who assisted in the hanging, and The Fine Art Society, their London agents. Amongst works which have been selected for the permanent collection of the City are Fildes' 'Venetians,' Herkomer's 'Hard Times,' Ellis's 'Haven under the Hill,' and Hague's 'Spring.'

While the galleries are occupied by the Autumn Exhibition, the permanent collection, including fine examples of G. F. Watts, Poynter, Colin Hunter, Yeames, Hemy, Marcus Stone, Fantin, etc., as well as the older work of Morland, Etty, Henriette Brown, and a few of the nation's Turners, is shown below in an indifferent light; but the Corporation have contracted for the lighting of the building by the Edison company, and it is hoped that before the winter is over the public may have a full opportunity of seeing both the temporary and the permanent collections without disturbance from either the early fall of night or the gloom of Manchester fogs.

The fifteenth Autumn Exhibition of Pictures, which opened to the public on the 7th September, worthily maintains the prestige of the annual Art display held under the auspices of the Liverpool Corporation. Indeed, when we remember the extraordinary collection of last year, when the leading Art societies held distinct exhibitions in various rooms in the Walker Gallery, the present show may be regarded as an advance upon former efforts, for although the Committee have not this year had the advantage of the combined co-operation of the great Art bodies of the Metropolis, they have provided an exhibition which will almost bear comparison with the one which will long be remembered as illustrating the highest achievements of modern limners. The business results of last year's exhibition, when the sales amounted to £12,300, may have had its influence in bringing together this season a collection of works so remarkable for variety and interest. The hanging shows evidence of great taste and judgment, and the general aspect of the exhibition is very striking and effective. So numerous and important are the works contributed that the Committee have been able to carry out with great success a classification, so to speak, of the existing schools of painting, and but for the limited time at their disposal for the arrangement this could, no doubt, have been more completely effected, and is an idea well worth further effort to achieve.

One of the largest galleries is set apart for the display of works of the romantic, poetic, or æsthetic cult, such as we formerly found at the Grosvenor Gallery, many being shown under glass, frequently to their great advantage. Another gallery is almost exclusively devoted to works of the Impres-

sionists, and to the productions of artists who have graduated in the schools of Paris and Munich; while four rooms are devoted to the truly British school whose *forte* is ultra-realism. The Water Colours, which are displayed in two well-lighted rooms, are fully equal in strength and quality to the oils, and will possibly be regarded by many as the most interesting and important part of this Exhibition.

The Collection, with the Sculpture and Architectural Drawings, numbers 1,462 works. Prominent in a place of honour is Sir Frederick Leighton's 'Music;' in another equally important position is Mr. Colin Hunter's 'Niagara;' and Mr. Mitchell's 'Hypatia,' from the Grosvenor Gallery, occupies a grand centre in the same room. Mr. Calderon contributes a new work, entitled 'Cenone,' almost as captivating as his 'Aphrodite' of last season; Mr. Herkomer is seen at his best in his landscape, the 'First Warmth of Spring;' Mr. Walter Crane sends a fine example of his work in 'Freedom,' and in the same room is a new picture, 'The Old Story,' by Mr. C. E. Hallè. The figure subjects in oil are very numerous, and include 'Love's First Lesson,' Solomon J. Solomon; 'Wyclif on Trial,' Ford Madox Brown; 'Toilers of the Sea,' Tom Lloyd; 'A Fish Sale on a Cornish Beach,' Stanhope A. Forbes; 'Dame Grigson's Academy,' Blandford Fletcher; 'Pets,' C. E. Hallè; and 'After the Vegliane,' by S. Melton Fisher. Two remarkable pictures by G. F. Watts, R.A., are hung together, 'Love and Life,' and a 'Minotaur.' A note in the Catalogue, referring to these works and quoting Mr. Watts, says:—"They explain my idea of the real mission of Art, not merely to amuse but to illustrate and embody the mental form of the beautiful and noble, interpreting them as poetry does, and to hold up to detestation the bestial and brutal."

