

"Yes, and you may prove yourself a lineal descendant of Adam, by yielding to the temptation, and then putting the blame on me."

"I fancy that would not be very much satisfaction to me. Should I do as you wish, Miss Merle, I should be dismissed as quite unworthy of my position as instructor of youth, and—I shouldn't like that."

"Oh, they will never know, Mr. Harley. Mamma is lecturing the dress-maker, and will not complete that very amiable, praiseworthy task for half an hour. Papa is down town, and no one else ever comes here. Just for a few minutes," she pleaded with childish persistency, "and you may scold me all through my next lesson, and strike my fingers with your pencil, if they touch the wrong keys. I know you will enjoy that."

"Very much, indeed." He sprang from the boat and assisted her in, looking into her eager eyes with an expression of mingled amusement and gravity.

Though Vera was a young lady in society, she had insisted so strongly on continuing her musical studies beyond the fashionable boarding-school point, that her mother had consented to her wish; as Mr. Harley happened to be the musical fashion in Humbug Row, just then, he had been engaged as her instructor.

"I must have some wicked pleasure to-day," she said, deprecatingly, as a strong movement of the oar swept the boat into the current. "We shall have company to-morrow, and I shall be obliged to be good and proper, and all those disagreeable things. You are performing a work of benevolence, for I could not possibly carry a desirable amiability into my duties to-morrow if I had not some pleasant memory to brace me up."

"I am very glad if my action can be classed somewhere among the Christian graces. It helps to prove that maxim which puzzles us a little sometimes: Virtue is its own reward."

"Oh, you are truly charitable. If you hadn't done as I wanted you to do I should be indescribably hateful to-morrow, and shock dear Mrs. Chrysostom and good Mr. Alcibiades."

"You shouldn't do that. Mr. Alcibiades is a very superior gentleman."

"To be sure. Do you happen to know what 'superior gentleman' means?"

"Possibly not. I always supposed it to mean something highly creditable."

"Not at all. It is only a polite way of saying that one is superlatively hateful, transcendently intolerable, and unendurable to the last degree."

"Is it possible? The capabilities of the English language completely amaze me, Miss Vera. I have been trying all my life to attain those qualities which would occasion my being referred to as a superior person. Do assure me that I have not succeeded."

"Certainly, Mr. Harley; you are not in the least superior. You are only—nice."

"Nice? But that is too mystifying. How am I to know but that smooth sounding word may have depths which contain a signification even worse than that of the respectable word 'superior?'"

But Vera did not wish to become an ani-

mated dictionary, so she leaned over the edge of the boat and dipped her fingers into the sparkling waves. And the cloud followed closer, closer, until it had darkened the golden, sunset light.

"Only a few minutes," said Mr. Harley, breaking a long silence. "I fear our few minutes have been very long. Vera—Miss Merle, do you see that cloud?"

"Yes," said Vera, listlessly; "Isn't it pretty against the blue sky?"

But Mr. Harley was not thinking of its beauty. Unconsciously he had allowed the boat to drift far down with the current, and now he strained every nerve to regain the shore. But the cloud came steadily on, on, like some black-winged bird of prey, ready to swoop down upon its prey. And with it came the storm-king with his powerful breath, and sword of fire, and thunderous voice. And the fairy boat, slender creature of summer sunshine and gentle breeze, struggled vainly in his mighty hand, then sank beneath the tossing waves. Vera Merle had gone forever from Humbug Row.

## A Visit to Saint Isaac's Cathedral at St. Petersburg.

BY MAJOR L. RAMEL, C.E.

Ex-Assistant Engineer, Suez Canal; Ex-Sub-Director of the Imperial Iron Mines, Czarnochef, Russia.



"TO sness Issakof sobor," exclaimed the driver of my drogky, as he pointed with pride to the majestic and gilded dome of the Saint Peter of the north, as I was on my way from the English quay to the Hotel d'Angleterre on Issakofski savor. And well might he feel some pride, for this magnificent edifice cannot fail to excite the admiration of those who appreciate grand proportions, a simple but lofty style of architecture, and noble porticoes.

The situation is also highly suitable, for unlike St. Paul's in London, Notre Dame in Paris, or St. Ouen in Rouen, it stands in the midst of one of the largest open spaces in the capital, surrounded by its finest buildings and monuments, and it will give the traveler some idea of what Russian mines, quarries, and workmen can produce. Nothing can exceed the simplicity of the model or the grandeur of its proportions. And as I contemplated its magnificent portico and swelling domes from the window of my room, it seemed to me that it was the work of Titans and not of men. Unlike St. Peter's at Rome or St. Paul's in London no ornament meets the eye; the architect, Monsieur Montferrand, has left all the impression to be produced by the stupendous propor-

tions of the edifice and the costliness of the materials.

On the spot where the St. Isaac Cathedral stands, the Russians had been at work upon a place of worship for the last century.

