

ing flowers sprang into existence; idle and bad habits disappeared; and gradually the whole place was a scene of moral as well as physical beauty.

MARK OF ILL BREEDING.

There is no better test of ill-breeding than the practice of interrupting another in conversation by speaking, or commencing a remark before another has fully closed. No well-bred person ever does it, nor continues conversation long with one who does. The latter often finds an interesting conversation abruptly waived, closed or declined by the former, without suspecting the cause. A well-bred person will not even interrupt one who is in all respects greatly inferior. It is often amusing to see persons priding themselves on the gentility of their manner and putting forth all their efforts to appear to advantage in many other respects, so readily betray all in this respect.

Artists' Corner.

NO. X.—ADRIAN VAN OSTADE.

Adrian Van 'Ostade, one of the great masters of what is generally termed low art, was born at Lubeck in 1610, and belonged to a generation of painters who, in the seventeenth century migrated from Germany to Holland, at that time a nursery of art. At an early age he went to Haarlem, and studied under Francis Hals, who was in high repute at the time as a portrait painter. Here Ostade became acquainted with Brouwer, an artist, whom Hals kept closely at his easel painting small pictures of ale house scenes, and peasants regaling themselves, and such like scenes, which were in great demand, and brought Hals high prices; while his mean and avaricious disposition scarcely allowed the young artist a sufficiency of food. Ostade on becoming acquainted with the condition of Brouwer urged him to make his escape from so tyrannical a master, an advice he took advantage of. It is very uncertain how long Ostade remained with Hals, but on leaving his studio he settled himself in Haarlem, and, it is said, began to imitate Rembrandt, who was four years his senior, and had by this time acquired considerable reputation. But he soon gave up the idea of following a style not in harmony with the genius, or the poetry of his composition, or the beat of his mind. The productions of the younger Teniers, a pupil of Brouwer's, seemed more in his style, and he referred to them as examples of the style he desired to reach; and in the ale-houses, and play grounds of the villages around Haarlem, he found an ample supply of subjects for the exercise of his pencil. Here he continued to work until 1662, when the approach of the French troops, who were then carrying on hostilities against the Low Countries, alarmed him so, that he sold off all his pictures and other effects with the determination to return to his native country. He reached Amsterdam, and intended to embark there for Lubeck, but was prevailed upon by several of his brother artists to give up the idea of leaving Holland, and take up his abode with them in Amsterdam, as his fame had preceded him thither. He complied with their entreaties, and settled down in Amsterdam, where he continued till his death in 1685, at the age of 75 years. Ostade's pictures number upwards of four hundred, which, considering the high finish which some of them received, justifies the supposition that he had laboured to nearly the close of his life. "The pictures of this admirable painter exhibit two styles; his earlier productions, such as those he executed when residing with Francis Hals are distinguished by a bolder and less finished manner than those he subsequently painted, which have a smoothness of surface, and an elaborateness of manipulation, that cause them to look as if painted on porcelain, so high is the polish he gave them. At the same time his color-

ing is rich, clear, harmonious, and glowing, and the touch of his pencil exceedingly light and delicate, while he seems to have caught some of Rembrandt's inspiration, in the judicious and effective management of chiar-oscuro. There is undoubtedly a vulgarity in his subjects, but that is inseparable from the scenes he selected; still that vulgarity is not so offensive, nor so disagreeable as we see it in the works of Brouwer, and several others of the same school, while the truth of the representations is unquestionable. In variety and expression of character; and in picturesque grouping of his figures, with reference to the scenes in which they are engaged, he had no superior among his contemporaries." Besides the pictures alluded to a Ostade painted a great number of drawings in semipaque water-colors, which are finished with great delicacy and care, and with a brilliancy and effect little short of his pictures. These are so highly esteemed by his countrymen, and by connoisseurs, that they bring high prices equal to some of his pictures. His etchings are about fifty in number. In reference to the peculiar style of art of which Van Ostade was one of the masters, the *Art Journal* says—"the position we would assume is neither more nor less than this: that all art is capable of being made high art—not as Hazlitt remarks, 'because it embraces lofty or epic subjects,' but by the treatment these subjects receive; and further still, by the manner in which any subject is rendered. It by no means follows that if a painter selects a grand and ambitious theme, he necessarily is entitled to be called a great artist, for it may so happen that he treats it in a way to show how low are his conceptions, and how utterly unworthy of his subject; and again, one may choose a very ordinary and unimportant theme and, by the powers of his genius, invest it with a fidelity of character, and a beauty of execution that elevate it at once to the dignity of a great work. Excellence is not a comparative term, it has a substantive meaning to whatever applied, and can no more be withheld from the pictures of Teniers, Ostade, and others of their class, than from those of Raffaele, Carreggio, and Guido. It must not be supposed that by this observation it is intended to place these painters on the same level, that would be an absurdity which must only excite ridicule; all that we are contending for is, that a Village Fair, by either of the former, is in degree as much a work of high Art as a Nativity, or a Martyrdom, by any of the latter."

