

conclude that much of the interest was due to the figure. But on drawing near he would find that a deeper feeling was at work. On the page before her was a passage printed, which had indeed a magic for Italians, and for Florentines most of all. It is an extract from Niccolini's tragedy, "Arnaldo da Brescia," which was not allowed to be printed, much less acted in Tuscany, in the days of the grand dukes. It turns on the reforming efforts and the death of Arnold of Brescia, who, as early as the first half of the twelfth century, aspired to make of a free Rome the centre of a united Italy. The passage is where Arnold, when given up by the Emperor Barbarossa to his cruel enemy Pope Adrian, mounts the pile of martyrdom at the gate of the Castle of St. Angelo.

"God makes a prophet of me; in accord
I see the Lombard people plight their faith,
From twenty cities flung abroad to heaven,
Rises in blood and ashes one sole flag.
The Company of Death* falls to the ground
Beseeching the Eternal: flies to heaven
From those unflinching lips the oath that strikes
The tyrant pale, scatters his hirelings round him,
And plucks his banner down by hands of pith.
That proud one stands aghast; and to the ground,
Once pathway for his triumphs, flings himself,
Borne down by the first onset, till he hide
His shame amid the slaughter of his friends.
I see the Germans flee across the Alps,
Their greedy eagle dragged in the mire,
Their crown made a redeemed people's mock."

The sculptor, Pietro Magni, was one who entered fully into the patriotic as well as artistic sympathies of his nation. Twice he had laid down his mallet for a musket, and had served two campaigns under Garibaldi, as one of the *Cacciatori dei Alpi*. He is now Professor in the Academy of Milan. From the style of San Giorgio, his master, and older classical styles, Magni has widely departed. Professing to follow life actual, not ideal, he is one of the most conspicuous of the school of "naturalists." In the "Reading Girl" he has made allowable use of naturalism, retaining sufficient homeliness to command the sympathy of the multitude, at the same time without any sacrifice of what is due to the highest taste and art.

The statue was exhibited at the International Exhibition in Hyde Park in 1862. It was purchased by the London Stereoscopic Company, whose photographs have made it familiar in many English homes.

THE ALBERT MEMORIAL IN HYDE PARK.

On the abandonment of the intention to raise a vast monolithic obelisk on the site of the Exhibition of 1851, several of the most eminent architects were invited to submit designs for a national monument to the memory of H.R.H. the Prince Consort, and that of Mr. G. Gilbert Scott, R.A., was selected.

Mr. Scott's design, though in some sense a "memorial cross," differs widely in type from the form usually described by that term. It is, in fact, a vast canopy or shrine, overshadowing a colossal statue of the personage to be commemorated, and itself enriched throughout with artistic illustrations of or allusions to the arts and sciences fostered by the Prince, and the virtues which adorned his character.

The canopy or shrine which forms the main feature of the memorial is raised upon a platform, approached on all sides by a vast double flight of steps, and stands upon a basement or podium rising from this elevated platform,

* A body of warriors who had bound themselves under this name to gain freedom for their country or die.

to a level of about twelve feet from the ground. Upon the angles of this podium stand the four great clusters of granite shafts, twenty feet high, that support the canopy, which is itself arched on each side from these massive pillars, each face being terminated by a gable, and each angle by a lofty pinnacle, while over all rises a *flèche* or enriched spire of metal-work, surmounted by a gemmed and floriated cross.

Beneath the canopy, and raised upon a pedestal, will be placed the *quasi*-enthroned statue of the Prince Consort.

The idea of the architect in his design of the canopy, as stated in the printed paper which accompanied his first drawings, was this:—The first conception was a shrine. The exquisite metal and jewelled shrines of the twelfth and thirteenth centuries are nearly always ideal models of larger structures, but of structures of which the original type never existed. Their pillars were of gold or silver gilt, enriched with wreaths of exquisite pattern-work in many-coloured enamel. Their arches, gables, and other architectural features were either chased in beautiful foliage cut in gold or silver, or enriched with alternate *plaques* of enamel pattern work, and of filigree studded with gems. Their roofs were covered with patterns of *repoussé* work or enamel, and enriched with sculptured medallions; the crestings of roofs and gables were griled with exquisite open foliage in gold or silver, while every part was replete with sculpture, enamel paintings, and jewellery."