The original one was in wood, and was erected by Peter the Great in 1710, but this was subsequently destroyed, and the Great Catherine commenced another, which was completed in 1801. That also vanished in its turn, and the present magnificent structure has been erected in the course of three reigns, having been commenced in 1819 and consecrated in 1858. To make a firm and solid foundation for the gigantic structure, a whole forest of piles had to be driven into the swampy soil at the enormous cost of 1,000,000 dollars.

It is constructed, as usual, in the form of a Greek cross of four equal sides, and each of the four grand entrances is approached from the level of the *Place* by three broad flights of steps, each whole flight being composed of one entire piece of granite formed out of masses of rock brought from Finland. These steps lead from the four sides of the building to the four principal entrances, each of which has a superb peristyle. The pillars of these peristyles strike the beholder with admiration. They are sixty feet in height and seven in diameter, all of them magnificent, round, and highly polished monoliths from Finland. They are crowned with Corinthian capitals of bronze, and support the enormous beam or frieze formed of six fine-polished blocks.

Over the peristyles, and at twice their height, rises the grand central cupola, higher than its width in the Byzantine proportion. It is supported by thirty polished granite columns, which, although gigantic in themselves, look small compared with those below. The cupola is of cast iron, the first of that size ever constructed, and is covered with copper overlaid with gold, and glitters like the sun over Mont Blanc. From its center rises a small elegant rotunda, a miniature repetition of the whole, looking like a chateau on the mountain top. The whole is surmounted by a gigantic gilt bronze cross.\*

Four smaller cupolas, similar to the central one, stand around and complete the harmony visible in every part. The ornamentations of the façade and windows, and the group of figures over the pediment of the grand portico, was designed and executed by Muno Le Maire, a French artist of rare merit.

It represents the Angel at the Tomb, with the Magdalen and other females on one side, and the terrified soldiers in every attitude of consternation on the other. These bronze figures are twelve feet in height, and were cast at Munich. Entering the noble doorway, which is closed by a pair of magnificent bronze doors, thirty feet high and fourteen wide, and covered with basso relievos repre-

\* We may here correct a popular error respecting the signification of the Crescent so frequently seen in combination with the Cross on Russian cupolas. It is not emblematical of the triumph of the Greek Church over Mohammedanism, after the expulsion of the Tartars from Russia, for it was a device used in the earliest Russian churches long before the invasion, and was imported from Byzantium on the introduction of Christianity.



senting the Ten Commandments, you find yourself in the most magnificent, sublime, and grand Temple of the Most High. And in contemplating the dazzling splendor of the place one feels as if he had suddenly been translated to the Jerusalem above, of which the Beloved gives such a beautiful description in his last book.

Directly in front of you as you enter is the *Ikonostas* or Screen of the Shrine, supported by magnificent columns of malachite thirty feet high and four in diameter; these columns are hollow cast iron tubes covered with that beautiful stone, and they exceed anything of the kind in the world. The pillars on either side of the door of the *Ikonostas* are of lapis lazuli, said to have cost 100,000 rubles, but beautiful as they are they have an incongruous appearance next the malachite. The royal doors of the *Ikonostas* are of gilt bronze, some twenty-four feet high by fourteen wide.

The inmost Shrine is placed in a small Grecian temple with a dome supported by eight Corinthian columns of malachite, ten feet high, with gilt bases and capitals. The exterior of the dome is covered with a profusion of gilding on a ground of malachite, and the interior is of lapis lazuli, while the floor is of polished marbles of various colors, which have been found in the Russian Empire, and the whole is raised on steps of polished porphyry. There is, perhaps, a little too much gilding about this charming jewel to please the eye, but this is in accordance with the usage of the Greek Church. It was presented to the emperor by Prince Demidoff, who procured the malachite from his mines in Siberia, and sent it to France to be worked; its value is estimated at 1,000,000 rubles. All the pictures on the walls are of the first order of art, and were executed by Russian artists. It was on the Feast of the Assumption that I visited this magnificent temple, and the effect which the grand, solemn, and imposing ceremonies had on my mind will not soon be obliterated.

The singing was beautiful, and was, I think, the most effective portion of the service. The choristers of this cathedral rank in efficiency next after those of the Imperial Chapel at the Winter Palace. In all the ceremonies of the Russo-Greek Church, as in the cathedrals of England, and at Trinity Church, New York, the soprano parts are executed by boys. Considerable expense is incurred for deep basses; the best voices being everywhere sought for and remunerated very liberally. They are not exactly for the choir, but for certain recitative solos occasionally required in service, and which must always be delivered by amazingly strong and deep bass voices, such as "*Gospodi pomilui*" (The Lord have mercy! or, Lord we pray thee, etc.). It has some what the effect of as many double basses, all executing the same short *arpeggio* passage and repeating it without any variation in the chord, time, or tune; it is, therefore, tedious when frequently heard.

Most of the prayers are also intoned, and the effect is grand and sublime, as they are said in the ancient Slavonic.

One of the most impressive portions of the service is toward the close. The doors of the

*Ikonostas* are then shut, the chanting ceases, the incense bearers withdraw, and every one seems breathless with attention; at length the "Royal Doors" are re-opened and thrown back, and the Metropolitan, carrying on his head an enormous volume which he steadies with both hands, comes forward and commences a long recitative, during which every one bends low in an attitude of humble adoration. The large volume contains the Gospel, and the prayer is for the Tzar.

