

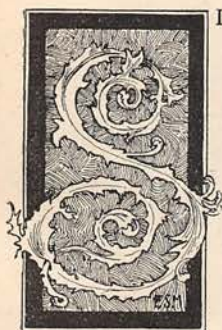
*Piccaililli Salad* is a prime favourite in the States, and is as good with cold fish as with meat. So far, I have not acquired a taste for raw cabbage, often used, so I cannot recommend it for the basis. I think that lettuce or endive, with a small amount of shredded Spanish onion, cannot be improved upon for general purposes. Supposing these to be mixed in a bowl or deep dish, the next thing is to dredge with fine white sugar and pepper and a little salt, and toss well, then to introduce the above-named pickle, drained from its liquid, and chopped up with a will, for the finer this hot mince the better the dish; uniform seasoning is the thing to aim at. The thick liquid from the pickles forms the dressing, and may be rendered more pungent with chutney, or mustard, or cayenne, or modified by the aid of cream

or oil; this last touch is of necessity a matter of taste; besides, the pickles vary much in quality and strength. I have seen this garnished with all sorts of bright-coloured salad stuffs, and with tufts of horse-radish and morsels of cheese, each resting on a bit of fried bread cut to size, and it would not be easy to find a better cheese snack than it makes in this form. There is no objection to the use of cooked vegetables in this dish, but, as a rule, raw salads are preferred. I *must* refer to cream cheese in such a salad as this. There are no particular rules to observe; the surface is best decorated with little lumps of it, preferably laid on slices of seasoned tomato, and as much as may be liked is pounded and blended with the dressing. A cheese that has become fully ripe is essential.

DEBORAH PLATTER.

## HEADS OF THE PROFESSIONS.

### I.—CELEBRATED ARTISTS.



#### SIR FREDERICK LEIGHTON

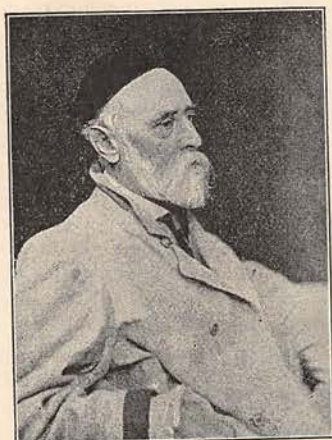
—who is one of the handsomest men of his day, as well as an artist of rare distinction—is the most popular president the Royal Academy has ever had. He was born at Scarborough on December 3rd, 1830, in a house which is now incorporated in a boarding-house. His father and grandfather were medical men, and remarkable not only for skill in their profession, but for music and literary culture. Sir Frederick's

earliest recollections of his own ambition is that he was always determined to be an artist. Circumstances must have aided him greatly, for when quite a small child he was taken abroad, in consequence of his mother's delicate health; and with the exception of short visits to England, the first thirty years of his life were spent in the cities of Italy and the Fatherland. His father helped him with the study of anatomy; the wandering life and his own quickness speedily gave him conversational facility in German, French, and Italian; but the definite question of an artistic career was not settled till 1844, when the family were in Florence. Mr. Leighton asked the then celebrated Hiram Power: "What is he to be? Shall I make him an artist?" "Sir," replied the American, "you have no choice in the matter; Nature has done it for you." How eagerly the boy of fourteen worked both in the Academy of Fine Arts and the Anatomy Schools may be imagined, and in style his work speedily became more Florentine than that of the Florentines themselves. But after a time he went to Paris, and copied from Titian in the Louvre; and to Frankfort, and worked for some years under Steinle, the friend and contemporary of Overbeck. In 1852

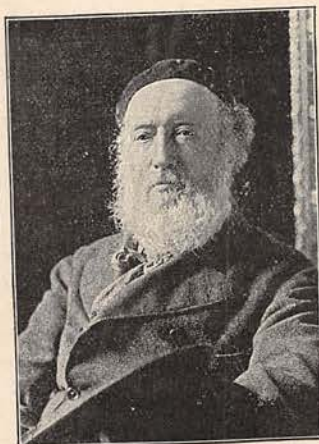
he went to Rome, then the home of many distinguished literary people, and for two years worked hard at his first well-known picture "Cimabue's Madonna carried in Procession through the Streets of Florence," which was exhibited in London in 1855. In 1858 he met, and was strongly influenced by, the pre-Raphaelite brotherhood, and in 1860 he took up his abode in London. In 1869 he was made an Academician, and in 1878 elected President of the Royal Academy, and shortly afterwards knighted. His baronetcy dates from 1886.

