

rooted in the mind by association of contiguity, and that thus an expectancy was raised for them of such urgency that transfer took place as occasion offered. The discussion of this subject takes up the greater part of the paper. (4) Embellishment is finery, which may be sexual, bellicose, proud, aggressive, or wanton, and not unfrequently these articles of embellishment cannot be regarded as examples of Fine Art. (5) The works of Fine Art can be sharply differentiated from Ornament. They have an altogether independent existence, and are not subordinate to serial repetition. It is their aim and end to excite a high order of emotion. If we admit that Fine Art exists solely for the purpose of furthering emotion, we may safely conclude that emotional craving originated it.

"In conclusion," writes Dr. Colley March, "the five elements of Art may be analysed upon an urn. Artifice has moulded a hollow vessel of earth, and has baked it so that it will hold water. As the gourd was in many cases its model, Expectancy has required its base to be much narrower than strict utility might have provided; but the ring that was once a stand for it has now become its foot. Artistic treatment has given it outlines that we, or others, call graceful; has coloured its clay, and washed its surface with a translucent glaze; and has carried aloft in symmetrical curves those handles that were once of ozier or of cords.

"Round the foot and shoulder and neck, Expectancy has drawn bands of Ornament, skeuomorphs [designs derived from technical methods of construction in handicraft] of binding, of basketry, or of textiles; and a phyllo-morph [or plant-design] is parasitic upon them. Embellishment has hung a foolish chain in a festoon between the handles. And Fine Art has filled the middle zone with a bas-relief, or a painting, that moves the soul.

'What leaf-fringed legend haunts about thy shape  
Of deities or mortals, or of both,  
In Tempe or the dales of Arcady?'

Thus, revealed upon a vase, we witness not alone the elements of Art, but its history, its psychology, and its evolution." A. C. H.

#### ADAM HILGER.

BY the death of Adam Hilger, which took place on April 23, the physical sciences, and especially astronomical physics, have suffered a loss which cannot be immediately made good. Standing in the front rank of practical opticians, he did much to promote scientific progress along various lines, his thorough scientific training enabling him to undertake optical work of the highest character.

Born in Darmstadt, in 1839, he early showed a marked inclination for the mechanical work in which his father was then engaged. For some years he was a mechanical engineer in Darmstadt, and he afterwards entered Ertel's famous establishment at Munich. He next came to London, but, though commanding a good salary, he found no opportunity of advancing his knowledge, and soon left for Paris, where he had the good fortune to find employment with the firm of Lerebours and Secretan. During this engagement he constructed many instruments, under the direct supervision of Foucault, and became fully acquainted with the theory, as well as with the practice, of his art. After the war of 1870 he came to London with his family. Here he was engaged with Mr. Browning, at first as a simple workman, but afterwards as foreman. Having completed a five years' contract, he commenced business on his own account at Islington. At these well-equipped works he produced the instruments which have brought him such a high reputation among physicists and astronomers throughout the world. He was especially skilled in

manipulating quartz and Iceland spar for work on the ultra-violet rays, and had lately succeeded in making very perfect achromatic combinations of these materials. The special qualities of the new Jena glasses were also well known to him, and by their use he produced achromatic lenses of very short focal length, as well as prisms of very high dispersion.

We understand that the business will be, in all probability, continued by Mr. Otto Hilger. A. F.

#### A NIGHT IN MID-MAY.

NOW tender eve has kissed the drooping eyes  
Of sleeping daisies; incense floods the air,  
Bowed Nature kneeling at her vesper prayer;  
Mid rustling leaves the pensive night breeze sighs.  
In heaven's great garden brighter flowers arise;  
While throned Arcturus fires the southern skies;  
Aglow the coils of Berenice's Hair;  
Her wonted path the patient moon makes fair.  
Calm whisperers! of splendours far away,  
Glad messages in golden light ye bring—  
A heart's desire fulfilled one happy day,  
In perfect love and never ending spring,  
Where painless pleasure shall no more take wing,  
Nor spectral winter close the eyes of May.

M. C. L.

#### NOTES.

THE Bakerian Lecture will be delivered at the Royal Society on Thursday next, May 20, by Prof. Osborne Reynolds, F.R.S., and W. H. Moorby. The subject will be the mechanical equivalent of heat.

DR. E. J. STONE, F.R.S., Radcliffe Observer at Oxford, died on Sunday last. Astronomy has thus lost one of its foremost workers.

WE join in the general expression of regret at the death of the Duc d'Aumale, a very distinguished member of the French Academy. He spent a great part of his life in England, and received the honorary D.C.L. at Oxford in 1891. He frequently appeared at the Athenæum Club, and his interesting personality was therefore known to many who were not his fellow-countrymen. By a deed of gift, executed in 1884, the Duc d'Aumale's château at Chantilly, and all its precious contents, was presented to the Institute of France, in trust for the French nation, subject only to his life interest in the château. The Paris correspondent of the *Times* gives particulars of this splendid gift. By the terms of the bequest Chantilly must preserve the character of a museum. The exterior wings are assigned as lodgings for the three curators, and the museum, under the supervision of the Institute, will be an institution open to the public. Besides this, the Institute, to meet the expense of the preservation of Chantilly, is given the forest, the annual clearings in which produce about 100,000 francs. It also possesses other portions of the estate, which will produce more than the sum necessary for the maintenance of a museum. France will thus always possess a magnificent monument to the memory of one who held national welfare very dear.

THE annual conversazione of the Society of Arts will be held at the South Kensington Museum, on Wednesday, June 16.

THE Yachting and Fisheries Exhibition at the Imperial Institute will be opened by their Royal Highnesses the Prince and Princess of Wales, on Monday, May 17.

THE *Lancet* states that the Government of India, recognising the arduous and valuable nature of M. Haffkine's recent work in connection with the bubonic plague, has sanctioned the grant of a monthly salary of Rs. 2000 to him instead of the