The architect's aim was to reproduce in some degree at full size the ideal structure which these wonderful old jewellers represented in model. This idea could not, of course, be literally carried out, but it has determined the leading characteristics of the monument, and, at least so far as the metal-work is concerned, is being faithfully acted on, while in the more massive parts of the structure it cannot be carried further than to give its tone to the decorations.

The four pillars which support the canopy consist each of eight shafts of polished granite, grouping round a central "core." Four of these are of the beautiful red granite from the Ross of Mull, and are each two feet in diameter at the foot, but slightly tapering upwards. The other four are of a fine, dark gray granite from the Castle Wellan quarries, in the north of Ireland. These are somewhat less than a foot in diameter. The bases are in two heights, the lower one being of the Ross of Mull granite, and the upper being another variety from Castle Wellan, of a colour almost approaching to black marble. The latter are in single stones, each of which, when unwrought, weighed about seventeen tons. The working of each employed eight men for about twenty weeks, and is probably one of the most highly-finished and costly pieces of work executed in granite in modern times, every moulding being wrought with the utmost precision, and brought to the finest polish. The base and capping mouldings of the podium are of two varieties of the Ross of Mull granite, also highly polished.

The structural parts of the canopy, such as its arches, etc., are of Portland stone; and the capitals, thirteen tons weight, of the great pillars are carved out of vast blocks from the quarries of Mr. Whitworth, at Darley Dale, in Derbyshire.

The stonework will be richly carved, and the carved surfaces gilt and enriched by studs of coloured enamel and polished stones, as will the surfaces of the pinnacles, the cornices, etc., polished granite again from time to time appearing in conjunction with the stonework.

The pedestal which will support the statue of the

Prince is polished granite and marble. In this part alone appears the exquisite pink granite from Correnac, a mountain some thirty miles from Aberdeen, where, in the absence of any quarry, the most beautiful of all British granites is found in the boulders which are strewn upon the mountain side. The dado of the pedestal, which is of marble, will be richly carved, gilt, and gemmed, and will in front display the armorial bearings of the Prince.

The surrounding flights of steps, with the large pedestals which will support the groups of sculpture at the outer angles, are of finely wrought but unpolished granite.

The central statue is being executed by the Baron Marochetti, R.A.—a sitting figure, about 13ft. 6in. high, in bronze, gilt, and in parts enamelled.

The groups of sculpture at the outer angles of the steps are intended to have reference to the International Exhibitions and their contributors from all parts of the world, symbolical figures of the four quarters of the globe being introduced, seated on characteristic animals—as the bull, the elephant, the camel, and the bison—and surrounded by representative figures of different countries. These are being executed by Mr. McDowell, R.A., Mr. Foley, R.A., Mr. Theed, and Mr. Bell. Each group will be about 11ft. high and 13ft. 4in. square at its base.

On projecting counterforts at the angles of the podium will be found other groups, representing allegorically Agriculture, Engineering, Commerce, and Manufacture. These will be by Mr. Weekes, R.A., Mr. Calder Marshall, R.A., Mr. Thorneycroft, and Mr. Lawlor. The dado of the podium itself will present a continuous range of sculpture in alto-relievo, containing, in the manner of the *Hémicycle des Beaux Arts*, by Delaroche, grouped statues, life-size, of the principal professors of Poetry (with Music), Painting, Sculpture, and Architecture, the two former by Mr. H. H. Armstead, the two latter by Mr. J. B. Philip. The models of all these figures are far advanced. The actual sculpture is in hand, and (as is the case with all which has yet been mentioned) is executed in what is known as the Carrara quarries, where it is procured, as "Campanella," from its ringing like a bell. This marble, though harder than any usually imported into this country, has been selected to insure durability.

