

tering the city. It was visible from every point on the plain and from neighboring hills; vessels greeted it in approaching the port; and it stood out in bold relief in the limpid atmosphere.

It is not like mediæval cathedrals, crowded and smothered by rows of houses, half-concealed, inaccessible to the eye save in its details and upper sections.

Its full proportions appear at a glance; and in order that there may be no lack of distinctness of impression it is always of medium or small dimensions. In this respect it again differs from the gigantic cathedrals whose naves could contain the entire population of a city.

The Greek temple is not a place of assembly, but the special habitation of a God, often enclosing in its inner shrine but a single statue.

Beside the delicate perception of form and dimension, the Greek mind possessed the sense of security and power. Thus it has been said that every temple in Greece would be intact at the present day, if the brutality or fanaticism of man had not supervened to destroy them.

Finally, take into account all their works which place before men's eyes perfect images of manly force, of athletic perfection, of militant virtue, of unaffected nobility, of unalterable serenity, and you will arrive at the first conception of their genius and their art.

In fact the love and worship of this life, the sentiments of human energy, and the necessity of calmness and gaiety, led them to execute works comprehensible to every race and age, "and which being human are eternal." The next school of sculpture to consider is the early Christian, and that like the art of Greece is founded on copying an earlier art. The early Christian, or as it is popularly styled the sculpture of the Renaissance began with Niccola Pisano, and ended with Michael Angelo. Previous to Niccola Pisano, sculpture was scarcely worthy of the name, and indeed Niccola himself did nothing worthy of the name until he saw some fragments of the best period of Greek sculpture. He began immediately to modify his style in conformity to the broader way of looking at nature, and produced works that are considered thoroughly fine.

His best known works are bass-relief pannels on the pulpits at Siena and Pisa. The next sculptor of note is Andrea Orcagna, a universal artist, a Michael Angelo anticipated, and lastly Ghiberti, Donatello, Della Robbia, and Sansovino, all of Florence. Lorenzo Ghiberti is chiefly known as the author of the celebrated gates of the Baptistory of Florence. He was not more than twenty years old when the great work ordered by the commune was awarded to him, and he is said to have spent forty years of his life on them.

Michael Angelo, in speaking of these gates, said "they were worthy to be the gates of paradise." Donatello, a contemporary of Ghiberti's, has influenced modern sculpture perhaps more than even Michael Angelo, as his work is marked by original research, and great subtilty of observation. You can form some idea of his character from the fact that he could in the midst of the fetes given at Padua in his honor,

write down this profound thought; "If I remain here, where every one flatters me, I shall soon forget what I know; but in my own country criticism will keep me vigilant and compel me to advance." One of his best known works is the statue of St. George, which I shall show you later. Luca-della Robbia is supposed to have invented the process of enameling terra cotta, as most of his works are glazed in colors. His works are mostly in bass relief although there are some in the full round. He is greatly celebrated for his figures of children, which are thoroughly charming and infantile.

There are many other justly celebrated sculptors of this age, but we will consider merely certain representative ones. His work will have elements of truth, beauty and power.

Longfellow says "What we call miracles and wonders in art, are not so to him who created them; for they were created by the natural movement of his own great soul. Statues, paintings, churches, poems, are but shadows of himself; shadows in marble, colors, stone, words. He feels and recognizes their beauty, but he thought these thoughts and produced these things as easily as inferior minds do thoughts and things inferior.

The lovers of art are many. But the active intellect, the creative power—the power to put these shapes and images in art, to embody the indefinite and render perfect is his alone."

Again, a work of art is not only the expression of the individual taste and character of an artist, but it is an expression (more or less true according to his greatness) of the taste and character of the age and country in which he lives.

For instance, do we need anything but the Greek statues to tell us that we have now come to the undisputed monarch of them all, Michael Angelo, who was not only celebrated as a sculptor but also as a poet, painter and architect. Indeed it is claimed by some writers that his frescoes in the Sistine chapel are his greatest works.

His sculpture, with the exception of his earliest work, has certain exaggerations in movement and anatomy that make it a little difficult for us of the nineteenth century to thoroughly enjoy. However, in his time he exerted the greatest influence on the art of the period, and so decided was the effect of his peculiar artistic nature upon his followers, that on his death he only left behind him imitators of his style and weaknesses.

Lubbock said of him that while Michael Angelo deeply studied the master works of antiquity, and created from them an independent ideal style, in the free, grand treatment of the surfaces, and in the almost abstract and typical form of countenance, he on the other side was one of the first to disregard tradition, and, in the subjects represented by him, only sought an opportunity for expressing a totally different idea belonging to himself alone? Indeed, so absolutely does this new principle appear in him that delighting in the most touching expression of an idea, he trifled recklessly with the laws of natural organization, which no one had more deeply studied than himself; he makes them yield to

his purpose violating truth and beauty, while he seeks out constrained and even impossible positions, exaggerates certain physical forms into colossal size, and, in the proud endeavor to set aside all alluring grace, not unfrequently falls into the reverse. Hence a true estimation and genuine enjoyment of his works are extremely difficult. He says, again, that the sincere critic will allow that an unprejudiced eye is at first repelled by these works of Michael Angelo, but that a mysterious elementary power draws the thoughtful, and intelligent spectator back again to the great solitary master, that then a deep examination and serious study begin in which gradually the key to their understanding is found. Artists as a rule are much more interested in the early period of his career, as his creative power was then pure and naive. His David, which I shall show you a picture of, belongs to this early period.

After Michael Angelo we have no names of any importance until we come to Antonio Canova, and although he certainly was much superior to his immediate predecessors, his works were not thoroughly original. In the representation of female beauty he attained to a pleasing grace. In monumental compositions he succeeded less, and in heroic compositions such as the two gladiators and Persus, he falls completely into a theatrical style.

The next name of importance is the Dane, Thorwaldsen, and he revived with much spirit and imagination the beauty of classic arts. Unfortunately, although richly endowed, he was too content to follow, and, unlike the artists of the renaissance, did not add original research to the revelations of the antique.

In modern sculpture we now look to France, as she has certainly produced in the last fifty years examples that are worthy to rank with some of the best of the renaissance. Barye as an animal sculptor has never been surpassed, and for subtle study of the human body, the work of some of the living French sculptors will challenge comparison with any age.

SAN JUAN is not so much talked of just now. The people get tired of one subject after a while, but there seems to be another reason in this instance.

THE PAPERS are having a good deal to say regarding the little luncheon with which the emperor of Germany regaled the czarowitz of Russia the other day. Each spoke highly of the other and all his relations and so much good feeling prevailed that William would doubtless have furnished his visitor with a guaranty of honor to the frontier but for the fear of its encountering a lot of Cossacks who might not have heard of the convivialities.

WE ARE informed that at a recent theatrical performance given in New York not one of the ladies present wore a hat. And notwithstanding this absence of material for amusement most of them remained in the theater until the curtain fell. One was observed without head-gear of any description in the Salt Lake theater not long since, but she will not try it again; it didn't "take" and she don't propose to make herself conspicuous any more.