

medallions like those of the hospital at Milan. In this street the Angel of the Annunciation is kneeling, gorgeously attired in silks and brocades, and accompanied by a nice little bishop carrying a miniature town on a tray. The Virgin seems to be receiving the message through the window or the open door. She has a beautiful bed with a red silk coverlet, some books, and a shelf covered with plates and preserve jars. This evident appreciation of jam as one of the pleasant things of this world corresponds with the pot of flowers in the window and the hanging birdcage. The Mother of Christ must have the tastes and luxuries of a burgher's daughter of the time. The cell of St. Jerome, painted by Carpaccio some fifty years later in the Church of the Slavonians, contains not only various convenient and ornamental articles of furniture, but a collection of *bric-a-brac*, among which some antique bronzes are conspicuous.

The charm in all this is not so much that of the actual objects themselves, as of their having delighted these people's minds. We are pleased by their pleasure, and our imagination is touched by their fancy. The great master of this style in the early Renaissance is Botticelli. He is one of those who most persistently introduce delightful items into their works—elaborately embroidered veils, scarves, and gold fringes. Being a man of finer imagination and more delicate sense of form than Angelico, or Carpaccio, or Crevelli, he does not merely stick pretty things about; he works them all into his strange arabesques. Thus the screen of roses behind certain of his Madonnas, forming an exquisite Morris pattern with the greenish blue sky interlaced, the beautiful, carefully-drawn lace-like branches of spruce, fir, and cypress in his "Primavera," and the fan-like growth of myrtles delicately cut out against the evening sky, do not merely print themselves as shapes upon the mind, but seem to fill it with scent and poetry. The search for elegance and grace, for the refined and unhackneyed, is frequently baffled by the ugliness of Botticelli's models, still more by his very deficient knowledge of anatomy and form. This Imagination of pleasant detail and accessory, which delights us by the intimacy into which we are brought with the artist's inmost conception, develops into what, among the masters of the fifteenth century, may be designated as the Imagination of the fairy tale.

From the unconscious alteration of the value of certain Scripture tales arises a romantic treatment which is naturally applied to all other stories, legends of saints, and biographical accounts. The imaginary form and colour are still purely mediæval; and the artists of the early Renaissance had to work out their ideas for themselves, and work them out of their best materials. These early painters made up a Paganism of their own out of all the pleasant things they knew. Their fancy brooded upon it, and the very details make us smile, details coming direct from the Middle Ages, the spirit in glaring opposition occasionally to that of Antiquity, bring home to us how completely this Pagan fairyland is a genuine reality to these men. The actual fairy story becomes little by little more complete; the painters of the fifteenth century, little guessing it, were the precursors of Walter Crane. But the imagination born of the love of beautiful and suggestive detail soared higher. What may be called the lyric or emotional art of the Renaissance arose, the art which not merely gives us beauty, but arouses in ourselves the beauty of dormant impressions, and reaches its greatest height in certain Venetian pictures of the early sixteenth century, pictures of vague or enigmatic subject or no subject at all, like Giorgione's "Fête Champêtre," Titian's "Sacred and Profane Love," "The Three Ages of Man," and various smaller paintings by Bonifazio, Palma and Basaiti. The charm of such works is, they are never explicit; they tell us, like music, deep secrets, which we feel but cannot translate into words.

The first new factor in art that meets us at the beginning of the sixteenth century is not found among the Italians, and is not merely artistic power. It is the passionate, individual fervour for the newly recovered Scriptures, manifest among the German engravers, Protestants all or nearly all; among whose works is for ever turning up the sturdy, passionate face of Luther and the enthusiastic countenance of Melancthon. The very nature of these men's art is conceivable only where the Bible has suddenly become the chief reading of the laity. It is therefore much more than the inventions of Giotto's school; it is the expression of the individual artist's ideas about the incidents of Scripture, and an expression not for the multitude at large, like a fresco or mosaic, but a re-explanation from man to man and friend: this is how the dear Lord looked, or acted, see the words in the Bible, and so forth. Thus much of the power of the new factor, the individual interest in the Scriptures. All other innovations on the treatment of religious themes were due in the sixteenth century, but still more in the seventeenth, to the development of some new artistic possibility, or to the gathering together in the hands of one man of artistic powers hitherto existing only in a dispersed condition. This is the secret of the greatness of Raphael as a pictorial poet, who furnishes us for the first time since Giotto with an almost complete set of pictorial interpretations of Scripture. We are now, as we proceed in the sixteenth century, in the region where new artistic powers admit of new imaginative conceptions on the part of the individual. Of this the great examples are Tintoretto and, after him, Velasquez and Rembrandt.

THE FIRST CANADIAN CARDINAL.

