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Professor Okakura of Tokyo in a
lecture delivered in this country said
that the Japanese ideal of feminine
beauty varied a little between Tokyo
and Kioto, but on the whole the Japanese considered that a woman should nese considered that a woman should not exceed five feet in height, should have a comparatively fair skin and be well developed, should have long, thin and feet head, should have long, thin and jet back hair, an oval face, with a narrow straight nose, rather large eyes, nearly black thick eye-lashes, a small mouth hiding behind red full lips, even rows of small white

teeth, ears not altogether small, thick eyebrows and a medium forehead, from which the hair should grow in

circular or Fujiyama shape—that is, a shape recalling the truncated cone of the famous volcano.

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cold, which settled in my kidneys, and finger on them it would make a white impression that would last fully a minute before the flesh regained its natural color. in a very short time. I have never had any trouble with it since.

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TREASURY OF BRONZES AND VASES IS BRITISH MUSEUM.

Alma Mater For the Instruction of the Student in Art-Egyptian Bronzes Remarkable For Theosophical Meaning and Fascinating Form— Babylonian and Assyrian Relics in Bronze-Specimens of Greek Art.

Not only is the British Museum a treasury for the researches of the archaeologist; it is likewise an Alma Mater for the instruction of the student of art. The antiquary can inspect wonderful vestiges of vanished empires, the artist the most exquisite examples of his own craft. It is specially exemplified in the opulent store of bronzes and vases.

empires, the artist the most exquisite examples of his own craft. It is specially exemplified in the opulent store of bronzes and vases.

Many of the Egyptian bronzes are remarkable for theosophical meaning and fascinating form. The third room, devoted to memorials of that ancient people, contains a rare collection of figures representing gods. Foremost in beautiful craftsmanship is the Osiris, with the eyes, beard, and collar embellished in gold. Another effigy of the same delty shows him enveloped in feather work, formed by the wings of the hawk god, Horus; and another striking work is the Khonsu studded with gold, wearing disk and lunar cresent and horns. Also can be seen the gods Nefer-Aunu, wearing on his head a cluster of papyrus plants; Lem-hetep, seated and holding an unfolded roll of papyrus on his knees; and Ptah, inlaid with gold. Notable examples of Egyptian skill in bronze work are the human-headed hawk, emblematic of the soul wearing figures of kings. In the wall cases, 119-182, filled with bronzes of the gods, one feels the profound sentiment that permeated the heart and mind of the ancient Egyptian in relation to his conception of the Divine government of the world. The cases 127-130 concentrate exceptional interest on Osiris, and those whom Dr. Budge describes as the gods, "Divine company." Poetic ideas and artistic skill mingle in the representations. There is a seated figure of Isis suckling her son Horus, with an inscription on the pedestal, "great one, good mother," very captivating.

The Babylonian, like the Assyrian, has left his neëne on bronze. At a re-

estal, "great one, good mother," very captivating.

The Babylonian, like the Assyrian, has left his none on bronze. At a remote period the older race attained skill in fashioning metal for various uses. A relic of the second empire of Babylon possesses deep interest in its historic and artistic association. This



PARIS (FROM THE PORTLAND VASE). part of a flight of steps in the temple of E-zida at Borsipps, inscribed on the edge with the name and titles of Nebuchadezzar II. From the bronze ple of Ezida at Borsippa, inscribed on the edge with the name and titles of Nebuchadezzar II. From the bronze and other writings on brick posterity learns the ruler was patron of two temples and the eldest son of Nabopolassar, a Babylonian king. The rosette designs on the doorstep indicate skill and refinement. Most interesting, too, is the figure of Arad-Sin, son of Kudur-Mabug, who ruled in Babylon two thousand three hundred years before the rise of Christianity. Yet the Assyrian artistically transcended his forerunners, alike in strength, grandeur, and refinements. In the latter features, proof is afforded in the beaten patterns of shields, bowls, and other vessels. Well worthy study is a group of helmets, framework for the side of a throne, and a bronze slab which formed part of the model of a castle, showing the position of embrasures and battlements. Noteworthy were bronze relies brought to modern light from Nimrud by the magic of the mattock. Among them are various bells, dagger, sickle, spearhead, and sword sheath, heads of the Demon of the south-west wind, and the foot of a throne in the form of a lion's feet. Of special interest, likewise, are mirrors, sceptre head silver plated, two-pronged fork, and admirably designed bowls.

But Assyrian decorative art in bronze has a culminating masterplece in the ornaments of the temple gates built at Tell-Balawat by Shalmaneser H, and which were discovered in 1879 by Harmuzd Rassam. The site laid to the south-east of Nineveh, and the king, whose battles and conquests the decorators recorded, reigned from 366 to 825 prior to the birth of Christ, contemporary with Anab and Jehu. The designs form remarkable pictures, and a captured city in fiames. There is genius in the way these "small masters" of bronze convey impressions of processional movement and the energy of men in battle, as great as that of the sculptors of the Scente slabs depicting the wars of Ashurnasirpal.

