

Cross and the Elevation of the Cross. These are much admired, and may be considered his master works. Nothing could be more unlike than these two works, formed at an interval of two years. The former is the result of all his Italian education; the latter the outcome of his daring, impulsive spirit, full of originality, fiery fervor, rapid manner and dash. Great renown is attached to the Descent from the Cross; the Elevation of the Cross has touched more keenly the thorough friends of Rubens. Looking at the Descent from the Cross, and remembering works of Rubens portraying scenes of blood massacre, torturing executions, fiery pincers, shrieking of anguish, one realizes what restraint he must have put upon himself when he painted this picture. Everything is restrained; no cries of grief, no gesticulations of sorrow, no violent emotion is visible in the Virgin, the figure of Christ, slender, delicate—the most elegant figure Rubens ever imagined of Divinity—glides down along the winding sheet to the extended arms of the women who receive it. The Magdalen in this picture is the best example of womanly beauty ever painted by Rubens. The colouring of this picture is an absolute black, a green almost black, a dull red, and a white. With what simple colours he painted, and yet who can use them as he did? The Descent from the Cross is pronounced singularly original and powerful.

In the Elevation of the Cross, tenderness, pity, friends are represented, by a far-away group of lamenting despair. Near are cries, curses, savage crucifiers, blasphemy, insult and brutality. The figure on the cross is in the grip of human hate and fury, but the escaping spirit pities and forgives. This picture reaches the sublime; and whatever advances Rubens later made in technique, nothing of his eclipses this work in picturesque conception and inexpressible individuality.

The works of Rubens are so numerous that it is impossible here to give any adequate idea of even the more important. In the Metropolitan Museum in New York are six pictures by Rubens. Most people consider them very admirable. A portrait of Isabella Brant makes me marvel at the nature of the man who could exhibit to the gaze of succeeding centuries, in such a pose, his wife. Sympathy for Helen Fourment makes me pass without looking at the picture of "Susannah and the Elders." The "Return of the Holy Family from Egypt" is fine in colouring and technique, but it does not appeal to me. It is not my idea of the subject, and then the Dutch school is my favorite school, and one

Rembrandt represents to me more moral sentiment, depth and dream than all the works of Rubens.

The life of Rubens was a triumphal procession, and he fortunately vanished from our earth before his powers began to wane. He died in 1640, and was buried at Antwerp, in his private chapel in the church of St. Jacques, which he decorated with his magnificent painting of St. George.

A Study in Forestry.

The following makes a very interesting form of entertainment for a small party. The prize, for the largest number of correct answers may be a pretty forest scene or a paper weight of some handsome polished wood; the "booby" prize may be a small block of wood with a tiny toy axe or hatchet.

1. Which tree a kissing game could play?
2. And which its father's name could say?
3. Which shall we wear to keep us warm?
4. And which do ships prefer in storm?
5. Which shows what love-lorn maidens do?
6. And in your hand which carry you?
7. And which is't that the fruitmen fear,
That makes a call each seventeenth year?
8. And from their pipes men shake which tree?
9. Which is't bad boys dislike to see?
10. Which is a girl both young and sweet?
11. Which like a man bright, dapper, neat?
12. And on which do the children play
With pail and shovel all the day?
13. And to which tree shall we now turn
For goods to wear and stuff to burn?
14. And now divide you one tree more—
You've part of a dress and part of a door.
15. Which tree is never seen alone?
16. And which one is a bright, warm tone?
17. And which in church doth office hold?
18. Which is a town in Ireland old?
19. For this one do not look so far—
Which tells what charming people are?
20. And which one will allay the pain,
If promptly rubbed on bruise or sprain?
21. The carpenter doth use which tree
To make his wall straight as can be?
22. And to which tree do urchins call
To show you shouldn't have looked at all?
23. Which tree on calendars find you?
24. Which is a joke, told times not few?
25. And which call we an Ohio man?
26. And which for soup we sometimes plan?
27. Which tells "where at," on land or sea,
An Englishman likes best to be?
28. And on our feet we'll wear which tree?
29. And which our hero's crown shall be?
30. Another tree to find just try,
For fish and fuel for a "fry."

—Charlotte E. Stimson, in *April Delineator*.

The answers to these questions are given on page 268.