

the ancients); "they think only of conveying the impression of nature into the mind of the spectator, and chiefly of forcing upon his feelings those delicate and refined truths of specific form which are just what the careless eye can least enjoy, because they are intended by the Deity to be the constant objects of our investigation, that they may be the constant source of our pleasure."

E. F. BRIDELL-FOX.

ST. GEORGE'S HALL,
EDINBURGH,
ART CORRESPONDENCE CLASSES.



In addition to their other classes in which instruction is given, oral or by correspondence, in all subjects included in the Edinburgh University Local Examinations and in the St. Andrew's University LL. A. examinations, the committee of the St. George's Hall Classes

have for several sessions carried on with great success, as a separate branch, Art Correspondence Classes, practical and historical. These classes have been formed for the purpose of meeting the wants of students, especially of two kinds. First—Young students who are being taught at home, but who have got the length of requiring in drawing something beyond the general instruction of the schoolroom. It was feared at first that it would be useless for very young pupils to join a correspondence class, as personal superintendence was absolutely necessary to progress; and this is no doubt true as a general rule; but personal superintendence of a prescribed lesson is in most families possible, though time and ability to give the lesson are not to be had; and it has been found practically that with a very little care and attention on the part of an older head at home, most satisfactory progress can be made in a correspondence class by pupils of twelve or thirteen years old and upwards. Second—Older students who have left school, and are desirous of continuing their art studies began at school, or of beginning them, because in the press of other work they have been omitted from their school course. The history of art especially is a subject which is rarely, if ever, touched upon during school years, and many students return to their homes "finished," without knowing so much as the names of the great painters and sculptors of the world. For such students the History of Art Class proves a most helpful and interesting supplement to their education. It has also been found very useful as a preparation for foreign travel, as infinitely more benefit can be derived from a short visit to a great gallery if the visitor knows beforehand, from reading and from photographs, the subject and design of its great masterpieces.

By the practical students of art the study of its history ought to be regarded as a more

essential branch of training than is the case at present. The technical difficulties of art are so great that they are apt, in many cases, to absorb the attention to the exclusion of the intellectual side; and when, after years of work, proficiency is attained in drawing from the antique and from life, the student is brought to a standstill by finding that now that the power of expression has been acquired there are no ideas to express, and that all the years of plodding toil at externals have stifled, instead of stimulated, the imagination. This sad contingency can best be avoided by greater attention to general culture, and especially by the study of the meaning and purpose of art, and of what can be done in it, and has been done in it, by the great painters of the past, of the circumstances in which they worked, and of the influences which guided their development.

A great obstacle is frequently thrown in the way even of students who are most anxious for instruction in such subjects by the fact that lectures and classes generally take place during the day, when it is impossible to spend precious daylight in attendance on them. This obstacle is completely removed by correspondence classes, as students in them have the work at their own taking, to do when they can best find leisure for it.

In the elementary drawing class some of Harding's lessons in drawing are used, and are found particularly useful in a class of this sort, where great attention has to be paid to bringing the pupil's mind to bear upon the lessons, and to the explanation of the principles on which they are founded, in order to counter-balance the loss of the hand-to-hand and eye-to-eye training of the ordinary drawing class. Free-hand copies are also given, and drawings of real objects, such as boxes, chairs and tables, and of flowers, are prescribed. In the more advanced classes some of Winsor and Newton's handbooks are used as text-books, and subjects are prescribed for original drawings by the students, in colour or black and white, of still life, landscapes, or figures. A very careful selection of copies has also been made. These include many of Messrs. Goupil's beautiful reproductions from charcoal drawings of landscapes by eminent artists, which can be copied by the students in charcoal or water-colour; outline and shaded drawings of the figure in various attitudes; animals, &c. Plaster casts are also supplied; bas-reliefs of flowers, groups of fruit, heads of animals, hands, feet, &c.; and a duplicate of each is kept by the tutor, from which to correct the student's drawing.

Great proficiency cannot, of course, be attained in a class of this sort in so difficult a subject as figure drawing, but a very good foundation may be laid for future study, or the student's powers may be tested in order to decide whether such future study is desirable, by thoroughly mastering the proportions of the figure in the lessons from the text-books, in drawing from the very excellent copies supplied, and then in drawing from nature figures or parts of figures set in the same positions as the copies. The chief difficulty in a correspondence class seems to be that from not seeing others at work each individual does not realise that the mistakes she makes are more or less common to all. Some are apt to expect that lessons will work a charm, and others that with text-books they can learn alone. Experience seems to show that regular criticism of the work done is in most cases the impetus required for steady progress, and that a little guidance will often suffice to keep the pupil in the straight road, when without it much time would have been wasted in the application of mistaken methods for the realisation of mistaken aims.

In the History of Art Class the text-books for next session are "Architecture: Gothic

and Renaissance," by T. Roger Smith, and "Classic and Italian Painting," by E. J. Poynter, R.A., and Percy R. Head. General reading connected with the history of the time under consideration, the subjects of pictures, and the biographies of eminent painters, is also prescribed, for which students can be supplied with books out of the very excellent library of works on the history and theory of art, which has been formed in connection with the classes.

The classes are open to both male and female students, and as in many cases some guidance in drawing is desired during the holidays, arrangements have been made for giving practical instruction at all seasons.

All information may be had from the Hon. Secretary, Miss Houldsworth, Springfield House, Bolton, near Edinburgh.

NEW MUSIC.

EDWIN ASHDOWN.

Old Sailors. Words by Claxson Bellamy. Music by Edwin M. Lott.—A regular "Jack Tar's" song, suitable for a tenor voice; very easy.

A Lullaby. Words and music by W. Monk Gould.—W. Monk Gould has also felicitously added another good tenor song for the lovers of smooth and graceful vocal music.

Dear Bird of Winter. Expressly composed for, and dedicated to, Mme. Adelina Patti. Words by Frederick Enoch. Music by Wilhelm Ganz.—This song is written in three keys, E flat, F, and in G. Although by no means a difficult composition for the voice or pianoforte, it requires a good singer if the cadenzas are to be attempted. These, however, may be omitted without destroying the smoothness of the melody.

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METZLER AND CO.

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Lessons Sweet of Spring Returning. Words by Keble. Music by Maria E. H. Stisted.—The music is expressive of the words, and the accompaniment very appropriate.

ROBERT COCKS.

Grandmother's Sweetheart. Words by Helen Marion Burnside. Music by Michael Watson. Written in the keys C and D.—A homelike little episode, prettily written and gracefully set to music. The accompaniment is simple.

J. B. CRAMER.

The Early Leaflet. With French and English words. Music by G. Lefort.—An easy little song, for voices of small compass. The accompaniment is very easy.

KEPPEL AND CO.

In After Years. Written and composed by Cotsford Dick.—An agreeable and pleasing song, words and music harmonising well together.

We've said Farewell. Words by Mme. Rosita Foli. Music by Tito Mattei.—A contralto song of more than ordinary merit, the accompaniment, rather intricate, requiring careful playing.