In the Bronze room proper will be found exquisite, and also many im-

slabs depicting the wars of Ashurnasir-pal.

In the Bronze room proper will be found exquisite, and also many impressive, examples of classic art. The Greek specimens contain nothing finer than the entrancing head generally identified with Aphrodite, from Trebizond, noticeable for its life-like expression. Among the statuettes should be noticed a fascinating figure of a woman with diamonds in the eyes and drapery inlaid with silver. The winged head, generally supposed to be the god of sleep, is a masterpiece of beauty. There is in the finest Greek style a youthful heroic figure, seated, and Greek mitrors, supported on the heads of women, all fascinating

works are the statue of Apollo, the satyr Marsyas, Silenus standing on a triangular base, bearing on his head a basket florally decorated; the sace hus from the Payne-Knight collection, and the right leg of a statue wearing a greave, with a Gorgon's head is relief. In the cases 44-47, among other noteworthy specimens, are Venus stooping over her sandal; a charmin! Bacchus; Hercules in the Hesperides garden; a bust of the Emperor Luctus Verus; and another of the Emperor Clandius. A people, the Etrugoans, who lived near Rome, won fame as workers in bronze, and their labors in that and other forms of art, according to tradition, "Spread over land and sea." But it arose under Greei; induence, and much of it executed by the same people. The Roman hand in bronze is richly represented. When noticing the Waddesdon bequest to ence was made to the bronze medallions, full of Greek genius, representing female heads in high relief. Kindred artistic resource appears in the same collection on Italian work. It consists of two door-knockers, in representing in the centre Neptune between sea horses; the other sady on dolphins, both of the 16th century. A recent acquisition should on no account be missed. It is a work of superb art, a piece from Epirus, the "Two Love Gods, Anchises and Aphrodite, on Mount Ida," a bronze scarcely to be surpassed for poetic sentiment and exquisite workmanship.

How far the ancient Greek was penetrated and inspired by a sense of beauty in his art can have no greater proon can in the vases he shaped and embellished. The collection at Bloomsbury is perfect in its variety and aesthetic charm. Examples shown in the rooms specially devoted to the heautiful treasures have, been discovered in the course of excavations.

in the rooms specially devoted to the beautiful treasures have been dis-covered in the course of excavations

at Athens and other places in Greece proper, but chiefly on those islands and shores of the Mediterranean peopled by natives of the mother country in, or before, the sixth century prior to the Christian era. Numbers of vases came from Rhodes, Cyprus, Cyrene and Naucratis. Subsequently an active manufacture sprung up in the Greek cities of southern Italy. Studious attention soon gives at Bloomsbury a knowledge of the evolution of this striking and exquisite branch of Greeian art. Ine arrangements at the British Suseum in every way conduce to this object. The first vase room shows the beginnings of the potter's art in Greek lands. The second gallery contains examples of a development of a single style of Athenian skill practised in black figures on a red ground. The fourth chamber includes specimens of the Italian potters.

In the third room will be found some of the finest specimens of Greek art. Here their vases possess matchless simplicity of drawing, and delightful grace of form. The examples, indeed, are "things of beauty." Stories and scenes depictured from mythology and life are given with the greatest feeling and airliness of touch. Most striking are the faces on the kylix (drinking crup) signed Pamphalos, of the winged figures raising the body of a dead warrior; and on the vessel formed like a knucklebone, a group of girls seeming to hover in the air, is represented with faschating spontaneous power. A very noticeable example is the rhyton (drinking horn), representing as a seated sphyax in the most delicate colors—red. vernallies white and gold. A charming cup is that giving the story of Glaucos and Polycidos, full of poetic sentiment and grace. One of the finest masterpleees is an Athenian vase of the fifth century, presenting the story of Peleuis surprising Thetis in the sea, remarkable for the remains of vivid colors, white, blue, green and gold. The buyling peed to the colors of the winged in the form of a saviral forcias art. Another striking specimen of rare mind and hand is the large leivythos (s

The celebrated Portland vase is de-posited in the room of gold ornaments and gems. The masterplece of beauty is mentioned because our illustration has been taken from the figure at the bottom of the vase.

The Land of Thunder.

Java is said to be the region of the clobe where it thunders oftenest, having thunder storms 97 days in the year. Miter it are Sumatra, with 86 days, throw it are Sumatra, with 86 days, though the condition of the sumatra, with 86 days, of the cloth of the condition of the cloth of the condition of the cloth of the clot The Land of Thunder



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my person, wear it, move in it, per-spire in it—herrible! "The shiny white tubes on the wrist, the shiny black cylinder on the head, the shiny white front to the shirt, the the singy waite front to the sairt, me shiny black boot, the rain pipe trouser leg, the japanned zinc sleeve—that is your fashionably dressed man, looking likea cold blackleaded stove with asbestus fuel. The great tragedy of the average man's life is that nature re-fuses to conform to the cylindrical ideal, and when the marks of his knees and elbows begin to appear in his cyl-inders he is filled with shame."

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