Sir John Everett Millais was born at Southampton in 1829. His father was a Jersey man; and when his son was about six years old, he migrated with his family to Dinan, in Brittany, where the child's sketches of the French officers stationed in the neighbourhood attracted a great deal of attention. In 1838 his parents went to London in order to see how their boy could best be trained for an art career; and on the advice of Sir Martin Archer Shee, then President of the Royal Academy, he entered Sass's Preparatory Art School at the age of ten, and was passed on to the Academy School a year later—the youngest student who had ever worked there. During his career in the Schools he won every honour they had to bestow, and in 1846 exhibited a picture that was very highly spoken of by the critics. Then Millais became one of the seven original members of the pre-Raphaelite brotherhood; and in the first enthusiasm of realism he produced the now famous picture called "Isabella," and in 1850 "The Carpenter's Shop," which was first known as "Christ in the House of His Parents." His "Huguenots," "Ophelia," and "Order of Release" are familiar to us all; his portraits are legion and life-like; but his first great landscape was "Chill October." Sir John is a good horseman, a capital shot, and a first-rate fisherman. When at home, he lives in a big square house at Prince's Gate, of which the studio and marble staircase are principal features; and instead of





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1. G. F. WATTS, R.A. (Photograph by Fred. Hollyer, Pembroke Square). 2. SIR JOHN GILBERT, R.A. (Photograph by Russell & Sons, Baker Street, W.). 3. W. P. FRITH, R.A. (Photograph by Window & Grove, Baker Street, W.). 4. SIR F. LEIGHTON, P.R.A. (Photograph by Messrs. W. & D. Downey, Edury Street, W.). 5. B. W. LEADER, A.R.A. (Photograph by Bennett & Sons, Worcester). 6. L. ALMA-TADEMA, R.A. (Photograph by A. Bassano, Old Bond Street, W.). 7. J. MACWHIRTER, R.A. (Photograph by the London Stereoscopic Co.).





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1. FRANK DICKSEE, R.A. (Photograph by Ball, Regent Street, S.W.). 2. E. J. POYNTER, R.A. (Photograph by Elliott & Fry, Baker Street, W.). 3. G. H. BOUGHTON, A.R.A. (Photograph by Scott & Son, Carlisle). 4. PROF. H. HERKOMER, R.A. (Photograph by Siegfried Herkomer). 5. MARCUS STONE, R.A. (Photograph by Vernon Kaye, South Kensington, S.W.). 6. SIR JAMES D. LINTON, P.R.I. (Photograph by Walery, Limited, Regent Street, W.). 7. SIR J. E. MILLAIS, BART., R.A. (Photograph by A. F. Mackenzie, Birnam, N.B.).



the nooks and picturesque corners that are so fashionable, the studio is conspicuous for simplicity and plainness.

Mr. Laurens Alma-Tadema is a Dutchman by birth, the son of a notary, who early left his wife a widow, with her husband's first family and her own two little ones to struggle for. The artist was the elder of her children, and they lived, as generations of Tademas had done before them, in the little Frisian village of Dronryp, near Leeuwarden, in the flattest part of Holland. The boy was born in 1836, and as soon as he could handle anything, amused himself with a pencil. His mother and the guardians who advised her saw no promise of distinction in this, for art was not considered a profession likely to bring in bread and cheese. So they sent young Laurens to the public school at Leeuwarden; but classics were always dry bones to him, though he was interested in Roman history, and drew the gods of Greece in season and out of season. Still, he persevered in what seemed to be the path of duty, till his physical powers entirely broke down, and he won permission to paint chiefly because it was supposed that he had not long to live. This freedom to follow his own bent brought back both health and spirits; and as he could obtain no admission to any art school or studio in Holland, he went to Antwerp, and studied under Wappers. Alma-Tadema worked very hard to make up for lost time, and from the Antwerp Academy went into the *atelier* of Leys, the great historical painter; and when he was about twenty-two he managed to make a home for his brave and beloved mother and sister. For four years the widow rejoiced in her son's success, saw his picture, "The Education of the Children of Clovis," exhibited in Antwerp, and congratulated him on the receipt of his first gold medal. She died in 1862, before the day of his greatest triumph dawned; and a few years later he came to England, and became naturalised. He was made an Academician in 1883, and his diploma-picture was the lovely "Oleander," now in the Diploma Gallery at Burlington House. Mr. Alma-Tadema lives at St. John's Wood, and his house contains no useless apartments, such as drawing-rooms or boudoirs, but studios, a dining-room, library, rooms for domestic occupation, and a large and lovely winter garden with a dome-like roof.

