

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2740.

SATURDAY, MAY 1, 1880.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH MUSEUM.—The BRITISH MUSEUM will be CLOSED from the 1st to the 7th of MAY, both days inclusive. EDWARD A. BOND, Principal Librarian. British Museum, April 26th, 1880.

SIR JOHN SOANE'S MUSEUM, 13, Lincoln's Inn-fields.—Antiquities, Pictures, and Sculpture.—Open free, from 11 to 5, every TUESDAY, WEDNESDAY, THURSDAY, and SATURDAY in May, June, and July. Cards of Admission for Private Days and for Students to be obtained from the CURATOR, at the Museum.

ROYAL INSTITUTION of GREAT BRITAIN, Albemarle-street, Piccadilly, W.

The ANNUAL MEETING of the Members will take place THIS DAY, SATURDAY, May 1, at 2 o'clock P.M.

Professor HENRY MORLEY will, on SATURDAY NEXT, May 8, at Three o'clock, begin a Course of Five Lectures on the DRAMATISTS before SHAKESPEARE, from the Origin of the English Drama to the Year of the Death of Marlowe (1593).—Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

ROYAL LITERARY FUND.—The NINETY-FIRST ANNIVERSARY DINNER will take place in Willis's Rooms on WEDNESDAY NEXT, the 6th of May, JOHN EVERETT MILLAIS, Esq., R.A., in the chair.

STEWARDS.

William Agnew, Esq., M.P.
Professor Aitken, M.D. F.R.S.
T. Oldham Barlow, Esq., A.R.A.
J. H. Beddington, Esq.
W. Caniffie Brooks, Esq., M.P.
Sydney Charles Buxton, Esq.
Philip H. Calderon, Esq., R.A.
Hon. Dudley Campbell.
Thomas P. Chappell, Esq.
John Collier, Esq.
Sir Daniel Cooper, Bart.
Chevalier Desanges.
Sir John Gilbert, R.A.
George Godwin, Esq., F.R.S.
John Henry Grain, Esq.
H. Hall-Dare, Esq.
Philip Charles Hardwick, Esq.
Paul N. Hardy, Esq.
Baron Heath.
Thomas Hyde Hills, Esq.
Professor Huxley, F.R.S.
Rt. Hon. Lord Justice James.
Sir Henry James, Q.C. M.P.
Harry Keene, Esq.
Donald Larnach, Esq.
Edward Levy Lawson, Esq.
Emile Levita, Esq.
John Mac Whirter, Esq., A.R.A.
Sir Theodore Martin, K.C.B.
Rev. W. H. Milman, M.A.

John Morgan, Esq.
T. L. Kington Oliphant, Esq.
Rev. the Lord O'Neill.
Sir James Paget, Bart., F.R.S.
J. C. Parkinson, Esq.
John Pender, Esq., M.P.
Rupert Potter, Esq.
Peter Reid, Esq.
Julius Reiss, Esq.
Britton Riviere, Esq., A.R.A.
Rev. Canon Robertson, M.A.
Professor Sayce, M.A.
James Sant, Esq., R.A.
Anthony George Shiell, Esq.
James Stern, Esq.
George D. Stibbard, Esq.
Villiers Stuart of Dromana, M.P.
George Smith, Esq., F.S.A.
Sir Edward Sullivan, Bart.
Tom Taylor, Esq., M.A.
Sir Henry Thompson, K.C.L.
Anthony Trollope, Esq.
Rev. John Troutbeck, M.A.
Dr. Harrington Tuke, M.D.
G. F. Watts, Esq., R.A.
The Duke of Westminster, K.G.
J. Vernon Whitaker, Esq.
Arnold W. White, Esq.
Charles W. Wood, Esq.
James Wyatt, Esq.

Tickets, 2s. each, may be obtained from the Stewards, or from the Secretary, at the Chambers of the Corporation.
7, Adelphi-terrace, W.C. OCTAVIAN BLEWITT, Sec.

ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the Relief of Distressed Artists, their Widows and Orphans.

The ANNIVERSARY DINNER will take place in Willis's Rooms, on SATURDAY, May 8th, at Six o'clock.

The Right Hon. LORD GEORGE HAMILTON, M.P., in the Chair.

Donations will be received and thankfully acknowledged by—
JOHN EVERETT MILLAIS, R.A., Honorary Secretary.
PHILIP CHARLES HARDWICK, Treasurer.
F. LAMBE PRICE, Secretary, 24, Old Bond-street, W.
Dinner Tickets, including Wines, One Guinea.

ROYAL MANCHESTER INSTITUTION. SIXTIETH EXHIBITION of MODERN WORKS of ART.

This Exhibition will be OPENED early in the month of SEPTEMBER NEXT, and will remain open during a period of about Four Months.

Works must be sent so as to arrive not later than August 7th. Artists' Circulars, with full particulars, may be obtained on application to EDWIN W. MARSHALL, Assistant-Secretary, 38, Barton Arcade, Manchester.

DUNDEE FINE ART EXHIBITION.

The THIRD ANNUAL EXHIBITION of PAINTINGS in OIL and WATER COLOURS and SCULPTURE will be opened about JUNE 1st, and will close in SEPTEMBER.

The Two Annual Exhibitions held in 1878 and 1879 were attended with success, having been visited by nearly 200,000 persons, and Works to the amount of 10,000 having been sold.

On both occasions the Sales were materially assisted by the Local Art Union, which has been successfully established in Dundee, and from which still greater assistance may be looked for in the future.

Intending Exhibitors are requested to communicate at once with the Hon. Secretary, from whom Copies of the Rules and Space Schedules may now be obtained.

Pictures from Artists who have not received a Special Invitation must be delivered to the Agents, Free of Charge, not later than the 15th of May.

The Agents, from whom Rules, &c., may also be obtained, are:—For Edinburgh and District, Messrs. DOUG, McKECHNIE & DAVIES, 90, George Street; for Glasgow and District, Messrs. J. McCLURE & SON, 50, St. Vincent-street; and for England, Mr. J. BOURLER, 17, Nassau-street, Middlesex Hospital, London.

JOHN MACLAUCHLAN, Hon. Secretary.
Albert Institute, Dundee, April 10, 1880.

SOCIETY of LADY ARTISTS.—GALLERY, 48, Great Marlborough-street.—The EXHIBITION will CLOSE on SATURDAY EVENING, Six o'clock. RE-OPEN on TUESDAY, the 4th, for Four Days. Works not sold rearranged. The Class for the Study from the Living Costume Model, Tuesdays and Fridays. Instructor, W. H. PEEK; Visitor, G. D. LESLIE, R.A.

THE RESTORATION of PAINTINGS, or any WORK necessary to their PRESERVATION, effected with every regard to the safest and most cautious treatment, by MATTHEW K. THOMPSON, Studio, 43, George-street, Portman-square, W.

CAMEOS.—Mr. BRYCE-WRIGHT has for SALE a very beautiful series of Fine CAMEOS, including the Head of Medusa, by Diotima.—Bryce-Wright, Mineralogist and Expert in Gems and Precious Stones, 90, Great Russell-street, Bloomsbury, London, W.C.

MUSICAL ASSOCIATION, 27, Harley-street, W.—On MONDAY NEXT, at Five o'clock, a Paper will be read by C. K. SALAMAN, Esq., Hon. Mem. St. Cecilia, Rome, 'On Music as a Profession.' JAMES HIGGS, Hon. Secretary.
9, Torrington-square, W.C.

