

# NORTHERN MESSENGER

DEVOTED TO TEMPERANCE, SCIENCE, EDUCATION, AND LITERATURE.

VOL. XXXI, No. 3.

MONTREAL & NEW YORK, JANUARY 17, 1896.

30 Cts. Per. An. Post-Paid.

## 'THE BLACKSMITH.'

'The Blacksmith,' which we give on this page, is a reproduction of a painting which was on exhibition in New York last month, and which aroused a great deal of interest. It is by Hubert E. Delorme, who died in Paris in 1894. Mr. Delorme was born at Givors, in the Rhone district, France, in 1842. From early life he had the artistic impulse. While still a young man he went to Paris and by his industry and skill soon made for himself a place in the world of art. His works are remarkably realistic. The 'Scientific American' gives the following description of 'The Blacksmith,' the most notable of all his works:—It embodies two features, involving very delicate handling and a fine appreciation of the different qualities of light. The sturdy smith stands gazing at the iron in the fire, which is nearing the proper heat. The ruddy glow of the forced fire is seen and the radiated heat is felt by the

spectator as it is realized that both the heat and the light are received in full force on the face, neck and arms of the blacksmith, who patiently waits, tongs in hand, for the iron to heat. The sparks and the color of the fire show that the fuel used is charcoal. Smoke circles around the forge, and dust, cobwebs, cinders and tools are in their natural places.

An open door and a dusty window on the left let in bursts of sunlight, while another window—not seen—admits diffused daylight. Here, then, are three kinds of light flooding the shop and illuminating the figure, but still the light is all in perfect harmony. The different lights do not nullify each other, as one might suppose they would, but rather enhance the effect so as to bring out the figure of the blacksmith with wonderful relief against the remote depths of the shop. The flesh and muscles of the man have a texture belonging to a blacksmith. It requires no effort to

feel that there is life in the picture. None of the details are slighted; the anvil and the hammer have an appearance which comes from continual use. The scale and cinders upon and around the anvil block show that the day's work is already partly done, and yet nothing in the picture has the appearance of having been overwrought. The engraving is said to be a very successful reproduction in half-tone of a very difficult subject.

## THE HOUSE-WARMING.

(By Sarah K. Bolton.)

'Almost ready for the great event,' said Mr. Josiah Midland, portly and genial, to his wife, Martha, as they stood on the porch of a two-story brick house, nearly completed. 'I want the new house for you, Martha, and I want it also, I must confess, to show the people of Collinston that Josiah Midland has been a financial success. You know life has been a

struggle since I left this town a boy, and worked my way on the railway to a place of trust. Life is not an easy thing for the best of us, and where the one gains in the race the many are so bound by the needs of every day that they can never rise above their surroundings. I kept good habits and saved my money. I owe that teaching to my hard-working mother.'

'Yes, you have been a great success,' said the thin and careworn wife who had shared his struggles and did not possess his buoyant temperament to throw off the wear of daily life. 'I almost dread to have a house-warming, for it will cost so much and bring no end of work. I should like to have the people see our beautiful home, but you know I cannot shine in society.'

Mrs. Midland looked up to her husband as the great factor in their worldly gains, and so he was, but he owed much to the economy and good



THE BLACKSMITH AND HIS FORGE.

From the Painting by Hubert E. Delorme.