

to continue the panel. Give the whole of the gesso a coat of size, the colours can be applied then with greater ease. Gild the set rose pattern entirely. Then silver the scroll, and touch it up here and there with colour in the indented parts to bring out the forms. Next cover the flat surface of the background with emerald metallic colour. Now the panel is quite completed, no sizing or varnishing is necessary. But you may wish to get a certain effect of brightness, say on the gold set pattern, or on the background, or on both. In this case cover the portions you wish to be brighter with first a coat of size, then one of varnish. To return for a moment to the silvered background. Mr. Walter Crane advised me, in a letter he wrote to me on the subject of gesso work, to follow this method. As he is a high authority on the subject, I repeat the suggestion for the benefit of my readers. He says: "If you want a colour effect in lacquer it is better to have the work *silvered*, with leaf, and then tint it with the coloured lacquers."

To secure greater relief cotton wool is occasionally employed; this is dipped in the preparation, then laid on the design where required, and modelled.

The character of the design naturally varies according to the style of the article to be decorated. Flowers, insects, dragons, figures are one and all admirable for the work. As far as possible, it is best in learning any fresh method of decoration to keep to the subjects over which we have already obtained a mastery. Not, for instance, to attempt a figure in gesso unless we can draw one thoroughly well and understand anatomy. Beginners often increase the difficulties in their path by attempting subjects beyond their powers. To most amateurs it comes easier to represent flowers than figures, and in a hundred instances to one they will be

every whit as pleasing and as well adapted for such gesso work as amateurs will be able to accomplish well at first starting.

A few suggestions concerning the articles that can be enriched with gesso, and the designs suitable for their decoration, will be useful. It is well to begin on something small, as if failure results no regret need be felt about waste of materials and time. Panels for cabinet doors, and for doors of bracket cupboard, look well ornamented in this style, with a light centre group of flowers; on the framework there should be a pretty conventional border. Small pieces of furniture, such as occasional chairs and tables, music cabinets, work-tables, writing-tables, overmantels, *étagères*, fire-screens, will all be enhanced in beauty and rendered more valuable when embellished with gesso designs artistically executed.

Gesso work is so thoroughly effective for decorations of rooms, in the way of friezes and panels, that there is little doubt that the work will ere long become most popular. Those who delight in surrounding themselves with things beautiful will not fail in acknowledging the power a competent gesso worker possesses to beautify the woodwork of a room by introducing panels with conventional floral devices. Mr. Walter Crane has shown already its perfect adaptability to frieze decoration in his panels "St. George and the Dragon."

Much of the success must necessarily depend on the designs and their arrangement. The overcrowding of flowers is fatal to the realisation of a good effect. Decorations, if they are to be of any value, must show well at a distance, and a multiplicity of objects in a design is certain to defeat this end, which an artist should always keep in view.

E. CROSSLEY.

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## THE CAREER OF JOSEPH JOACHIM.

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LOVERS of music in England no name is better known than that of Joseph Joachim, the greatest violinist of recent times. Since his first appearance in London in 1844, his visits have been one of the regular features of musical life, not only in the metropolis, but in most of the leading towns throughout the country. His continued success as a solo and quartet player is, indeed—extending as it does over a period of more than forty years—probably without a parallel in the history of musical art. Since the Monday Popular Concerts were started in 1859, he has been the principal violinist at these excellent entertainments, which have perhaps "done more than any

other musical institution in England towards popularising that highest branch of the art—classical chamber-music." To him especially the warmest thanks of musical amateurs are due for his early and cordial championship of the best works of some modern composers, notably those of Brahms and Dvóřák; and it should be remembered also that he has been mainly the means of bringing about the *débuts* of several other artists of merit now well known in the musical world. Thus, not only is Herr Joachim entitled to be placed in the front rank of living musicians, but he is also entitled to praise for the valuable services he has rendered during more than forty years by fostering in the country the highest branch of musical talent and art. An outline of the career of one who is so celebrated and who has done so much can hardly fail to be of interest to many readers.