NATIONAL HEALTH SOCIETY.

LECTURES to be delivered at 23, Hertford-street (by kind permission of Charles Matthews, Esq.), to commence at Four o'clock P.M.

THURSDAY, May 6th.—W. B. CARPENTER, Esq. M.D. F.R.S., "Predisposing Causes of Disease."

THURSDAY, May 13th.—SAMUEL WILKS, Esq. M.D. F.R.S., "Overwork and Underwork."

THURSDAY, May 20th.—Professor E. RAY LANKESTER, M.A. F.R.S., "Germs—Unseen Enemies."

THURSDAY, May 27th.—ERNEST HART, Esq. M.R.C.S., "The Doctor in the Kitchen."

Tickets to be obtained from the Secretary, at the Offices of the Society, on Mondays and Fridays, from 2 to 5, or forwarded by post on application. Members of the Society, Subscribers of One Guinea, are entitled to a Ticket for the Course. Fee for the Course, 7s. 6d. Single admission by payment at the door, 2s. 6d.

Patronesses.

H.R.H. PRINCESS CHRISTIAN.

H.R.H. PRINCESS LOUISE, MARCHIONESS OF LORNE.

H.R.H. PRINCESS MARY ADELAIDE, DUCHESS OF TECK.

President.

HIS GRACE THE DUKE OF WESTMINSTER.

Communications to be addressed to the SECRETARY, 44, Berners-street.

A PRINT of the RIGHT HON. SIR JOHN FORTESCUE, of Salden, Chancellor of the Exchequer to Queen Elizabeth, taken from the original Portrait (lately discovered), and now engraved for the first time, has just been published by Messrs. H. GRAVES & Co., 6, Pall Mall, London, where the original picture may be seen. Proofs on India paper, 11. 1s. each. Prints on plain paper, 10s. 6d. each.

FAC-SIMILES in COLOUR, produced by the ARUNDEL SOCIETY from the OLD MASTERS, are sold to the Public as well as to Members, at prices varying from 10s. to 45s., and include the Works of Giotto, Fra Angelico, Ferrigno, Andrea del Sarto, Michael Angelo, Raphael, Holbein, Albert Dürer, &c.—Priced Lists, with particulars of membership, will be sent, post free, on application at 24, Old Bond-street, London, W.

FINE-ART TRADE.—WANTED, a thoroughly competent person to take entire CHARGE of TWO PICTURE GALLERIES in the North of England. No one need apply unless they have held a similar position previously.—Address, stating Salary required, references, &c., FINE ART, care of Messrs. E. Marlborough & Co., 51, Old Bailey, E.C.

FINE ARTS.—To be DISPOSED of, for special reasons, a high-class PICTURE DEALING, RESTORING, and GENERAL FINE-ART BUSINESS, now in full work in the West of England, where the present Manager and Foreman Restorer would remain if wished. The price for Pictures, Stock, Fittings, Fixtures, and everything necessary for continuing the business, is 1,700l.; or Business Property in London, or Shares, might not be objected to in part exchange. This would suit a gentleman of artistic tastes wishing to increase his income without much trouble or risk.—Apply to Mr. Jas. Bolton, Minster House, College Green, Bristol.

PRESS.—WANTED, a SITUATION as REPORTER on a Provincial Newspaper. Experienced. Good Note-taker. Aged 25.—Address ALEX. T. BORTWICK, Silver-street, Axminster, Devon.

PRESS.—EDITOR and MANAGER will shortly be DISENGAGED. Practical Printer; thoroughly experienced, steady, and reliable.—Address JOURNALIST, Messrs. R. F. White & Sons, Fleet-street, London.

THE PRESS.—The present EDITOR of an Old-Established County Paper will shortly be at liberty to accept another ENGAGEMENT. Possesses decided Literary attainments, and is thoroughly experienced in the Work of both Daily and Weekly Newspapers. Can give undeniable references as to ability and integrity.—Address B. A. C., care of May's Advertising Offices, 159, Piccadilly, London, W.

A JOURNALIST (Permanent Staff London) Daily seeks Additional WORK. Cultured and Travelled. Capital Social and Political Writer, able Correspondent. Excellent Assistant for Weekly.—Address QUILL, May's, 159, Piccadilly.

WANTED, an effective CONSERVATIVE LEADER-WRITER for a Country Newspaper.—Address, with terms and specimens, W. W., care of Messrs. G. Street & Co., 30, Cornhill.

THE FREEMAN: a Baptist Journal.—A MANAGING EDITOR is required for the above Paper, and the Directors will be glad to receive, in confidence, applications from Gentlemen competent to fill such an Office. The Editor must have a practical knowledge of the Management of a Weekly Paper, and will need to give about Four Days a Week to the Work. A Residence in or near London is essential.—Address DIRECTORS of THE FREEMAN, 21, Castle-street, Holborn, to reach not later than MAY 17th, 1880.

SERIAL RIGHTS of NEW NOVEL (MS.), by a practised Writer, for SALE. Terms must be liberal.—Apply to SERIAL RIGHTS, care of Messrs. Adams & Francis, Advertising Agents, 59, Fleet-street, London, E.C.

WANTED to PURCHASE, a WEEKLY PERIODICAL, devoted to Fiction, &c., which Capital and personal attention might improve.—Address S., care of Messrs. Adams & Francis, Advertising Agents, 59, Fleet-street, E.C.

BOOKSELLING and PUBLISHING.—WANTED, a GENTLEMAN, thoroughly competent to undertake the MANAGEMENT of a large Wholesale and Retail Publishing Business, chiefly of a Religious and Educational Character, in the City of London. Must possess practical knowledge of the Trade in all its branches. State age, qualifications, and salary expected. Nothing requiring to be returned should accompany the application.—Address X. Y. Z., No. 27, Southampton-buildings, E.C.

SHOULD this meet the EYE of the GENTLEMAN who, in 1877, bought of Messrs. RIMELL & SON, of Oxford-street (after a Sale at Puttick & Simpson's), a PARCEL of STEEL and COPPER PLATES, he will confer a favour on the Advertiser by COMMUNICATING with him, and he may be the means of clearing up a point of interest in Art.—Address R., care of Macmillan & Co., Bedford-street, Strand.

C MITCHELL & CO., Agents for the Sale and Purchase of Newspaper Property, beg to Notify that they have several Newspaper Properties for Disposal, both in London and the Provinces. Principals only treated with.

C MITCHELL & CO., Agents for the Sale and Transfer of Newspaper Properties, are instructed to DISPOSE of the COPYRIGHT and PLANT of a PROVINCIAL DAILY PAPER. Large Population in the Town and District. Moderate capital only required.

C MITCHELL & CO. are instructed to NEGOTIATE a PARTNERSHIP in an old-established LIBERAL (County) PAPER, within 60 miles of London. Extensive Printing Business attached. Large annual profits. An incoming Partner might take either the Editorial or Printing Department. Capital required, 5,000l.

C MITCHELL & CO. are instructed to DISPOSE of the COPYRIGHT, GOODWILL, and PLANT of NEWSPAPER in a Southern Seaside Town. Capital required, 500l.

C MITCHELL & CO. are instructed by the Proprietor of an old and respected MAGAZINE to NEGOTIATE the SALE of NINE-TENTHS to Buyers who would co-operate in the Literary Labour and Management.