The Exhibition is very strong in fine landscapes in oil, foremost amongst these being Mr. Herkomer's 'Found,' purchased for the nation under the terms of the Chantrey Bequest; 'In the Track of a Hurricane,' J. McWhirter, A.R.A.; 'Flying Scud,' Keeley Halswelle; 'Wintry March,' W. L. Picknell; 'Where Silence Reigns,' J. Smart, R.S.A.; 'The Sea Gate, Sark,' J. G. Naish; 'Salmon Stream, Perthshire,' Wellwood Rattray; 'A Frosty Evening in the Fen Country,' A. K. Brown; 'After Work,' Alfred Parsons; 'A Village Green,' J. Aumonier; 'Noontide's Heat and Hush and Shine,' A. Helcke; 'A Winter's Dawn,' C. Potter. Amongst the pictures of the sea well worthy of admiration are those of J. Brett, A.R.A., Edwin Ellis, Anderson Hague, J. Fraser, and Charles Potter. There are some good portraits by John Collier, Sidney Paget, Hermann G. Herkomer, A. J. Stuart Wortley, S. Sidley, W. B. Boadle, R. E. Morrison, Percy Bigland, and R. Lehmann; and a fine portrait study by Arthur Wasse.

In the Collection of Sculpture are examples of the Art of T. J. Williamson, Count Gleichen, Waldo Story, J. Warrington-Wood, Geo. Tinworth, and T. Stirling Lee, who exhibits a clever bust of Mr. Alderman E. Samuelson, J.P., Chairman of the Autumn Exhibition.

The following works in the Exhibition have been purchased by the Corporation for the permanent collection, viz.: 'When the Children are Asleep,' by Thomas Faed, R.A.; 'Don't 'ee Tipty-toe,' by John Morgan; and a series of six water-colour drawings, 'Reminiscences of the Vyrnwy Valley,' by Peter Ghent (a rising local artist). The purchase of other pictures is, we believe, in contemplation. The sales up to this date are deemed very satisfactory.

The present Autumn Exhibition of the Royal Birmingham Society of Artists is one of which Birmingham may well be proud. Its chief features are familiar to us, and do not all belong to the present season, but they are works one delights to see again. 'The Days of Creation,' by E. Burne-Jones, A.R.A., who is this year President of the Society in his native town, worthily fills the chief post of honour, with 'Europa' (475), by G. F. Watts, R.A., on one side, and 'Diadumenè' (482), by E. J. Poynter, R.A., on the other. Admirable works are contributed by L. Alma-Tadema, Briton Riviere, W. F. Yeames, Holman Hunt, W. B. Richmond, Henry Moore, Luke Fildes, John Brett, P. H. Calderon, W. W. Oules, J. B. Burgess, Stanhope A. Forbes, Phil. Morris, B. W. Leader, E. A. Crofts, Sir J. D. Linton, Frank Holl, Ernest Parton, W. J. Muckley, J. Aumonier, E. M. Wimperis, John Pettie, W. Logsdail, John R. Reid, Edwin Hayes, R.H.A., John Smart, R.S.A., Carl Schloesser, Otto Weber, E. A. Waterlow, G. P. Jacomb Hood, Arthur Hill, Percy Macquoid, G. F. Munn, W. L. Picknall, Frank E. Cox, Dixon Galpin, and many others. In the Water-Colour Gallery, Walter Langley's 'Waiting for the Boats' is a prominent feature, and very noticeable are three fine drawings by Keeley Halls-welle, and also 'Miranda and Ferdinand,' by W. J. Wainwright. The collection also includes a small drawing, an early work, by Sir John E. Millais, R.A., entitled 'An Incident in the Siege of Brest—Chevalier Bayard refusing the Bribes.' Ford Madox Brown is represented by 'Haidee and

Juan,' R. H. Carter by a large drawing, 'Barking Nets,' and Edwin Bale by 'In the Nest at Peep of Day.' Excellent drawings are also contributed by E. Radford, E. K. Johnson, G. G. Kilburne, Miss Anna Alma-Tadema, S. J. Hodson, F. W. W.

Topham, Frank Dillon, J. Finnie, Bernard Evans, and others. The Members and Associates of the Society and other local artists are very well represented—F. H. Henshaw, C. T. Burt, S. H. Baker, Oliver Baker, C. W. Radclyffe, and John Full-



Madonna. By an anonymous Milanese Master. From "La Gravure en Italie."

wood by landscapes, and W. A. Breakspeare, E. R. Taylor, H. T. Munns, Jonathan Pratt, Claude Pratt, W. B. Fortesque, and E. S. Harper, together with several young but excellent painters, by portraits and figure subjects.

ART NOTES AND REVIEWS.