On the angles of the monument will be eight statues in bronze, parcel gilt, representing the sciences of Astronomy, Geometry, Geology, Chemistry, Rhetoric, Philosophy, Physiology, and Medicine, by Mr. H. H. Armstead and Mr. J. B. Philip.

In the tympana of the gables and in the spandrels of the arches will be mosaic pictures relating to the arts whose professors are represented below, those in the gables being allegorical figures representing the Arts, and the spandrels illustrating their practical operations. These will be executed in mosaic by Signor Salvati from cartoons by Mr. J. R. Clayton. The vaulting of the canopy will also be enriched with mosaic. The architectural carving is by Messrs. Farmer and Brindley.

The ornamental metal-work, comprising the flèche (rising to 175 feet from the ground), the roofs and gables, and the bands round the great pillars, are executed by Mr. Skedmore, of Coventry. The flèche consists of an internal framework of iron clothed with a highly-enriched exterior of lead and copper, and adorned with gold enamel, inlayings, and polished stones.

In the ornamentation of the metal-work will appear the armorial badges, mottoes, etc., of the Prince, and in niches in the flèche will be figures representing the

moral and Christian virtues, the whole surmounted by a large and highly-enriched cross.

The dedicatory inscription will surround the structure immediately below the main cornice.

Much praise is due to Mr. Kelk, M.P., who undertook the contract for the erection of so noble a piece of work as this Memorial, and executed it for the committee without any remuneration to himself. It is a great pleasure to find that the work gives general satisfaction, the whole being executed with much care and judgment. All the materials are of the best quality, and the mechanics employed are first-class men, under the watchful superintendence of Mr. W. Cross, director of the works.

It may be mentioned that the site on which the Memorial is being erected is, as nearly as may be, at the intersecting point of the central lines of the two great International Exhibitions originated by the Prince Consort.

NEW YEAR'S EVE.

NAY, no dreaming to-night. You and I will wake and watch :
With the shutters opened wide and the door upon the latch,
Patiently sit by the fire with open eye and ear,
Waking and watching to-night of all nights in the changing
year.

The marshes stiffened in ice, long ere the sun went down ;
And the ragged bulrush and reed wore a glorified golden crown,
As the crimson rays shot forth from the far-off western glow,
Tinting the dreary pools and the patches of frozen snow.

Slowly the great sun sank, and the heavens grew black with
cold ;
From the snowy hill leapt down, like a famine-pinched wolf on
the fold,
The hungry howling blast, and its teeth were sharp for blood,
As it scoured the open plain and ravened along the wood.

Then rings the curfew bell from the church tower far away,
And the sailor counts the strokes from his vessel moored out
in the bay ;
Pausing upon the deck in his slippery walk up and down,
With a wistful glance at the lights of the quiet slumbering
town.

Oh, long is the winter night ! But before to-morrow's dawn
We shall see the Old Year die—we shall see the New Year born :
So goes this wondrous world, with its moments, and months,
and years,
So goes this life of ours, with its manifold hopes and fears !

Alas, for the idle hand and the idle blood in the vein !
Is there nothing to shock the heart—is there nothing to strike
the brain,
And stir them to action and life, ere the sum of the years be
past,
And the total of all be dreams and folly from first to last ?

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Was that a sigh in the room ? Did you hear a long-drawn
sigh ?
See, it is midnight now, and the year is about to die.
Let us stand with awe in our hearts. Lo, the New Year fronts
the Old,
And the young lips gently kiss the lips that are fixed and cold.

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The heavens are rich with light. Where, where is the bright
New Star ?
Oh for the dominant faith that the soul might look out afar,
And hear as the shepherds heard on the plains of Bethlehem ;
And see as the Magi saw !—it will lead us as it led them.

Now for the New Year's work. Thank God for his loving care.
Merciful Master of Life, to Thee do we make our prayer :
Help us to labour in hope till the corn and the grapes appear,
And we enter to rest with Thee in the joy of the Endless
Year.

ALFRED NORRIS.