C MITCHELL & CO., Agents for the Sale and Purchase of Newspaper Properties, undertake Valuations for Probate or Purchase, Investigations, and Audit of Accounts, &c.

UNIVERSITY of OTAGO, NEW ZEALAND.

CHAIR of ENGLISH LANGUAGE and LITERATURE, POLITICAL ECONOMY, and CONSTITUTIONAL HISTORY.

A PROFESSOR for this CHAIR is now WANTED. The Salary will be 600l. per annum (which will commence to run from the date of embarkation), besides the Class Fees, which are 3l. 3s. for each Student per term of Six Months, commencing in May of each year. An allowance of 150l. will be made for Passage Money and Outfit. The Age of Candidates should not exceed 40. No religious test is required to qualify, to hold office in the University, or to graduate, or to hold any advantage or privilege thereof. The tenure of office shall be during good behaviour; but in case of the successful candidate becoming incapacitated from age or any other circumstance, a substitute pro tempore shall be appointed, who shall receive half the salary and the whole of the fees. The University is also fully equipped with Chairs of Classics, Mathematics and Natural Philosophy, Mental Philosophy, Chemistry, Mining, Anatomy and Physiology, and Biology.

Applications from Candidates, with seven copies of testimonials, must be lodged with GEORGE ANDREW, Esq., S.S.C., 3, Hope-street, Edinburgh, or HIGGON AULD, Esq., W.S., 21, Thistle-street, there, on or before 31st May next.

Edinburgh, 28th April, 1880.

TRINITY COLLEGE, LONDON.

GOLD MEDAL FOR ENGLISH VERSE.
The selected subject for 1880 is:—"The NORTH-EAST PASSAGE" (Voyage of the Vega, 1878-9).
The Regulations of the Competition may now be obtained of the SECRETARY, Trinity College, London, W.

THE LONDON INTERNATIONAL COLLEGE, Spring-grove, Middlesex, W (founded under the auspices of the late Richard Cobden).—Latin, French, German, and Natural Science taught to every Boy, in addition to Mathematics. Greek on the Classical Side only.

Two Laboratories for Practical Science, large Gymnasium, Baths, with Hot and Cold Water.
Each Boy has a separate Bed-room.
Terms, 70, 80, and 90 Guineas, according to age.
The NEXT TERM commences MONDAY, May 3rd.
Apply to the Head Master, H. R. LABELL, M.A.

GREAT YARMOUTH COLLEGE.—Head Master, Mr. DANIEL TOMKINS. Five Resident Assistant-Masters. 194 Pupils have passed the Oxford and Cambridge Local Examinations, 101 in Honours, 24 First Class.—For terms, which are moderate, apply as above.

COLLEGE OF PRECEPTORS. (Incorporated by Royal Charter.)
Queen-square, Bloomsbury.
LECTURES FOR TEACHERS.—EIGHTH SESSION.

The SECOND COURSE, consisting of Ten Lectures on Practical Teaching, by Rev. CANON DANIEL, M.A., Principal of St. John's Training College, Battersea, will commence on THURSDAY, May 6, at Seven P.M.

The object of the Course is, generally, to point out the conditions of success in the management and discipline of a school; and, in particular, to investigate, as far as the time will allow, the methods of teaching the ordinary subjects included in the routine of secondary instruction.

The subjects of the Lectures are as follows:—1. Conditions of successful Teaching.—2. Discipline.—3. The Art of Teaching.—4. Training of the Senses, Hand, and Voice.—5. Reading and Spelling.—6. Writing and Drawing.—7. Arithmetic and Mathematics.—8. The Study of Language.—9. Geography and History.—10. Physical Science.

A DOBROCK SCHOLARSHIP, of the value of 20l., will be awarded at the Diploma Examination, at Christmas next, to the Candidate who, having attended Two Courses of the Training Class Lectures during the preceding Twelve Months, and having passed the full Examination for a College Diploma, stands first in the Examination in the Theory and Practice of Education.

The Fee for the Course is One Guinea.
The Lectures are on THURSDAY EVENINGS, at Seven P.M.

C. R. HODGSON, B.A., Secretary.

of the Rev. J. Clifton Ward. For many years Mr. Clifton Ward was an officer of the Geological Survey of Great Britain, and he published a valuable paper on the geology of a portion of Cumberland in the *Memoirs of the Geological Survey*. He made several communications to the Geological Society, especially one on the glaciation of the rocks of the Keswick district, and another on the microscopic structure of rocks. A series of specimens illustrating his labours in this direction were but very recently arranged by Mr. Clifton Ward himself in the Museum of Practical Geology. Some elementary text-books on geology and physics were also produced by him. Mr. Clifton Ward a few years since left the Geological Survey for the Church, but he continued with all his usual energy to pursue his geological observations. He organized the Cumberland Association for the Advancement of Literature and Science, and was up to the time of his death the editor of the *Transactions* of that body.

We have to acknowledge the receipt of a copy of the fifth volume of the *Melbourne Astronomical Observations*, containing those made on the meridian in the years 1871-2-3-4-5. During that period the observatory continued to be under the able directorate of Mr. Ellery, the Government Astronomer to the colony of Victoria, assisted as heretofore by Mr. White and four other gentlemen. A great number of special arrangements had to be made in 1874-5, in consequence of the transit of Venus in December, 1874, rendering it necessary for the Melbourne astronomers to determine the longitudes of the stations occupied by different parties in that part of the world. Hence this volume includes a number of observations of the moon made (together with those of moon-culminating stars) between October, 1874, and February, 1875. But the staple of the work here before us consists of a series of annual catalogues of stars observed with the transit-circle at Melbourne, and reduced with the usual care, that of each year being preceded by the results of the separate observations in each element. The transit-circle, it will be remembered, has an object glass of 5 in. aperture and 72 in. focal length. The position of the observatory (which has superseded that at Williamstown) is, Mr. Ellery here informs us, long. 9^h 39^m 54^s.8 east of Greenwich, lat. 37° 49' 53".4 south.

We have also received Appendix II. to the *Washington Observations* for 1876, containing a very full account of the telescopic observations made in America of the transit of Mercury in May, 1878, and bringing out some interesting points with regard to the nature of the appearances at the contact of a planet with the sun's limb when passing on and off it, which caused so much discussion in the similar but more important phenomena of the transits of Venus.

THE twenty-first volume of the *Cambridge Observations* has recently been published, containing all the observations, both meridian and equatorial, made in the five years ending 1865. This is the first volume published under the direction of Prof. Adams, who succeeded Prof. Challis in 1861. Since 1864 the equatorial observations (which include a fine series of Faye's comet in 1865) have been chiefly made by Mr. A. Graham, formerly in charge of Mr. Cooper's observatory at Markree, co. Sligo, where he discovered the planet Metis in 1848.

FINE ARTS

SOCIETY of BRITISH ARTISTS.—FIFTY-SEVENTH ANNUAL EXHIBITION NOW OPEN, at the Suffolk Street Galleries, Pall Mall East, from Nine to Six Daily.—Admission, 1s.

THOS. ROBERTS, Secretary.

The SOCIETY of PAINTERS in WATER COLOURS.—The NINETY-FOURTH EXHIBITION is NOW OPEN, 5, Pall Mall East, from Ten till Six.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, Secretary.

GROSVENOR GALLERY SUMMER EXHIBITION NOW OPEN, from Nine till Seven.—Admission, One Shilling; Season Tickets, Five Shillings.

