

so long faithfully executed the designs of the artists is replaced, to a great extent, by the brush. Cimabue and Giotto may be regarded as the pioneers ushering in the Second Period in Art. The stiff, awkward representations of the human form are simply suggestions of the perfect lineaments and unified whole portrayed in later times—the divine effect of Raphael's Transfiguration, “the shadowy, delusive smile” of Guido Reni's *Mona Lisa*, the light, fantastic breath from the *Aurora*, and the sublime beauty of the *Immaculate Conception*. All awkwardness and stiffness have disappeared, and in their stead are a grace and delicacy of touch which no artist of to-day can hope to excel. The large number of *Madonnas* and similar pictures which characterize this period would inform a person unacquainted with the era, that religious subjects occupied most attention. The ardor which we might almost say inspired these enthusiasts to reproduce on their canvas the sacred subjects with which their minds were imbued, has to-day with the exception of Tissot and a few others, almost disappeared. As Christianity is no longer a doubtful question but an established fact in the universe it does not monopolize this Art as formerly, but simply receives the same attention as any other fact.

To-day as ever “The old order changeth yielding place to new.” If it were not that innovations were constantly being introduced the lovely, dreamy sketches of old English homesteads by Turner; Burne-Jones' beautiful clusters of fruit and flowers invitingly coaxing the beholder to pluck a grape or at least a rose-petal; the playful child in its varied attitudes as shown by Reynolds; the intelligent dog or horse which Rosa Bonheur delights to study; these all would be unknown to us. The faint rosy flush of dying day, a stately castle almost buried in shadowy trees; a quaint, white cottage with its clinging vines; and the large golden disk of night with its complementary twinkling jewels are subjects which to-day occupy the artist. The poetry of Nature throwing out suggestions of beauty rather than its perfect embodiment, is more attractive than the prose. It is left to the region of Art to unite the most attractive points which appeal to the artistic imagination and from them to secure a pleasing whole.

But perhaps the most important phase of this subject is that known as *Illustrative Modern Art*. We have become so accustomed to the interesting and vivid pictures almost invariably found upon opening any current magazine that we forget what an opportunity this is for acquiring knowledge and for cultivating a taste for the beautiful. What a broad education may be obtained by an observation of the ordinary art exhibitions in our monthly and daily papers! Moreover the lessons, far from being laborious are delightful as well as instructive. The child love of picture books does not die when the boy becomes a man,