Professor Hubert Herkomer was born in 1849, at Woal, in Bavaria. His father, Lorenz Herkomer, was a well-known wood-carver, and in 1851 took his family to the United States. Fortune did not smile on them there, and in 1857 they came to Southampton, where the delicate but gifted boy became a student at the local Art School. It was an epoch in his life when his father had a commission in Munich, and took his son with him for a year's study. On returning to England, the youth attended South Kensington for a few months; and after starting an Art School at Southampton, he settled for a time at Hythe, and painted two pictures which brought him into notice at once. Few artists have ever risen so rapidly into fame. The professor is a master of water-colour, but the public is best acquainted with his work in oils.

His great picture, "The Last Muster," was exhibited in 1871, and his "Chapel of the Charterhouse" is still fresh in the minds of all art lovers. But Professor Herkomer's great work is the foundation of the Art Colony and Life School at Bushey, where plain living and high thinking are carried out by a large number of students.

Mr. G. H. Boughton may be classed as an American formed under foreign influences. He was born in England in 1834, and taken, when three years old, to Albany. His early studies were good, and he sold a picture shown at the American Art Union when only nineteen, and spent the money on a visit to London. He afterwards worked in Paris and New York, but finally settled in London. His leanings in art are towards scenes of peasant life and the pathos of rural labour. Holland and Puritan New England seem ever before his mind's eye; and his name will go down to posterity chiefly in connection with "Priscilla," "Rose Standish," "Evangeline," and the "Canterbury Pilgrims."

Mr. Frank Dicksee comes of a family of artists, as his father and uncle both followed the profession. He was trained by his father, and entered the Academy Schools at the age of seventeen. At the age of twenty, in 1872, he obtained the silver medal and the gold one for his first picture: "Elijah, Ahab, and Jezebel in Naboth's Vineyard." One of his principal works is "Harmony," which was bought under the Chantrey Bequest. When made an Associate of the Royal Academy in 1881, he was the youngest member. Mr. Dicksee was the illustrator of Cassell's splendid edition of "Evangeline," and of their "International Shakespeare."

Mr. J. McWhirter is a Scotchman, born at Slateford, near Edinburgh, in 1839, and early admitted an Associate of the Royal Scottish Academy. He frequently paints the scenery of his native land, and his "Sermon by the Sea" and "Highland Harvest" are very popular pictures. He became a Royal Academician in 1879.

Mr. E. J. Poynter first saw the light in Paris in 1836. His father was an architect, and his son was educated at Westminster and Ipswich; but he returned to Paris as an art student. Mr. Poynter was chosen Slade Professor in 1871, and was elected a Royal Academician in 1876. He made the cartoons for the Mosaic of St. George at the Westminster Palace, and was Art Director and Principal of the National Art Training School at Kensington till 1881, when he resigned the post.

The name of Marcus Stone has long been a household word from his illustrations to the works of Charles Dickens and Anthony Trollope, in which he exactly caught the tone of those authors and of their day. His pictures have always suited popular taste, and many will remember his "Nell Gwynne," "Henry VIII. and Anne Boleyn," "Gambler's Wife," and "First Love Letter."

Mr. B. W. Leader, whose lovely landscapes are so well known, is a native of the "Faithful City," and learned his earliest lessons in Art at the Worcester School of Design, from whence he went to the Royal



Academy Schools. His first exhibited picture, "Cottage Children Blowing Bubbles," sold for £50, and since then he has devoted himself chiefly to mountain scenery in Scotland, Wales, and Switzerland. Two of his most famous works are "With Verdure Clad" and "Streams through the Birch Wood."

The spiritualistic painter of "Love and Death," Mr. G. F. Watts, was born in 1820, and distinguished himself at the competition in Westminster Hall in 1843, when he won the £300 prize for his cartoon of "Caractacus led in Triumph through the Streets of Rome." He spent the money on three years' study in Italy, and at the next competition of the same kind he took the £500 prize. In 1882 there was a "one man show" of Mr. Watts' works at the Grosvenor Gallery, and he painted the best portrait of the late Lord Tennyson.