INSTITUTE of PAINTERS in WATER COLOURS.—The FORTY-SIXTH ANNUAL EXHIBITION is NOW OPEN, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d.
Gallery, 58, Pall Mall, S.W.

H. F. PHILLIPS, Secretary.

SIXTEENTH ANNUAL EXHIBITION of CABINET PICTURES by Artists of the British and Foreign Schools is NOW OPEN, at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—General Exhibition of Water-Colour Drawings.—The SIXTEENTH ANNUAL EXHIBITION, OPEN DAILY from Ten till Six.—Admission, 1s.; Catalogue, 6d.
R. F. McNAIR, Sec.

DORE'S GREAT WORKS, 'CHRIST LEAVING the PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'The BRAZEN SERPENT' (the latter just completed), each 33 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORE GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE ROYAL ACADEMY.

(First Notice.)

THE exhibition which will be open to the public on Monday next consists of 1,658 works, or about seventy-five more than last year's gathering. This is probably the greatest mass of pictures, sculptures, and drawings yet displayed in this country. As serious studies are not advancing in a degree commensurate with this increase of numbers, the fact is by no means encouraging to those who look to the future of English art. A general survey of the exhibition induces us to think that it is very far from being one of superior merit. Undoubtedly there is much to admire, many works will receive deserved praise, but the number of pictures that evince a noble aim is very small; few of the better artists have sustained their reputations, some have quite failed to do so, and, so far as we have yet discovered, no very remarkable example distinguishes the exhibition of 1880.

That the Royal Academicians have conferred a sort of blue ribbon on Mr. Poynter by buying with the Chantrey Fund his noble and beautiful picture *A Visit to Æsculapius* (No. 250) is a subject for congratulation. The compliment was well bestowed and honourably earned. The scene of the picture is the fore-court of a temple where huge white Doric columns tower behind ilex trees, and are enclosed by a low wall which, in the middle, is pierced by a gate of gilt bronze. On one hand is a fountain, on the other is a leaf-clad porch of smaller pillars. Before it sits Æsculapius, grey, but still hale, wrapped in his mantle, and resting his cheek on one hand while, with a half-cynical smile, he looks at the lifted heel of the Cyprian goddess, who has been wounded in the chase, and, attended by the Graces, has come for aid

Before the hurte had taken any roote.

All the goddesses are naked; their leader stands half supported by a tall Grace, who puts one hand under her mistress's elbow, and supplies most elegant lines in the composition of the group, where all are charming and every figure has its part. One of the Graces turns to speak to a damsel who draws water from the basin of the fountain and is clad from head to foot in blue. Behind the god stands Hygeia holding a box of medicaments. The studious character of Mr. Poynter's art is evinced by the careful draughtsmanship, drawing, and modelling of the nude figures, his taste and high range of culture by the forms selected, and his powers of design by the variety of the attitudes and the gracefulness of the actions. Here is what is extremely rare in this country, an example of style of a pure and noble kind, emphasized by careful finish of all the details, the whole being in keeping in every respect. Unlike most modern designs containing female nudities, the figures before us have that air of habitual nakedness which banishes from the spectator's mind all sense of their being so. Lithe and naturally poised, each "lady" seems to move with as much freedom as she breathes. The art here displayed loses none of its charm because it is severe, none of its nobility because it is graceful. Never before has Mr. Poynter produced so good a piece of colour. Our readers may remember to have seen at the Dudley

Gallery the design in water colours for this picture.

Nor will they have forgotten a group of designs which a few years since was contributed to the Water-Colour Painters' Gallery by Mr. Alma Tadema, and represented incidents in the history of Fredegonda and Galeswintha. Of these the most important represented Fredegonda after her divorce, seated in the palace at Poitiers, and watching the marriage of her husband to her rival. We described this picture at the time, and therefore need not now devote more space to it than suffices to show what changes have been made by the artist in revising his work and, in a larger version, No. 328, adapting it to a new motive, intended to illustrate the incidents that excited in the mind of Fredegonda that terrible hatred which signalized her opposition to the Roman civilization, and made her, in Merovingian history, the type of one party in a tremendous contest between the old and new. The injured queen lies on a couch by the window opening on the space before the palace, and divided by columns of dark green and purple serpentine, and partly screened by a curtain. She is half reclining, half, tiger-like, in the act to spring, her feet clasped so as to maintain her balance, and with one hand partly holding, partly withdrawing the curtain.

When the new alliance was to be ratified by the wedding of Galeswintha and Chilperic, the first intention of Fredegonda seems to have been to adorn herself sumptuously and issue forth, setting off her beauty to the utmost advantage, and thus insulting the intruding princess. On second thoughts the bitter heart was divided, and, although jewels are twined in her long fair hair and the gold carcanet is on her neck, she has cast aside her other ornaments, the useless mirror has fallen to her lap, and she sits watching the crisis of her fate, and sees the new bride approach the altar at the foot of that immemorial oak which a change of faith had but reconsecrated with the symbolic cross. She sees, as we may, Galeswintha, clad from head to foot in pale blue, stand hooded before the stalwart Chilperic and bend her head while—an indispensable ceremony with the Franks—he breaks the willow branch above it. The new-comer is attended by priests, bishops, acolytes with censers, and singers. Behind this group is a quasi-Roman temple of red brick, adapted as a church, with Christian symbols in its pediment, which is surmounted by a cross. One of Galeswintha's followers bears on high a Visigothic votive crown of gold, slung on a tall staff, and reproducing such offerings as were long before made in Greek temples. Such crowns, offered in the seventh century by the Visigothic king Recesvinthus and his family, are now in the Musée de Cluny, and distinguished by the names of the givers in golden letters suspended from their lower margins. The chief element of the picture is the face of Fredegonda; there is gloom in her fixed eyes, and her lips seem to whiten a little as they close, but in becoming terrible her face loses nothing of its beauty. The attitude and restrained passion of the figure evince an admirably poetic reading of nature. The style of the picture, though not severe like that of Mr. Poynter, is large, and of a dignified, energetic type, marked by great breadth of treatment and a rich scheme of colouring and tone. It is altogether one of Mr. Tadema's finest works, and, unlike its smaller companion here, materially different from what he usually produces. It belongs to Mr. David Price, of Queen Anne Street.

A smaller picture is called "*Not at Home*" (195). Of it we have already published a brief description. The scene is the interior of a Roman house, where, on a couch beside the doorway, a sportive damsel has concealed herself, while her companion, standing with extended arms before the drawn *velum*, bars the entrance of a gentleman, a thorough Roman, who has "called to inquire," and, being

dissatisfied with the answer, peers over the curtain to look within. The subject is, of course, trivial, but the conception could not be more vivid nor the design more animated. There is the true charm of life in the faces and the movements. Mr. Tadema has employed all his skill in rendering with exquisite fidelity and delicacy the textures, lustre, local colours, and other characteristic qualities of the marbles, mosaics, draperies, and numerous decorations of the room. The bronze seat is a perfect piece of furniture, beautiful in design, deliciously painted, and wonderful for the crisp precision of touch it displays. Hardly less delightful is the illumination, interior and exterior, of this work.