The cathedral was all ablaze with innumerable wax tapers, as each person on entering a church purchases one or more and lights it.

This kindling of tapers and lamps in Russian churches is a pleasing custom. The little flame is so living a symbol of the continued life of the soul, and beyond all other material things, flame is the best representation of the spiritual. The Russians have so closely adopted this idea that there is no interment, no baptism, no betrothing, in short, no sacred ceremony without taper or lamp. Fire is for them the pledge of the presence of the Holy Ghost, and hence illuminations play the most important part in the ceremonies of the Russo-Greek Church.

## Correspondents' Class.

THIS department is intended exclusively as a means of communication between those who have questions to ask in regard to art decorative, industrial, or art proper, and those who have information to give to those seeking it. Questions in regard to literary and social matters, household, fashions and the like, belong to the department of the Ladies' Club. The "Class" must adhere strictly in future to its original purpose.--(Ed.)

"HENRIETTA."—1. In regard to the first painting there is necessarily a difference of treatment to be observed between the manner of conducting the masculine portrait, and that of bringing forward the portrait of a lady. The tints used for the former are warmer and stronger than those used for the latter, and the manner of commencing children's portraits is yet more delicate. The painter rarely meets with two complexions exactly alike; the artist's judgment and experience must guide him.

2. The first painting of the features may be satisfactorily effected by using a shade tint, composed of indian red, raw umber, and black. The lights being laid in with two or three tints of white and light red mixed to different degrees of depth. At this stage of the work, lay in all the shaded parts of the face, employing the graduated light tints to work into the deeper tones, but using the color as sparingly as possible. The principal masses of shade must be laid with breadth. The uniformity of the shade may be modified and broken by a little of some warmer tint in the markings of the nostrils, the line of the mouth between the lips, the eyelids, and other parts. As the tints employed at this stage of the work are few, the lights and gradations in nature will suggest their places; but the lights should fall short of the highest lights of the natural complexion, these being held in reserve for finishing. The mask having been thus worked over, the whole must be freely united with a soft brush, to exclude all hardness from the outline and insipidity from the shadows. Six or eight clean brushes of various sizes, and additional colors will now be needed. Approach the complexion with some of

the more luminous tints, and work with a good body of color on the highest lights. The tints to be used here will still fall short of the highest lights, which are yet to come. Some work from the shaded masses up to the lights, but the result is the same by commencing with the lights, a method more easily explained. This impaste of the lights being effected, follow by succeeding gradations down to the shadows, and finally touch upon the reflexes, going over the entire face, so as to cover with tints approaching the life all the previous thin painting. The additional tints necessary for this part of the work may be composed of white, light red, and vermilion in various degrees; and for the more mellow lights, white, light red, and Naples yellow. Transfer the tints to their places as quickly as possible; they must not be saddened and over-wrought by the brush, but left spirited and transparent.

3. Glazing is the process of finishing shadows in ultimate paintings. It is effected by working over shaded portions of the picture with transparent colors, either singly or in combination. Transparent colors are also used to pass over the lights of a picture, in order to tone and harmonize them. The dead coloring of all passages that are to be glazed should be laid with a clean, solid body.

4. The hair.—There is little difficulty in laying the dead coloring of the hair. If the color be fair—a light brown—the lights will be warm, and it is best to lay them with a tint heightened by Naples yellow, brought up to the highest tints by a little white. The shades and hues of light hair are of great diversity; we find them sometimes flaxen, and rather cold than warm, especially in the lights; but when the hair is darker, and of a light auburn or chestnut color, it will be necessary to paint the lights with a strong tint of yellow. For painting black or very dark brown hair, any of the deep, warm colors may be used with black. The reflections of hair of this color are cold, and they graduate in a ratio inverse to the depth of tone in the shades, until from the most intensely black hair we find cast the most brilliant and coldest reflection, the effect being enhanced by the blackness of the hair. In the first painting of the hair, rub in the forms and markings as nearly as possible to the dispositions intended to be maintained.

## QUESTIONS.

"COR. CLASS:—May I inquire what colors in oil painting should be used for painting transparent grapes, white grapes, and other delicate fruits? What paints are transparent? BESSIE."

"COR. CLASS:—What kind of varnish is best for varnishing oil paintings? My teacher had old-fashioned ideas about it, and thought it caused paintings to crack in places, so I never learned how to use it. In my paint-box I have a bottle labeled 'Extra Damar.' Is that for varnishing, and must it be diluted, and what with? Is copal varnish ever used? I would be glad for some one to tell me what kind is best, whether to dilute it or not, what with, and what proportions? LUCILLE."

"COR. CLASS:—Can you give me directions for mounting and varnishing the little gems that we get in the 'DEMOREST'S MONTHLY'? M. E. J."

"COR. CLASS:—Can you furnish directions for water-color painting? 1. Materials? 2. Paper? 3. Use of brush? 4. Wiping out lights? 5. Scraping? 6. Rays of light? 7. Outline?"