

The test that may properly be suggested in dealing with this scene is—if such an event ever took place, is it likely that the occurrence was as Millais has depicted it? We believe so for several reasons. The artist has been scrupulously careful in his reproduction of uniforms and textures. The "order" was painted from a genuine one. Special pains were taken in the treatment of the collie dog, and the little child was actually asleep when Millais seized the expression. (The woman who posed for the picture afterwards became the second wife of the artist). The actors in this silent drama have all entered so thoroughly into the situation, and Millais has so truthfully rendered it, that we are helped to an appreciation of the feelings which prevailed between the Scotch and English in 1745, as symbolized by the "good wife" with her order for pardon, and the turnkey with his bunch of keys. Such are the facts concerning the picture. The teacher should hold them all in reserve, and endeavor to secure conversation on the subject. In the junior classes the interest will probably centre about the little child, the dog, the broken arm of the man, and the strewn primroses. In intermediate classes, where British history has been studied, the picture will be of use in illustrating the costumes worn at that period. In the senior classes special attention may be drawn to the composition of the central group, and it will be found that affection makes them a unit.

Professor Blackie used to form a very picturesque feature in the Edinburgh streets. He was a cheery old patriarch, with handsome features and hair falling in ringlets about his shoulders. No one who had seen him could possibly forget him.

One day he was accosted by a very dirty little bootblack, with his "Shine your boots, sir?"

Blackie was impressed with the filthiness of the boy's face.

"I don't want a shine, my lad," said he. "But if you'll go and wash your face I'll give you a sixpence."

"A' richt, sir," was the lad's reply. Then he went over to a neighboring fountain and made his ablutions. Returning he held out his hand for the money.

"Well, my lad," said the professor, "you have earned your sixpence. Here it is."

"I dinna want it, auld chap," returned the boy, with a lordly air. "Ye can keep it and get yer hair cut."—*Tit-Bits*.

Barye, the Sculptor.

MISS A. MACLEAN.

Antoine Louis Barye (bä-ree) was born in Paris, September 15th, 1796. His father was a goldsmith. His family preserve as souvenirs of his earliest childhood figures of animals which he cut out of paper. In 1819 Barye received third prize for a medallion from the Ecole des Beaux Arts. The following year he won second prize in sculpture. For four succeeding years he competed unsuccessfully, and in 1824 his work was not even admitted. So he abandoned the beaux arts and returned to his craft, and for years set himself quietly, determinedly, to master his art. Nothing was neglected; he drew from the living model, he familiarized himself by observation and dissection with the physical structure of man and animal, he informed himself thoroughly about the best methods of melting and casting metals, he copied in the Louvre the works of the masters. But the Jardin des Plantes was his greatest studio then and throughout his life. In the garden the animals are to be seen in their cages; in the museum of zoology they are found stuffed; and in the museum of comparative anatomy are their skeletons. This was the day of the Cuviers. Frédéric, the younger, became curator of the menagerie in 1804.

After years spent in study, Barye made his first salon exhibit in 1827, a sculptured "Tiger Devouring a Crocodile." This work created great enthusiasm among the new school. Hitherto no one had thought of actually studying animals from life. The academic school was constrained to award him a medal of the second class. But powerful as this work was, Barye had not yet attained to maturity in his art. In the Salon of 1833 Barye exhibited ten works of sculpture, the most notable being the "Lion and Serpent." It produced even greater enthusiasm than the "Tiger and Crocodile." Very soon the enthusiasm gave place to anger among the academic sculptors. Barye, however, was decorated with the Legion of Honor, and the lion was purchased by the state and placed in the garden of the Tuileries. Someone says the lion lives, and if you wait long enough you will hear the deep growl as he shrinks in loathing from the serpent he is about to kill. Still there was too much detail in Barye's work—he had not yet reached grandeur. The years that followed till 1837 were busy and prosperous. Thiers was minister from 1832 till 1836, and wished some great work to commemorate Napoleon I. The inspiring hope of decorating the entire Place de la