Mr. Millais's single subject picture of this year is comparatively unimportant. It may be called a member of a series of similar works, and bears the name of *Cuckoo!* (315). Two little girls are seated in a wood, and one is listening with peculiar intensity of expression to the far-off cry of the "wandering bird" as it comes to her through the brown alley of the forest, between thickly grouped trunks of trees and dense foliage. This is chiefly a study, rather loosely handled in some of the parts, in yellow and brown. The expressions of both children are masterpieces. The next contribution is No. 218, the artist's own portrait in a brown dress, painted in compliance with a request from the authorities of the Uffizi Gallery that he would help them to revive an old custom, which has supplied the famous Collection of Portraits of Painters. It is a good custom rightly revived, and most happily signalized by this admirable likeness, which, unlike most artists' portraits of themselves, is a proof that Mr. Millais sees himself as others see him. It is a half-length life-size figure, rather slightly executed, in full face, the head held up as if in the act of looking at a sitter—a characteristic action of the artist rendered with rare felicity. This action is supported by the appearance of a palette on the thumb. Mr. Watts and Sir F. Leighton have accepted similar invitations to paint for the Florentine gallery; we describe Mr. Watts's work in the next column. Another large portrait by Mr. Millais is that of *Luther Holden, Esq.* (497), the distinguished surgeon, standing with hands clasped, as if in the act of addressing an audience. His look is penetrating and thoughtful. The portrait is full of animation, admirably drawn, and modelled with great skill and freedom; the carnations are peculiarly rich. It is the companion picture to that of Sir James Paget, and, like the latter, is intended for St. Bartholomew's Hospital.

Another portrait by this artist represents *Miss Hermione Schenley* (430), in a bright white dress, with blue flowers in her hand. Seen at the proper distance, where all parts fall into due keeping, the silveriness of the colour of this fine work is most enjoyable. It is painted in the manner of Velasquez, but it was worthy of higher finish, so as to be admirable from all points of view. *Catherine Muriel Cowell Stepany* (239) is a little girl in a black dress, with which her yellow dishevelled hair contrasts charmingly; she holds bright daffodils, and her face, which wears the fixed and earnest look of childhood, is intensely pathetic. Here, again, more finish would be desirable, but it is certainly not essential. *The Right Hon. John Bright* (322), the most thorough of Mr. Millais's portraits of this year, will attract much attention on account of its subject. It is a three-quarters length, life-size figure, turned in three-quarters view to our left. An admirable likeness, all the more pathetic because of its comparatively softened expression, the face is modelled with rare learning and unusual completeness, and painted with exquisite skill and power.

If Mr. Hook's coast scenes can boast of no unusual merits, they possess most of the charms of their forerunners, and will not fail to delight all who value rich colour, vigorous sea painting, and English views represented with Venetian art.

The first we shall examine is called *King Baby* (59), and shows girls and boys dragging an infant in a rude cart up a rough path from a white sandy beach, which extends in one long curve to where a horn of dark rocks projects into the sea. In the sea the white sand is visible here and there through the sapphire-like water reflecting the sunlight, and dashed with dark purple masses of submerged weed and darker rocks. A bright green islet is in the mid-distance, and further off are the cliffs of Iona, wrapped in mist. As a study of the surface and depths of the sea, its colour and illumination, under various circumstances, this work leaves nothing to desire. The figures are full of energy, their expressions are riant, and vitality pervades the group. Mr. Hook's emphatic combinations of colour are as visible as ever in this fine example, the sole defect of which is a lack of due proportion in the figures to one another and to their places in the landscape, and the same fault is perceptible in certain parts of each figure. A similar criticism may be applied to nearly all the figures in the other pictures by this artist, whose practice is needlessly Venetian in that respect. *Home with the Tide* (66) is a brilliant representation of dark blue sea moved by a fresh breeze, which breaks the white crests and deepens the hollows greatly. A boat sails quickly before the wind towards a little harbour in the rugged coast, where other craft are moored already. There are signs of rain, and the pure sky is filling with whitish grey clouds. The strong local colour is softened and improved by the richness of the tones and the prevalence of a bright silvery illumination. In *Mussel-Gardens* (356) the local colouring is still more delicious, and the silvery light on the richly tinted shore of a little bay is most brilliant. Girls are filling a creel with mussels, the purplish blackness of which is wisely contrasted with the splendour of their dresses and the vivid sea-tints. *Sea-Pools* (261) is, on the whole, the most artistic of Mr. Hook's works of this year. Two girls are on opposite sides of a lakelet left by the tide in a rocky shore, the hollows of which are filled with bright orange sand and decked with olive, bronze, grey, marone, and purple weeds. One of the girls has a pail, and stands daintily holding back her petticoats while she pretends to attempt her work; the other, more zealous, kneels and stoops forward to draw sea-weed from the water. Beyond the shore is the superbly painted sea. The grey and green reflections of the sky are lovely, and the pale yellow sand below is seen through the clear water, where no shadows exist.

Mr. Watts has sent a portrait of a reigning beauty in *The Dean's Daughter* (4), the bust, in profile to our left, of a young lady in a little black straw hat, set coquettishly on her head. Her dress is black, the ground is green; the carnations are brilliant and rather ruddy, the hair a rich chestnut brown. These elements make capital Venetian colour. The animation of the beautiful head cannot be questioned, but the outlining is a trifle unsatisfactory, and some of the contours are not quite filled. Mr. Watts himself appears in No. 212, his contribution to the Uffizi Gallery; see before. He wears a brown coat, and, holding a palette, stands before an easel. While a good likeness, this work does not present the stronger elements of the painter's face. Very charming is the picture-portrait of a little girl, *Lucy* (188), in a blue pinafore over a black dress, her hands rolled in an apron; the background is brown autumnal foliage. The tone is delightful; the expression tender, ingenuous, and true.

Mr. Oakes's landscapes are exceptionally fine and delicate: the largest is *The Reapers' Rest* (454), which shows noontide on cornland, near a brook fringed with willows, which, widening to a pool in front, holds a maze of weeds, stones, and rushes, and reflects overhanging foliage, the bluesky, and brilliant white clouds, while it ripples from the touch of a swallow's wing. The brook

extends in a vista at the side of a line of young oaks, in all the glory of their summer foliage. The half-reaped field seems to shimmer in the heat of the sun, and extends to where the rising land obscures the horizon. Cloud shadows are passing and breaking the vast golden space. The reapers are gathered under the boughs in the centre, and are rather crudely painted; on the other hand, nothing can be better than the water, sky, trees, and corn. There is a charming bit of bright green in the meadow on our right, which is traversed by a path; on the latter figures pass in light and shadow. We like still better the picture of *A Hazy Morning in Abmouth Bay* (290). The mouth of the little Northumbrian river is among rocks and sands, at the base of the long curve of a small bay. Hillocks are before us. On the calm water many craft, with white and tawny sails, appear, and they stand solid, yet softened, in the wannish pearly tints of the misty atmosphere, where the sun, half distinct, half veiled, appears, and the sheen of the long reflection of its disc trends towards the spectator in the centre; dark reflections of the craft accompany this lustrous one. Two cobbles are near the sand-bank, and their forms impart solidity to the foreground. The mist is low, for the higher parts of the atmosphere are clearer than the inferior ones, which, though saturated with mist, glow in light, so as to characterize a masterpiece of tone and tint. *The Flintshire Coast* (554) is a much smaller work, remarkable for the golden qualities of the light. It glows on a sandy shore, on the varying curves of which the summer wavelets break in quick succession, but gently. White fishing gulls swerve in the air, with light on their wings; a white lighthouse towers in the extreme distance. Huge masses of cumuli drift on the horizon, their size being veiled by vapours drawn by the heat from the sea, while detached masses rise in the air and vanish. A clump of dwarf oaks marks the edge of the land; near it some boats have been pulled to shore. The painting of the sea, both near and far, is pure and tender. The poetry of these pictures is the poetry of nature, which gave their English beauty, their sincere and truthful charm, which is not less idyllic because it is homely.