PROFESSOR H. KAEMMERER, in a recent article in the *Chemiker Zeitung*, gives some interesting particulars of his researches into the nature of incrustations that form on bronze statues. He has observed that many bronze monuments have acquired by age only in a slight degree, even if at all, the peculiar patina which constitutes their beauty. Many bronzes that have been brought to his notice have become speckled with black spots, detracting from their artistic value. In making an analysis, Professor Kaemmerer finds that the constituent elements of bronze represent only a small percentage; the spots are formed in most cases by deposits of foreign bodies on the bronze by wind, smoke, rain, and, more especially, by birds. After having tried in various ways to cleanse and purify the surface of bronzes so speckled, he has found no dissolvent to answer so well as cyanure of potassium. In order to prevent the corrosion of the subjacent bronze the period of contact is limited, and the bronze should be well washed with water immediately, after which it resumes its beauty and primitive lustre. Professor Kaemmerer has tried to discover how the green patina, so much in request on Art bronzes, is produced. He believes it to be caused by the materials employed in the composition of the moulds, and the manner of casting and polishing the bronze. If the surface be of an equal and fine grain, the polish is far more perfect, and likely to be covered with a handsome patina. Professor Kaemmerer concludes from his researches that in future, when orders are given for bronze statues, one should not be so particular as to the composition of the bronze used, as about the materials of which the moulds are made, the surface of which should be as smooth as possible.

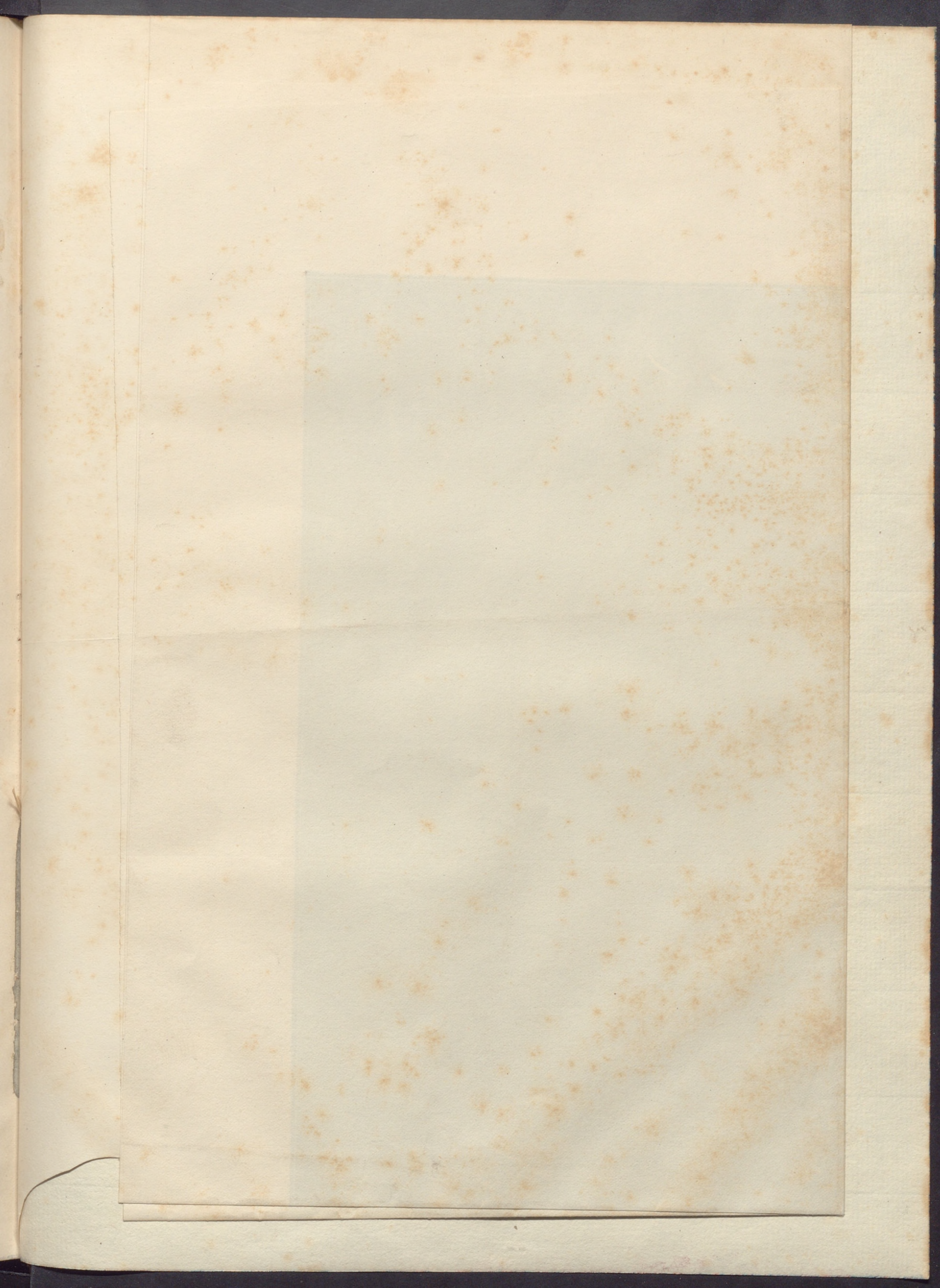
The following English artists have been granted medals by the Council of the Antwerp Exhibition:—Class I., Painting: Medal of Honour, Sir Frederick Leighton, P.R.A.; Medal, 1st Class, George F. Watts, R.A.; 2nd Class, Phil. Morris, A.R.A.; Hon. Mention, H. Moore, A.R.A. Class II., Sculpture: Medal, 2nd Class, H. Thornycroft, A.R.A.

