

undergone a satisfactory transformation, and is now one of the most tastefully decorated apartments in the United Kingdom. Lightness of tone and simplicity and elegance of design at once strike the beholder, while, at the same time, the vast dimensions of the room (being larger than St. Patrick's Hall, Dublin Castle), and its classical pillars and entablature impart a due degree of solemnity. At a glance the harmony of the decorations is apparent; and the longer in contemplation the greater the satisfaction in arriving at the conclusion that uniformity has been observed in every detail. First of all, examine the frescoes in the spaces 'twixt the groined arches. What a wonderful episode in sacred history they unfold. The ten combined tell the story of the building of Solomon's Temple, each contributing its own fragment in an eloquent manner that cannot be mistaken. Mr. Edward Gibson, 44 Great Russell Street, London, youngest son of Mr. H. James Gibson, of Mary Street, Dublin, is the designer and painter. He is a young man in the springtide of life, and his present work undoubtedly gives promise of great things to come. Each design manifests deep thought and sound judgment, while the drawing is accurate and the dresses and composition of the various subjects prove the scholar as well as the artist. Although the treatment of the figures is in sepia on a monochrome on a gold ground, the effect is thoroughly satisfying, the facial expression and the natural, easy flow of the drapery being especially so. Standing in the east where the Grand Master's throne is placed, on the right are described the incidents in close connection with Hiram, King of Tyre, and his builders and artificers, while on the left are those more immediately relating to Solomon and the Israelites. The central cartoon on the right is the genesis of the story. It represents the reception of Solomon's servants by Hiram, King of Tyre. Hiram, regally attired, and with a crown resembling an inverted flower-pot exactly like that worn by Mr. Calvert as Sardanapalus, is seated on his throne, which is copied from Egyptian monuments of the period, and is ornamented with flowers and emblems. On either side stand female slaves, waving fans or punkahs, to cool the air for his Majesty; while in the foreground sits another, as if awaiting her turn of duty. Behind the throne stands the King's body-guard, armed *cap a pie*. Solomon's messengers in front, kneeling before King Hiram, complete the group. One of the messengers seems to act as spokesman, and the other bears gifts. The references on the frieze beneath to the texts in I Kings, V., VI., VII., furnish a key to the cartoons. "And Solomon sent to Hiram, saying, 'Thou knowest how that David, my father, could not build an house unto the name of the Lord his God for the wars which were about him on every side, until the Lord put them under the soles of His feet. But now the Lord my God hath given me rest on every side, so that there is neither adversary nor evil occurrent.' And behold, I purpose to build an house unto the name of the Lord my God, as the Lord spake unto David my father saying, 'Thy son, whom I will set upon thy throne in thy room, he shall build an house unto my name.' Now, therefore, command that they hew me cedar trees out of Lebanon; and my servants shall be with thy servants; and unto thee will I give hire for thy servants according to all that thou shalt appoint—for thou knowest that there is not among us any that can skill to hew timber like unto the Sidonians.' And it came to pass when Hiram heard the words of Solomon, he rejoiced greatly, and said, 'Blessed be the Lord this day which had given unto David a wise son over this great people.' And Hiram sent to Solomon, saying, 'I have considered the things which thou senest unto me for, and I will do all thy desire concerning timber of cedar and of fir. Thy servant shall bring them down from Lebanon unto the sea, and shall convey them by sea in floats unto the place where thou shalt appoint