Mr. G. D. Leslie's chief picture is *All that Glitters is not Gold* (131), and, apart from the too formal character of the painting of the background and accessories, and the lack of courage shown in representing verdure and foliage, it is one of the most delightful of his representations of modern English life. Posterity will by this artist's aid obtain most agreeable notions of the purity and serene happiness of boys and girls of the middle class at this time. Never did he exhibit more of the charm of a robust yet delicate refinement than in the piquant homeliness of the figures who are gathered in the trim garden at the door of a Surrey cottage. The red bricks of the cottage are too new, and the whole picture would, pictorially speaking, gain prodigiously by the employment of a more pronounced arrangement of light and shadow. Every one who knows nature has enjoyed keenly Mr. Leslie's feeling for the lustre of diffused golden or warm silvery days, but one may desire a change without being ungrateful to so pleasant an artist as the painter of these new brick walls, to say nothing of the wooden fence of deep green which is near them, and not out of harmony, but rather too "sharp." An example of what is wanted in this case will appear in our notice of the next picture. In the porch of the house are two beautiful ladies, one standing and one seated, both full of grace and clad in white, and listening to the blandishments of a hawker of gold fish, who has stopped his cart at their gate and kneels before them with a glass bowl in his hand. More animated, and more obviously pleased, a little boy stands near his sisters, and, with longing eyes, watches the movements of the fish. The next picture is *Portrait of Ida, Daughter of R. H. Combe, Esq.* (323),

a whole-length figure of a little girl standing in diffused sunlight, wearing black velvet and a straw hat, near an old stone bridge. The golden grey surface of this bridge is delightfully enriched by lichens and weather-stains. Two arches appear; the shadows within them are enriched by reflections from the stream; a pale golden colour pervades the water beneath the bridge. The girl holds the fishing basket and landing net, for which she seems to have been sent, and which she waits to deliver. Charming is the innocent *espièglerie* of her face; very simple in its natural grace is the poise of her figure, from the erect carriage of her head to the light yet steadfast placing of her feet. Mr. Leslie sends two other portraits, both of young ladies, sisters, both distinguished by the soft, half-dreamy sweetness of his way of looking at nature. They are Nos. 606 and 616.

Mr. Eyre Crowe contributes an animated and solidly painted picture called *Forfeits* (448), showing ladies and gentlemen amusing each other in a room. A group in front comprises a fair dame in the bloom of life, clad in a striped black-and-white dress; her attitude is very graceful and lifelike; behind her sits a younger damsel, wearing a similar dress. These figures are a little too sharply defined, their dresses are slightly hard. There is much sound and good painting in the foreground accessories, although equal care has not been bestowed on those of the background and the smaller figures of an extremely happy design. *Queen Eleanor's Tomb* (103) is a fine view of the chapel of Edward the Confessor at Westminster, and the monument of Eleanor of Castile. The chief charm of the place was destroyed when most of the authentic surface of the ancient stone was removed, and the whole saturated with lac dissolved in spirit. The result of this deplorable blunder has been to banish the ineffably beautiful tints of time and substitute a brown, horn-like surface, which by-and-by will turn black.

We come now to one of Mr. Calderon's pictures, which is called *The Olive* (16), and is a companion to *The Vine* (25). 'The Olive' is the large half-length figure of a very handsome Italian girl, seated on a stone terrace, and dressed in rich and varied greens, such as the olive takes in nature. Her expression is very pathetic, and impressed by sadness. Behind are a white-walled convent on a hill and the expanse of a vast olive country, in wealth of grey-green foliage and darker boughs. The same artist sends *Captives of his Bow and Spear* (211), which shows dramatically enough a Persian conqueror receiving the fair Greek captive who kneels at his feet, with her hands clasped submissively. The best parts of this picture are the contrasted carnations and some effective elements of the landscape. 'The Vine' illustrates the culture of the grape in a similar manner to that which is employed in 'The Olive.'

Sir F. Leighton, long occupied with the great picture at South Kensington which we described lately, could not be expected to contribute important works to Burlington House. He has, nevertheless, sent several graceful pictures, of which we have already spoken at some length. The most acceptable of these is *Sister's Kiss* (142), a work of last year, but finished quite lately. It represents a charming damsel standing with her back to a low wall, on which both her hands rest, and leaning backwards with upraised face to receive the caresses of a pretty child, who, mounted on the wall, stoops over the face of the senior and embraces her in a most child-like way. It is a lovely group, but the execution is a little too smooth for any other subject than so sweet a one as this. The composition of the figures is admirable, forming lines of a beautiful character. The green colour of the elder girl's robe, its fine lines, and adaptation to the contours of the wearer, are peculiarly enjoyable. This picture is one of the

happiest of the President's productions in its class, a class which was signalized by the sumptuous and lovely 'Honeymoon' of a few years ago. In point of size the next picture by this artist is *The Light of the Harem* (256), which shows the luxurious interior of an Eastern palace. A beautiful woman of the Caucasian race is binding a scarf about her head, while a pretty child, standing in front, holds a mirror for her. The ingenuous looks of the latter, her child-like attitude, and the refined colour of her draperies are of first-rate quality, and distinguished by delicate finish. The principal figure is at once graceful and stately, and, according to the mood adopted by the painter, is admirable throughout, because it perfectly fulfils its intended purpose. The accessories, rich in black and gold, sumptuous colouring, and rich illumination are in perfect keeping with the motive of the picture. *Psamathe* (614), a nymph of the seashore, one of the Nereids, is represented by a naked figure, seated with her back towards us, and apparently looking far off seaward, where the cliffs of a distant island, in a warmly tinted haze, appear beyond the pale green ocean. The contours of the figure are exuberant, and therefore not severe in their character; they have been studied from life, and are less classical than those usually affected by Sir F. Leighton. The next picture is a small one, named *Crenaiia* (655), and comprises a single figure of a nymph standing in a cavern or rocky niche by the side of a spring of clear water, and huddling to her chin an abundance of diaphanous white drapery, which, falling in front, conceals half the bearer's form, and leaves half uncovered. This is a pretty action, and has been expressed with taste and much spontaneity. The carnations lack a little of that inner golden tint which, when omitted, leaves the purer red and white too rosy and too pale. The drapery is beautiful in design and painting. Another picture is called *Iostephane* (204), and shows a Greek damsel crowned with appropriate purple flowers, and clad in a not less appropriate semi-transparent robe of very pale yellow. Her attitude is graceful. Her flesh has been modelled with great care; the handling is too smooth, but the drawing of the sumptuous shoulders and bust, and the elegant poise of the head, could hardly be matched in the productions of the President.