Joseph Joachim was born in the little village of Kittsee, near Pressburg, on the 28th of June, 1831. At a very early age he began to show proofs of his musical ability, and having already received some lessons from the leader of the opera band at Pesth, he played in a duet in public when only in his seventh year. In 1838 he was sent to Vienna to study under Boehm, the professor of the violin at the Conservatorium. The prominent features of Boehm's own playing are said to have been breadth of tone and thorough musical style, and these features he seems to have transmitted to all his pupils: certainly he did so to Joachim. About the time of which we write Leipzig was, under the powerful influence of Mendelssohn, at the zenith of its musical reputation, and no doubt this was what led the young violinist thither in 1843. In one of her letters Fanny Mendelssohn speaks of the arrival of "a delightful little Hungarian, Joachim, who, though only a boy of twelve, is such a clever violinist that David can teach him nothing more, and such a sensible boy that he travelled here alone, and lives by himself in the Rhenish Hotel, all of which seems quite natural and proper."

The "sensible boy" had already proved himself an accomplished player, and it was not long before he made his

first appearance in Leipzig, at a concert of Madame Viardot's, playing a Rondo of De Bériot's, and being honoured in having Mendelssohn as accompanist. From the first the great composer had taken a warm interest in the young violinist, and it was through him that Joachim was introduced to the critical audiences at the Gewandhaus, where Mendelssohn at this time conducted. The leader of the Gewandhaus orchestra was Ferdinand David, for whom the composer of *Elijah* wrote his celebrated Violin Concerto. He had been a pupil of Spohr, and was in every sense a true artist. Under him Joachim continued his studies for several years, perfecting most of those classical works for his instrument which from then till now have formed the staple of his *répertoire*. At the same time his general education

was not forgotten, and it may be said with truth that Joachim's character both as a man and a musician was moulded for life during these early years at Leipzig. As one of his own countrymen has said, "he already evinced that thorough uprightness, that firmness of character and earnestness of purpose, and that intense dislike of all that is superficial or untrue in art, which have made him not only an artist of the first rank, but, in a sense, a great moral power in the musical life of our days."

Joachim remained at Leipzig till 1850, but some years before this he had entered on the career of a virtuoso. It was in 1844, as already indicated, that he appeared for the first time in this country. The ambition of every artist in those days was to secure an engagement from the Philharmonic Society, but no one believed that a boy of fourteen would meet with consideration from the directors of that conservative body. There was, however, no question as to Joachim's ability, and, on the strong recommendation of Mendelssohn, the matter of his youth was waived, and he was engaged to play at the fifth concert of the season, on May 27th. The solo he chose for the occasion was Beethoven's Concerto, and he played it, according to the historian of the Society — Mr. George Hogarth — "in a man-



HERR JOACHIM.

ner which astonished and delighted the audience, and justified the splendid reputation which, even at that early age, he had achieved throughout Europe." While he was in London at this time, he appeared also at several of the weekly concerts given by the genial John Ella. In his "Musical Sketches, Abroad and at Home," Ella tells with pride of his having "mustered a notable assembly of musical lions" to hear the youthful violinist in Beethoven's Posthumous Quartet in B flat. "Royalty and nobility crowded my room," says the author, "but the most illustrious of the company comprised Mendelssohn, Moscheles, Dragonetti, Ernst, Lablache, Offenbach, Benedict, Thalberg, Sainton, Sir George Smart, Sir Henry Bishop, and Costa. The next morning Mendelssohn called to thank me for the very

great interest I had taken in the success of his *protégé*, and for the notices which I had published of his playing." After this Joachim repeated his visits to England at intervals till 1862, and since that date he has, we believe, been with us every year.