Varieties.

MISFORTUNES are a kind of discipline of humanity.

THE LESS WIT A MAN has the less he knows he wants it.

IT IS ONLY HATRED, not love, that requires explanation.

AGE is surrounded by a cold mist, in which the flame of hope will hardly burn.

ONE OF THE strongest characteristics of genius is the power of lighting its own fire.

CONFRONT improper conduct, not by retaliation, but by example.

SIN AND PUNISHMENT, like the shadow and the body, are never apart.

IF YOUR MEANS suit not with your ends, pursue those ends which suit with your means.

REASON is the flower of the spirit, and its fragrance is Liberty and Knowledge.

NEXT TO THE lightest heart, the heaviest is apt to be the most cheerful.

A POOR SPIRIT is poorer than a poor purse; a few pounds a year would ease a man of the scandal of avarice.

THE laboring man in the present age, if he does but read, has more help to wisdom than Solomon had.

WHY is a mouse-trap like a house of hospitality? Because the visitor is pressed to remain.

FOND AS MAN is of sight-seeing. Life is the great show for every man—the show always wonderful and new to the thoughtful.

MIRTH SHOULD be the embroidery of the conversation, not the web of it; and wit the ornament of the mind, not the furniture.

PEOPLE WHO ARE always talking sentiment have usually not very deep feelings; the less water you have in your kettle the sooner it will boil.

Biographical Calendar.

A. D.

May 16	1661	Samuel Bochart, died.
	1805	Sir Alexander Burnes, born.
	1835	Felicia Hemans, died.
" 17	1675	Archbishop Parker, died.
	1768	Queen Caroline, born.
" 18	1800	General Suwarrow, died.
	1812	Bellingham, hung.
	1838	Prince Talleyrand, died.
" 19	1536	Anne Boleyn, beheaded.
	1795	James Boswell, died.
" 20	1471	Albert Durer, born.
	1506	Columbus, died.
	1831	Lafayette, died.
" 21	1650	James Graham, Marq. of Montrose, beheaded.
	1790	Thomas Warton, died.
" 22	1551	Camden, born.
	1688	Alexander Pope, born.
	1819	Robert Vernon, died.

Samuel Bochart, a celebrated protestant divine, was born in 1599 at Rouen, in France, his father being a minister there. He was of a noble family though of a persecuted sect. Having studied classics at Paris, at thirteen he composed 44 Greek verses which were thought worthy of being printed. It is said that at an early age he read not only the Hebrew Bible, but also the rabbinical commentators. He afterwards studied philosophy under D. J. Smith, at Sedan, and divinity under Cameron, (it is supposed at Saumur), while he learned Syriac, Chaldee and Arabic from Capel. When Cameron had to fly to London in 1621, Bochart accompanied him, and there saw James I. He also visited Oxford, where, probably not knowing much English, having addressed one of the dignitaries in Latin, requesting a seat where he could see the taking of degrees, the doctor, not understanding anything but *Anglick Latin*, told him that the University being poor could not give him alms but would help him with a *vaticum*, which Bochart of course declined. After a short stay in England, Bochart went to Leyden where he prosecuted his studies under Erpenius and Rivetus, and where, it is said, he learned the Ethiopic from Job Ludolf. His father having died, he returned to his mother, but was soon after called as pastor by the protestants of Caen. Here he was challenged to a controversy by the famous Verin, a Jesuit, and the disputation began 4th of September, 1629, and was continued for nine sessions, when Verin perceiving Bochart had the best of it, left without finishing it. This was published at Sumar 1630, in 2 vols. 8vo. He also wrote "On the terrestrial Paradise," "Sacred Geography," and "Hierozolcon; or Animals mentioned in the Bible." Before this last was published, he wrote, at the request of Dr. Morley, chaplain to Charles II, a letter on Presbytery and Episcopacy. In 1652, Bochart was invited to Sweden by Queen Christina, and, on going, was well received by her, but being much annoyed by the levity of her courtiers, he next year returned to Caen, and was elected member of the academy which had been founded there during his absence. He died suddenly of Apoplexy on the 16th May 1661, while speaking at an assembly of the academicians at Caen. His works are still held in high repute.—*Albion*.