In August last I addressed to the *Gazette*, of Montreal, a short note, which appeared in that journal on the 11th of the same month, in the following fashion:

"A 'Bookworm' propounds the question whether, after all, Cardinal Taschereau is really the first Canadian prelate whom the Holy Father

deemed worthy of the dignity of a prince of the Church. He says that in 'Maunder's Biographical Treasury' he finds the following account of Thomas, Cardinal Weld, of Lulworth Castle, Dorsetshire, son of the founder of Stonyhurst College: 'He succeeded to his ancestral estates in 1810; but, on the death of his wife, in 1815, he took orders, and was some years afterwards consecrated Coadjutor Bishop of Canada. Being in Italy with his daughter, Lady De Clifford, in 1829, Pope Pius VIII. elevated him to the dignity of a cardinal. For many years previous he had devoted the whole of his time and a great part of his fortune to pious and charitable purposes, and he now relinquished his estates to his brother, Joseph Weld, Esq., who, in 1830, received Charles X. of France and his family as guests at Lulworth Castle, previous to their removal to Holyrood House. He died April 10, 1837.' On this extract our correspondent thus comments:—'The traveller and naturalist, Isaac Weld, of the same family, was in Canada in 1795 and 1796, and the narrative of his experiences and observations is still read with pleasure and profit. Might the interest thus aroused account for the choice of Canada as a title for the newly appointed bishop? There is really no bishop of Canada in the Canadian list of Bishops, and there is no mention of Mgr. Weld among the coadjutors of the Bishops of Quebec. One of the latter bore the title of Bishop of Canatha *in partibus infidelium*. But is it usual to appoint coadjutors to bishops *in partibus*? I am inclined to think not. The biographer is slightly mistaken in the name of Cardinal Weld's daughter, which was Lady Clifford, not De Clifford, a distinct and much more ancient title. Possibly he was also mistaken in making Mgr. Weld Bishop of Canada—some see *in partibus* being really meant. Perhaps some of the readers of the *Gazette* will be able to shed light on the matter.'

It is, perhaps, negative testimony to the influence of the personal element in literature that no notice whatever was taken of the foregoing communication. On Saturday, April 30, there appeared in the "Ephemerides" column of the same journal, the following paragraphs:

"'J. G.,' Montreal, informs me of the interesting fact that Mgr. Taschereau is not the first Canadian prelate who attained the Roman purple. My correspondent has in his possession a copy of the *Atlas*, a paper published in New York, date 1830-31, and containing a list of the cardinals assembled at Rome to elect a successor to Pope Pius VIII. Among these cardinals is one Englishman, Thomas Weld, suffragan Bishop of Kingston, in Upper Canada, and coadjutor and Bishop *in partibus* of Amyela.

"The Welds are a well known English family who kept the old faith, and figure frequently in ecclesiastical annals. It was they who donated to the Jesuit Order the College of Stonyhurst, in the North of England, where the Hon. Mr. Turcotte and other Canadians received their education. Cardinal Weld was born in London, January 22, 1778, and called to the Sacred College on the 15th March, 1830. It is probable that, like one or two of the French bishops of Quebec, he never came to Canada."

It is evident that neither "J. G." nor "Laclede" himself had read the previous mention of the "interesting fact" in the *Gazette* of August last. After writing the letter containing it, I found the following reference to the same Canadian Cardinal in the Rev. Dr. Scadding's very interesting work, "Toronto of Old."

"In connection with this mention of Bishop Macdonnell, it may be of some interest to add that in 1826 Thomas Weld, of Lulworth Castle, Dorsetshire, was consecrated as his coadjutor in England, under the title of Bishop of Amyela. But it does not appear that he ever came out to Canada. (This was afterwards the well known English Cardinal.) He had been a layman and married, up to the year 1825, when on the death of his wife he took orders, and in one year he was, as just stated, made a bishop." (Page 34.)

The family into which the daughter of the Cardinal married is that of the Barons Clifford, of Chudleigh, in the Peerage of England, the title dating from 1672. The baronage of De Clifford goes back to 1299, and is one of the oldest English peerages. Mary Lucy, Lady Clifford, daughter of Thomas, Cardinal Weld, died in 1831, leaving six sons and two daughters. One of her sons is the Hon. and Right Rev. William Joseph Hugh Clifford, Roman Catholic Bishop of Clifton, in the hierarchy of England, who is thus the grandson of our first Canadian Cardinal.

As to the connection of the Lulworth Welds with Isaac Weld, I am unable at present to justify my conjecture. Another person of the same name, O. R. Weld, made a tour through the United States and Canada in 1854. It is singular that no mention of Cardinal Weld, and his connection with Canada, should appear in any of our histories. There is, nevertheless, no reason to doubt the fact that the coadjutor Bishop of Kingston was the first Canadian ecclesiastic raised to the dignity of a prince in the Church, and the honour associated with the elevation belongs not to the premier see of Quebec, but to Protestant Ontario.

Perhaps it may not be altogether alien to the subject to recall that Cardinal Manning is also a widower. He married, in 1834, the youngest Miss Sergeant, one of the co-heiresses of the Lavington property, two other sisters having married Samuel Wilberforce, afterwards Bishop of Oxford and Winchester, and Henry Wilberforce, his brother. Mrs. Manning survived her marriage only a few months. This great sorrow, which shook the young rector to the centre of his sensitive nature, rendered possible his subsequent ordination and elevation in the Church of his adoption. It was a witty member of that communion who said that Mrs. Manning's early death was the greatest blow that the Catholic Church had received in the present century. Dr. Newman, on the other hand, never married, having early in life received what he considered a vocation to the celibate state.

BOOKWORM.