Sir J. E. Millais, Bart, R.A.'s picture of 'The Captive,' for the Art Gallery of New South Wales, is on its way to Sydney. A mezzotint engraving by G. Every of the work has also been received, and is now to be seen in the gallery. Six sepia sketches by Samuel Prout, mounted in a single polished wood frame, have been presented to the colony by Mr. E. Du Faur, the hon. secretary of the Art Gallery, on behalf of his sister. To another of the trustees, Mr. E. L. Montefiore, the gallery is indebted for two valuable original drawings, viz.:—A study in chalk, from life, of a partially draped man, by Paduanino—an artist who flourished in Padua in the early part of the century; and a sketch for a landscape by Gainsborough, in charcoal. A ground plan of the new gallery overlooking Woolloomooloo Bay, which has recently been placed in the large central room of the present building, enables visitors to form a general idea of what accommodation

the edifice will afford, when eventually completed in accordance with Mr. Horbury Hunt's design.

Amateur photography flourishes in Sydney; at least the latest news we have received leads to this conclusion. Mr. E. L. Montefiore, the President of the Sydney Amateur Photographic Society, at a recent conversazione, said that the society began in August last year, but it could hardly claim to have been fairly established until the date of the inaugural picnic in the October following. The inauguration had been followed by meetings in the Technological College, at which valuable papers had been read. It had now assumed proportions of sufficient magnitude to accomplish an exhibition, and the exhibition was so creditable, that he expected some specimens would be sent home to the Indian and Colonial Exhibition next year. The climate of Australia is most favourable to the photographic art: a fact which should serve as an incentive to produce the best results in the world.

"LA GRAVURE EN ITALIE AVANT MARC ANTOINE" (1452—1505). By the Vicomte Henri Delaborde (Paris: Librairie de l'Art).—This history of early Italian engraving by the accomplished gentleman who, until within the last few weeks, was the keeper of the prints in the French National Library, supplies a want which has long been felt. Commencing in the orthodox fashion with Maso Finiguerra and the Florentine niellists, he traces the career, step by step, of the fascinating art which sprang accidentally, as it were, from the decorative skill of the goldsmith. The degrees in which accident and design were mingled in the earliest prints which have come down to us he discusses with true French *finesse*, and with a candour which is not always French. This first chapter is well and sufficiently illustrated, the heliogravure from the famous 'Coronation of the Virgin' in the Baptistry at Florence being especially good. The second chapter is given up to Baccio Baldini, Botticelli, Antonio Pallaiuolo and Robetta, to the Italian playing cards, and to the first attempts at engraving *en taille douce*. In this section the fac-similes are inferior, but they improve again in the next, which deals with Mantegna and his school, while in the chapter on the Milanese they are as good, perhaps, as such things can be. From this chapter we reproduce the famous plate by an anonymous engraver of the Virgin in a rocky landscape. Apart from the inequality in the illustrations, we have nothing but praise for M. Delaborde's book. It is written with lucidity, and its judgments seem far sounder from the artistic standpoint than most of those we find in the writings of men who are *savants* first and artists afterwards. In an appendix M. Delaborde discusses the connection between Mantegna's plate, 'The Combat of Marine Deities,' and a bas-relief discovered at Ravenna by the late M. François Lenormant. No one who glances at the photograph of the sculpture in question can fail to see that it gave Mantegna the motive for his plate; but, on the other hand, no one with a real understanding of what it is that constitutes creation can deny that, in spite of his borrowing, Mantegna here produced an original work; and this is M. Delaborde's opinion.





JOAN OF ARC.

By SIR JOHN GILBERT, R.A.

See "THE VISION OF THE MAID OF ORLEANS," by ROBERT SOUTHEY, on page 333, Vol. I., of "Gleanings from Popular Authors."