Mr. Prinsep's large picture representing the proclamation of the Empress of India, and entitled *The Imperial Assemblage at Delhi* (625), occupies a distinguished place in Room VII., which, large as it is, hardly suffices for the great spectacular work to which the painter has devoted most of his time since he returned to England. During his tour in India Mr. Prinsep made a large number of capital portraits of Indian princes, and he has reproduced them in this quasi-national picture, which is intended as a memorial of the incident in question. The great assembly is seated in close lines of an oval form, extending towards our right, and shielded from the sun by a lofty canopy parallel to the lines of figures it protects. Behind the dignitaries are lines of state elephants and banners, with insignia of vivid colouring and varied device. The Viceroy, with his attendants, ladies in English costumes, and knights of the Star of India, who, like the Viceroy himself, wear the pale blue robes of their order, trumpeters, heralds, and soldiers, are gathered on a platform, and before it on our left. Near the middle of the design is a group of English trumpeters, ready to sound their instruments on the conclusion of the Viceroy's speech. Between them, conspicuous by his lofty stature and riding boots, is an English officer, who, standing at the edge of the platform, plays a leading part in the ceremonial. To make a "picture" of such a subject as this would demand the genius of a Rembrandt or of a Raphael, while it is obvious that the indispensable character of the whole

as a memorial could not be sacrificed to the conventions or the traditions of art which exists for itself. The subject has overmastered technical considerations; for it was necessary to give many portraits, a brilliant display of colour and rich costumes in full daylight was required, and, above all, almost complete fidelity to the history of the ceremony *per se*. Prodigious as is the difficulty of treating so complex a theme, we think Mr. Prinsep has dealt admirably with it, both in regard to the whole and its parts. Looked at in detail, while we follow the painter along the varied line of sitting dignitaries, thrones, princedoms, dominations, powers, it is impossible not to admire the delineation of so many figures and so much character; here is the stooping and withered councillor, there sits the stripling ruler with his hand upon his sword, next to him is a portly leader of a nation in blue or green, silver or gold raiment, and, after him, a woman, not more splendidly arrayed than her neighbour. With these sumptuously clad figures are mixed British military officers and other great officials, each man after his nature and nation. It is a good picture in these respects, worthy of much praise for its fidelity and imposing design. We think a more delicate and more brilliant scheme of colouring applied to the representation of stuffs, weapons, and ornaments would have enhanced the splendour of the painting and given extraordinary vividness to the work, which, at any rate, requires no additional force of colour, but more contrasts of tints and light and shadow. The defective element, if one exists, is the officer who stands alone in the centre, and whose uncouth uniform has been too much for the painter, who has not ventured to subdue the awkward feature by casting it into shadow or merging it with other parts. The line of trumpeters is in need of fusion, so that it may tell as a whole rather than as a congeries of figures in a row. We feel that breadth might have been secured, to enhance the general effect of the colours, if the draperies had been grouped, each dress with its ally in the chromatic scale. There is no lack of fine colour in this work, but the whole would have gained if the chromatic system had been simpler. As it is, this really fine and masculine example is likely to obtain a very considerable share of admiration, but much less than it deserves.

Mr. B. Riviere has three pictures, of which *The Last Spoonful* (1051) is the most attractive. A group of ducks and poultry are gathered at a barn door to receive food. A little girl, attended by dogs and a purple-black turkey, seems to be sharing the contents of a cup with the foremost of the birds, who are all eagerly expectant of more and yet more. A black cat, not without hopes of slaughter, lurks on the step; her eyes glow with satanic passion. The actions and expressions of the birds are varied, and the design could hardly be more animated or fuller of motion and diversified in incidents than it is. Each animal is drawn with rare skill, admirably painted, and the imitation of its proper plumage is simply perfect. The picture is very pure and brilliant in its lighting, and, as a whole, needs nothing, we think, except closer grouping of the masses of colour, so as to simplify the chiaroscuro. *The Night Watch* (298) recalls to mind another picture by Mr. Riviere, which represented the ruins of an Eastern city by moonlight, wild beasts prowling among columns of long-deserted halls, or couched on royal and sacred pavements. The scene of the present picture is an Egyptian temple, as seen by full moonlight in a cloudless sky. Lions are slowly traversing the roofless courts, passing with heavy yet noiseless steps from the cold glare of the moonlight to the shadows, which, by contrast, seem intensely hot in colour. The tints of the lustre reflected from the broken pavement have been carefully studied and are very brilliant. The conception of the picture is, of course, dramatic, if not spectacular; there is a tendency to melo-drama in the gait of the

wild creatures; but undeniably the whole is impressive. The third work is called *Endymion* (644), and comprises two admirably painted rough deerhounds, crouched close to the youth who, dreaming or musing, lies stretched on the summit of an upland cliff, a capital bit of landscape, seen in full warm light. The lithe, sinewy forms of the dogs are among the best examples of their kind, and show the skill of the artist. *Endymion* is less forcible, but the execution of the figure has many capital qualities.

Mr. H. W. B. Davis has done his very best this year, and succeeded perfectly with two pictures. *Returning to the Fold* (255) shows a shepherd gathering his loitering charges, while they trudge homewards by a sloping path over a rushy down. The effect is that of grey twilight, while the shadows lengthen and evening vapours rise about the trees, which form a screen against the ruddy and golden sky. There is a pathos and dignity about the picture which few will fail to enjoy. *Family Affection* (65) is a much larger picture, contrasting in its effect and subject with the one last named. In brilliant sunny evening light some huge cattle have ascended to the summit of lofty downs from the seashore, to which, to be out of the way of the flies, they retreated during the afternoon. A sleepy cow goes leisurely on her way, and is attended by her calf. Her more stalwart companion is at her side, and, looking up, sniffs a distant recognition; other cattle troop after these. The painting here is remarkable for brilliancy, strength, and solidity; the drawing of the animals is noteworthy for its fine style and largeness. The effect of strong sunlight is very powerful. The sole shortcoming in the picture, as it appears to us, is some paintiness in the distant landscape.

Having thus described some of the pictures by leading artists, let us summarize the remainder of the exhibition, so as to give a general idea of its contents. We do so in the order of the Catalogue, grouping each artist's contributions. This brings Mr. Yeames first, with his clever picture of private theatricals, called *The Finishing Touch* (39).—Next are Mr. Dicksee's portraits of *Sir W. E. and Lady Gregory* (40).—Mr. Hodgson's *Homeward Bound* (98) will not enhance his reputation; the same may be said of Mr. Pettie's *Portraits of Mrs. Gregg and Children* (122), though *His Grace* (249), a single figure of one of King Charles's statesmen, in a brilliant suit of white, is one of his best pictures.—Mr. Cope's *An Inquisition* (200), two meagre maiden aunts inspecting the letters of a niece who has fallen in love, has a good deal of humour and character. His *Perplexed* (495), a lady troubled with a letter, is capital in design and painting.—Much disappointment will be felt with Mr. Wells's "*Victoria Regina*" (217), the Queen receiving the hasty homage of two courtiers. Its best parts are probably unintentional touches of satire.—Mr. Elmore does much to recover his position by two excellent pictures.—Mr. Orchardson's *On Board H.M.S. Bellerophon* (262), Napoleon looking back to the French coast, will obtain a great deal of popular admiration.—Sir J. Gilbert's highly dramatic painting of *Henry VI. witnessing the Death of Gloucester* (275) has a fine chief figure in the king, and an hardly inferior one in that of the queen.—Mr. T. Faed's *From Hand to Mouth* (316), an itinerant musician in a chandler's shop with his poor children, commiserated by a lady and suspected by the shopkeeper, has much pathos and painting worthy of the best time of the artist; still many parts are loose.—Mr. Brett's sea picture, "*Britannia's Realm*" (387), is brilliant and admirably modelled; very good is his view of Calshott Castle, named *Sandy Shallows of the Seashore* (669), which gives sunlight on orange sands, fortifications on detached rocks, and a blue sea.—Mr. J. D. Watson's *Corporal Trim* (375) laying his master's sword on