In 1849 the post of leader of the Grand Duke's band at Weimar became vacant, and Joachim being offered the appointment, accepted it. The revolutionary tendencies of the Weimar school were not, however, to his liking, and his stay in the town was of short duration. To the new German school, as represented by Richard Wagner, Joachim has always had a strong antipathy, but how far this may be owing to original bias, or to the moulding influences of Mendelssohn, cannot be said. In 1854 he went to Hanover as Conductor of Concerts and Solo-violinist to the King, and while here (in 1863) he married Amalia Weiss, the celebrated contralto singer. Since 1868 his permanent residence has been in Berlin, where he fills the honoured post of head of the Royal High School for Music. Here he is surrounded by a host of pupils, to whom, "with a disinterestedness beyond praise, he imparts the results of his experience, and into whom he instils that spirit of manly and unselfish devotion to art which, in conjunction with his great natural gifts, really contains the secret of his long-continued success." His pupils, so far as he could exercise control over them, have all gone forth to the world not mere executants, but educated musicians, inspired with his own sincerity of artistic purpose.

As if the admiration of the musical world and the gratitude of his students were not enough, Herr Joachim has been the recipient of numerous marks of distinction from almost every quarter of the globe. Only in July last the University of Glasgow conferred on him the highest honour it could bestow—the degree of LL.D.—while in 1877 the University of Cambridge created him one of her Doctors of Music, *honoris causâ*. In addition to these, he has received orders of knighthood from German and several other sovereign princes. As has been remarked by one who enjoys his friendship, "No artist ever sought less after such things, no artist better deserved them." Proofs of

appreciation more tangible have not been wanting, and these have been shown in various forms. The great player's most prized possessions consist of four valuable Stradivarius violins, and one of these, costing £1,000, was presented to him by a number of his English admirers.

As a composer, Joachim is entitled to honourable mention. His most important and most popular work is the Hungarian Concerto, for violin and orchestra, described as "a creation of real grandeur, built up in noble symphonic power, which will hold its place in the first rank of masterpieces for the violin." His published works amount to fourteen *Opus* numbers, and several compositions are still in MS. His style is modelled on that of Schumann—grave and melancholic, earnest in purpose, and ever aiming at the loftiest ideal.

It is not easy to say exactly in what respect Joachim is unapproached as a violinist. Listening critically to other players we find, however, that on some side their art is less than perfect. "One yields to excitement; another lacks power of tone; another leaves the imagination something to supply in risky feats of bowing and fingering. Joachim, though he sometimes seems to surpass himself, never falls away from a style of general power and finish that is the nearest approximation to perfection we know, furnishing, in fact, the ideal by which others are judged." Not a few of our greatest performers are remembered chiefly as having turned themselves and their instruments aside to the showy purposes of virtuosity. Paganini dwells in the memory not as an artist, but as a merely dexterous manipulator of the bow and strings, and Ole Bull and Wieniawski were both credited with the desire for public applause rather than for the realisation of an artistic ideal. The name of Joseph Joachim is, however, likely to go down to posterity as that of a musician who began his career in the best society, shunned the eccentricities of mere virtuosity, and to the close of his life—for we may be sure he will not now depart from his original methods—looked upon his technique not as an end, but as a means to be used exclusively for the best interpretation of the best music.

J. CUTHBERT HADDEN.

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## IN THE WILD WEST.

A STORY OF ADVENTURE. BY J. BERWICK HARWOOD, AUTHOR OF "PAUL KNOX, PITMAN,"  
"WHAT THE CORAL REEFS GAVE ME," ETC.

### CHAPTER THE THIRD.

**T**HE eggs were hatched successfully. The tiny silkworms—more resembling, in their first stage, short pieces of black thread than anything else—had been heedfully placed on the fresh, crisp lettuce-leaves, of which we had an abundant supply, and lodged in the long and airy cages on which I had for some time been busy, and which were ready for their reception before the first of the tiny creatures chipped the shell.

They took kindly to their food and to the quarters that had been prepared for them, and seemed, as is the wont of their species when in health, to do little but eat and grow—the latter almost visibly.

So far, so good. It was necessary, however, to keep the wolf from the door, as well as to fatten and care for our new guests, in attending to whose welfare Edith proved herself indefatigable. She and I had no assistance, at first, in the task of providing for the silkworms; for our only servant, Black Sophy, a fat, good-humoured girl, with a fatal tendency to drop