

rank Edward Dayes and Francis Wheatley, both of whom lack the penchant for caricature which characterizes most of the work of their gifted contemporary, Thomas Rowlandson. Fuseli, as the English call him (better known on the Continent as Füssli, and Swiss by birth) may be studied here along with a much less celebrated English friend and fellow artist, John Brown, who was with Fuseli in Rome and drew amusing little scenes of "genre" in one of Fuseli's manners, less ambitious than his imaginative creations.

In his imaginative compositions Fuseli sometimes approaches, but never equals, the manner of a greater artist, William Blake (1757—1827), painter, poet and mystic, who holds a place apart in English art of the end of the 18th and the first quarter of the 19th Century. A recluse, and little appreciated by his own generation, Blake, who lived in one of the great ages of English poetry, has won by the sublimity of his invention and the beauty of his line and colour, the special affection of many who, a century after his own day, are in sympathy with his artistic aims. He gathered round him in his old age a group of fervent admirers and disciples, which included Edward Calvert (1799—1883) and Samuel Palmer (1805—1881). Blake and his school were also distinguished engravers; specimens are exhibited of the "Book of Job" and of the incomplete series of illustrations to Dante, of which Blake had finished only seven when he died. The engraving of "Paolo and Francesca" is accompanied by the original design in watercolour. Calvert engraved exquisite small compositions of poetical inspiration on copper, wood and stone.

A group of English artists which calls for special mention is that known as the Pre-Raphaelites, in which the leading personalities were Rossetti, Millais, Holman Hunt and Ford Madox Brown. About 1850 these young artists formed, with others, a brotherhood of seven members, with a programme of protest against the conventional academic art of the time. They combined a conscientious truth to nature, in which Holman Hunt persevered longer than the rest, with a love for subjects drawn from poetry and legend, which led them to desert the literal observation and copying of natural phenomena for a romantic resuscitation of the middle ages, in which Burne-Jones and Morris, "Pre-Raphaelites" of a second generation and not members of the original brotherhood, went yet further, while Millais deserted his original principles and became a painter of popular subjects, portraits and landscapes, and President