The *doyen* of the Royal Academicians in respect of age is Sir John Gilbert, the President of the Royal Society of Painters in Water Colours. He exhibited in the Academy when its exhibition was still held in Somerset House. His favourite subjects have always

been chosen from English history, such as "The Field of the Cloth of Gold," "Cardinal Wolsey at Leicester Abbey," and many others.

Sir James Linton is a distinguished water colour artist and President of the Royal Institute of Painters in Water Colours, which was opened in 1863. He was knighted in 1885, and will long be remembered by his large picture in oils of "Maundy Thursday." Sir James was commissioned by the Queen to paint the picture of the marriage of the Duke of Albany.

Mr. W. P. Frith is a Yorkshire man, and spent his earliest days at Harrogate. He owed his start in an artistic career to a childish copy of an engraving of a dog, for which his father gave him sixpence. He was sent to Sass, who at that time kept the only Art School in London, and then entered the Academy Schools. His first success was a picture from the "Vicar of Wakefield," and the much-engraved "Ramsgate Sands," "Derby Day," and "Railway Station," were decidedly the pictures of the years in which they were hung at the Royal Academy.

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## WHAT TO WEAR: CHIT-CHAT ON DRESS.

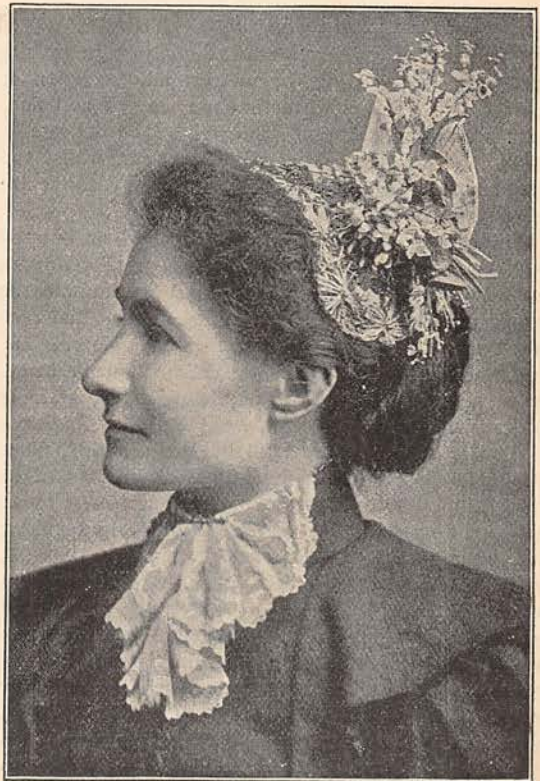
BY OUR LADY CORRESPONDENT.

**T**HE merry month of May is peculiarly associated in our minds with posies and garlands of flowers, and truly this season our milliners revel in the rarest and most exquisite imitations of Flora's favourites, and their beauty of colouring and form has never been more successfully reproduced. Flowers reign supreme, and for the nonce, the rival "plumes" are banished.

Whether charming the eye in bunches apparently fresh plucked, with the mist yet upon their foliage, or forming a wreath or half circlet to adorn a shady hat, their brightness gleams out from the foil of black chip or crumpled rustic straw. Without exception, the headgear must be chosen in contrast of colour to the costume. For instance, a cloth costume of cool grey-green would be completed by a toque of dark oak-brown straw, trimmed with black moiré silk and auriculas in brilliant colourings.

In some instances the flowers are supplemented by cerise-coloured miroir velvet ribbons, rosettes in velvet of amber hue or pale green moiré ribbon edged with narrow embroidered lisse; and buckle or clasp of paste, made in designs of a century gone, sparkles in the soft folds of "bisc"-coloured lace, presumably *real*.

The French bonnets are piquant little hoods of straw and moiré silk, worn without strings, having tiny bunches and aigrettes of flowers fastened with clasp of jet or paste; such a one is our illustration, the colours being turquoise blue moiré silk, pale yellow straw, blue violets and lilies of the valley. Another takes the form of a little Normandy hood, fitting closely on to



A BLACK CHIP HAT.

(From a photograph by Walery, Regent Street, W.)