

of architecture as a profession being the result of a compromise with his father who (he was a Quaker) esteemed commerce more highly than art. It appears also that the taste for painting did not suffer from the strenuous practical life that Mr. Waterhouse lived, as an architect devoted to large affairs; and when at length he was forced to take leisure, it was in painting that he occupied it.

It is interesting to find in the career of Mr. Waterhouse who excelled in plan, and (as *The Times* says) "Seemed able to grasp and deal with every practical problem in building as soon as it was presented to him", a confirmation of the doctrine that it is the architect who approaches architecture in the spirit of an artist who (rather than the practical man so much esteemed by the cautions) is the sound workman in building. The *Builder's* pregnant account of Mr. Waterhouse is an ideal description of an architect,— "With a quickness of perception in regard to planning, which long practice had developed almost to a intuition, he was able to carry out buildings on a large scale almost as an improvisation, seeing at a glance the key to the whole treatment of the scheme and clothing it at once in an architectural garb".

It is, however, odd that the quality of beauty in detail is lacking in his work; both in composition and superficial effect it seems to be overlined. Here is an extract from the diary of a student, fresh from the office of H. H. Richardson, who visited Eaton Hall, (rebuilt by Mr. Waterhouse for the Duke of Westminster), in 1886, a few years after it was finished;—"I have carried away chiefly a perception of the scale of requirements in such an establishment and of excellence in the plan. The ornament was also carried out with the greatest possible taste, there were no bare spots, and no overloaded places. Yet I got not the least pleasure from the detail, but rather discomfort. It was consistent and scholarly Gothic. Indeed it was more than scholarly, it was masterly; handled in the freest and most skilful manner in adapting it to modern requirements. Nevertheless I was continually oppressed by a sense of architecture. When the clerk of works brought me in triumph to the supreme effort—the main staircase in the Duke's private house—I felt my heart soften towards the Duke as one does towards one whose surroundings are utterly wretched. And yet it is clearly great work. It is good ideas expressed in abominably uncouth, affected English." This seems to express pretty nearly the mixed feeling of Englishmen towards Mr. Waterhouse's Gothic, and the disfavour was continued to later work in another style which is still described as wanting in repose. It is likely that the softening hands of time will improve the appearance of his work, and what now seems to be technical excellence a little hard will then appeal to taste. An examination of mediaeval Gothic often leads one to the conviction that, when it was new and cleanly cut, it also must have been a little hard.

formed of what they would see in the way of Royal Art Treasures at the Toronto Fair are to be found on p. ii of the July number of this journal, where a quotation from a circular purporting to come from the Directors of the Exhibition, (but which, of course, we cannot prove really came from them or was anything but the manifesto of an unscrupulous postman), first prepared the mind for something extraordinary by making a disparaging reference to the Jubilee presents, viewed in comparison with this present lot of royal treasures, first in the matter of attractiveness and secondly in the matter of bulk. The comparison of mere bulk was made as "a statement that will convey to many people some idea of the number at least of these antique relics that have been gathered from the art repositories of the castles of the King, of the ancient and renowned corporations of London, City of Oxford, Cambridge and Dublin Universities, and from the wonderful collection in South Kensington Museum." What was there was simply a collection of casts made from the treasures above specified by the branch of the Education Department at the South Kensington Museum and gilded or silvered by them to represent the material of the original. It is bad enough to have a grossly deceitful advertisement of this kind circulated as coming from the directors of a semi-municipal affair like the Toronto Exhibition but it is equally disheartening to find that not one individual or one newspaper has said one word in protest against this way of promoting the Fair. If it is understood that about the exhibits the Directors are to trifle with the public and that we are to get together there (at some expense) merely to see a principal show of a variety character and sideshows of characters which "vary mostly for the worse"—it may be understood, but it is a pity that it is so.

While the fraud on the general public who went to see objects interesting, as the circular promised them to be, for "richness" and "historical connection" injures the nation's honour which is more valuable than its art, it cannot be denied that models of this kind would be a help to art. Not so much these particular models—they were too many of a kind and the kind was too elaborate and costly for this country—but models such as are made at South Kensington of all kinds of art treasures:—Gold and silver work, carving in all substances from iron to wood, book-binding and leather work, lace, tapestry and textiles, plaster work, gesso, &c., would all, if well selected, be of great use in developing the manufactures of this country. The principal condition for obtaining loans of them would be the establishment of a museum or other proper place where they could be received with some certainty not only if being properly taken care of but of being properly used. On what conditions we might even then obtain loans is not certain, but that so many models have found their way here once is an encouragement to hope that others of a more practical character could be got here again. A loan or two might be required to introduce the idea, but there is no reason why, that being done, we should not aim at getting what we want by purchase. Indeed the models shown at the Fair may suggest to manufacturers themselves the idea of trying to place an order with the Education Department at South Kensington for models that would help their work. The Department has a photographic catalogue of its productions in this line.

**Art and Advertising  
at the Toronto Fair.**

The National Exhibition came under our notice this year because of its large offer in the way of art treasures and paintings imported from England and France. The offer was not fulfilled in the way in which the preliminary advertising would lead anybody to expect. The terms in which the public were in-