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THE EYE.

BY A GRADUATE.

While ringlets fair and beauty's smile,
And snow-white brow—not fairer seen—
Entrance the admiring gaze of some,
My tongue shall chant a nobler theme.

I'll sing the eye, the index true,
That paints the soul devoid of art;
I'll sing the eye, the avenue
Through which impressions reach the heart.

For beauty's most transcendent hue
Receives from thence its crowning grace;
For 'tis in truth the sacred spring,
Whence halos sweet roll o'er the face.

Here we may learn the tale of woe,
Rehearsed in some reluctant tear;
And test the blandishment displayed,
For what's a smile not kindled here?

The tongue may falsify the heart,
Clothe its emotions in disguise;
But nature then her truth imparts,
Writ in the language of the eyes.

Hereby we know when joy and mirth
Their fires kindle in the soul;
Nor less when o'er the tender heart
The bitter waves of sorrow roll.

There's power in the lovelit glance,
Before which melt the feelings all;
As mountain snows, stern Winter's robe,
Dissolve and flow at glance of Sol.

Two meet, and both are fond and true,
They speak not, neither make replies;
But in a sweet commingling gaze,
Their souls unite, poured from the eyes.

REMINISCENCES OF EUROPEAN STUDY AND TRAVEL.—NO. 7.

BY PROF. D. M. WELTON.

In my last article, allusion was made to the Antwerp Cathedral. After admiring its beautiful exterior, giving especial attention to the great portal and the window over it

with its rich tracery, we entered to gaze upon something still more beautiful within. This was Rubens' far-famed masterpiece in painting,—his

DESCENT FROM THE CROSS.

A visit to Antwerp without seeing this celebrated picture would be a mistake indeed. To the art student it is in fact one of the great sights of Europe. It is what is called a winged picture, that is, a picture consisting of three pieces, a main central piece, and two side pieces, the latter of which are so joined to the edges of the former that they may fold in upon it and cover it.

When these side pieces or wings are thrown back they show a picture on their inside, the subject of which may or may not be related to that one in the centre.

The impression got by looking upon this wonderful picture is hardly less strong and vivid than would have been produced by the reality. The white linen on which the body of the Saviour lies, is a peculiar and very effective feature in the composition. The principal figure itself is admirably conceived and carefully drawn, and the attitude extremely expressive of the utter inertness of a dead body. The arrangement of the whole is most masterly and judicious, the figures not too ponderous, and the coloring rich and harmonious, while a degree of sentiment is not wanting, so that this work is adapted to exhibit Rubens' wonderful genius in the most favorable light.

It is related that Sir Joshua Reynolds, the English painter, and a certain young man once visited this picture in company. They gazed at it in silence for some time; at