the bier of that officer, deceased, shows genuine pathos and great power. It is by far the best of this artist's productions here or elsewhere.—Mr. Crofts's *Marlborough after the Battle of Ramillies* (459), receiving trophies and cheered by his troops, is one of several striking military pictures with which the public may console itself for the absence of Mrs. Butler's large battle piece.—Mr. Herkomer's *God's Shrine* (468), a mountain landscape, has many effective features which are signs of power. He is a liberal contributor.—We may commend Mr. C. E. Johnson's *Woodland Stream* (472), a large landscape.—One of the best pictures of its class, and that is a very numerous and well-represented one, is Mr. A. C. Gow's *Last Days of Edward VI.* (490). In this the dying king is supported at a window in the palace at Greenwich, so that the people may be assured he is still alive. It is intensely impressive and pathetic.—Mr. J. Morgan's *Breach of Promise of Marriage* (507) shows a woman issuing from a court of law amid congratulatory friends; she has won her cause against the hapless man, who, infuriated, declaims before the world. It has abundance of satire of an apt kind, a spirited design, and many incidents. Coarse as is the fun displayed by this picture, it may aid those who are dissatisfied with the law enforced in such cases as "*Bardell v. Pickwick*."—Mr. K. Halswelle's vigorous, if painty, landscape (522) of a rocky waste and spreading waters seen in the light of a "wild" evening has a great deal of spontaneity, and poetic expression in abundance.—Mr. H. Hardy's *Duty* (528), a grizzled person riding a tired horse over a moor in cold and windy weather, has a masculine sentiment which deserves much praise; a good idea is energetically expressed.—Of the same class is *Parted*, 1793 (552), by Mr. C. Calthrop, the arrest of a Royalist gentleman.—With these may be named the stronger, more solidly painted, *Ordered to the Front* (366), by Mr. F. Holl, the parting of Highland soldiers from their friends: a capital specimen.—Mr. C. Van Haanen's pictures of Venetian workwomen have attracted much praise at successive *Salons*, and were duly noticed in these columns; but he has surpassed himself in *Pearl-stringers in Venice* (579).—We greatly admire Mr. W. J. Shaw's sea painting in *The Ebb-Tide on the Bar* (613), and Mr. S. Lloyd's *Near Ryde* (615).—M. Munkacsy's *The Two Families* (650) represents babies and *bric-à-brac* with felicitous spirit that is worthy of his name.—Mr. E. B. Leighton's *Dying Copernicus* (656) is good.—Very fine is Mr. H. Moore's coast-piece of a stormy sunset, called "*The Beachèd Margent of the Sea*" (973).—Mr. Pott's *Trial of Queen Catherine* (985) has profound dignity in the figure of the queen.—Mr. A. W. Hunt's *Motes in the Sunbeam* (1413) and "*Unto this last*" (1508), which we have already described, are in Gallery X.—M. Bastien-Lepage contributes a portrait of the *Prince of Wales* (229) which will astonish many.—Among the sculptures we notice a striking decorative panel by Mr. Armstead (1549) and two busts.—A colossal equestrian statue of *Lord Napier of Magdala* (1585), by Mr. Boehm, is in the Lecture Room, and is so vast, and so much out of proportion to the place, that the spectator's mind occupies itself in wondering how it got there, and how it will get away again.—Mr. Woolner has busts of *Dr. Percival* (1535) and the *Hon. Dudley Rider* (1579).

THE SOCIETY OF PAINTERS IN WATER COLOURS. (First Notice.)

THIS is a better exhibition than usual, and yet it contains but few works of a high character, and some very important members, such as Messrs. Alma Tadema, W. H. Hunt, H. S. Marks, and G. Fripp, are not represented. Neither Mr. Ruskin nor that able Associate Mr. Shields contributes this year. Mr. S. Palmer has one drawing; Mrs. Allingham seven; Mr. Boyce two, which, admirable as they are,

fail to reach his ordinary level; Mr. A. D. Fripp sends one; Mr. A. Goodwin five; Mr. A. W. Hunt three, not very important; Mr. H. Moore six, including one of the finest of his productions; Mr. F. Powell four; Mr. Wallis four. More than one of the newly elected Associates justify their good fortune, and promise to be a credit to the Society, which is more than can be said of other recent acquisitions. The cause of this difference is not far to seek, and it lies in the fact that merely clever artists never attain a high degree of skill—they exhaust their "motives," and have but little experience and less knowledge to fall back upon. On the other hand, students thrive and make progress. The most distinguished members of this Society were W. Hunt and D. Cox, both of whom were unrivalled students in youth, and lost nothing in their age. The improvement observable on this occasion is due to the fact, which may be fortuitous, that there is an unusually large number of careful studies and complete pictures on the walls.

We shall take the leading drawings in order, grouping the works of each artist, and afterwards speak less fully about those of the next rank. This mode of treating the subject brings to the front the learned and careful pictures by Mr. F. Powell, and introduces an exceptional example in *A Study* (No. 52) of the whole-length standing figure of a young lady in a buff dress, a luminous and very solid instance, remarkable for the tact with which the skirt is depicted. Mr. Powell is famous for sea pictures; of these few have surpassed the noble drawing of *Ailsa Craig* (70), which worthily holds the place of honour here. Among its chief merits is the rare one of giving within the compass of a picture-frame an impressive notion of the hugeness of its subject, the high rock which, like the Bass, and Steep Holm, Nature has planted in the very jaws of a great channel, as if she intended it for a British Gibraltar. A huge pyramid, the craig rises precipitously out of the weltering green sea; dense white clouds hang about its summit, on which the wan sunlight casts fitful shadows. The drawing of the rock, waves, and clouds is most thorough and searching; indeed, the waves are so excellent that they seem to roll before our eyes with lights, shadows, and reflections distinct. The rock appears to lack a little of "colour," at least the pale, reddish-brown cliffs are rather monotonous. The sea is so full of motion that it does not need the additional emphasis which is given by the rolling of the steamer near the base of the craig. *Scudding* (110), fishing boats going swiftly before the wind, and seeming to be balanced on each crest as they leap from wave to wave, is remarkable not only for the drawing of the sea and the motion of the foremost boat, but for the bursting forth of warm light in the widely diffused vapour. The general effect is clear, but not sharp. The local colour is as delicate as the drawing is masterly and sound. This little picture is a masterpiece of solidity. *Armathwaite Bridge* (215) is a landscape; it is a little hard, but in draughtsmanship is equal to either of the above.

The execution of Mr. Otto Weber's *A Moment of Rest* (84), horses standing by a plough, is first rate, the composition is good, the character of the animals natural and varied, and the drawing and modelling are most learned. Every visitor will enjoy the rich colour of the brown horse, which could not easily be surpassed. *A Farmyard* (205), by the same artist, is capital.

One of the finest pieces of coast painting which we have yet seen is Mr. H. Moore's *Beaching Boats* (131). Artists are full of admiration for the technical qualities of this masterpiece, which shows the furious, earth-stained waves breaking on a low purplish orange sand, with fishing boats rising on the waves, and one just about to touch the beach; others are hastening to the same goal, because the air is full of the fierceness of a gale which gathers strength every minute. Vast clouds pile themselves over the sea; their