

THE INTERNATIONAL EXHIBITION.

M. G. J. Lévy, of Paris, successor to



the long famous firm of Virroz & Co., one

the French capital, exhibits a large collection of works of varied order—clocks,



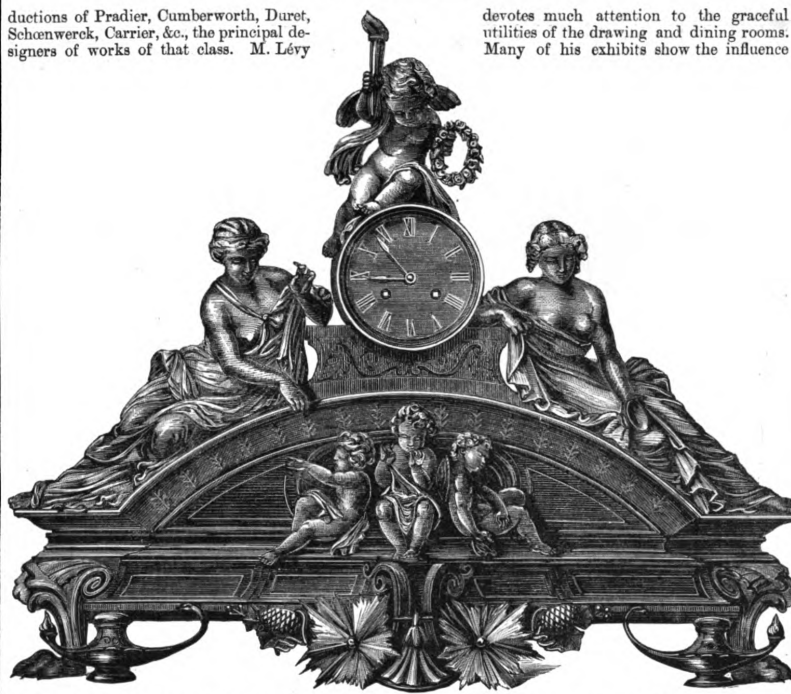
candelabra, vases, lamps, busts, statuettes, &c., among which are the pro-

ductions of Pradier, Cumberworth, Duret, Schœnwerck, Carrier, &c., the principal designers of works of that class. M. Lévy

devotes much attention to the graceful utilities of the drawing and dining rooms. Many of his exhibits show the influence



of the leading bronze manufacturers of



of good Art on objects of daily use, as well as on those of costlier and more elaborate character.

of honorable and useful work awaiting them; only, before they take it in hand, they must liberate their minds from excessive sympathy with the past, and look both around them and forward towards the future. The Arts of the middle ages arose in the middle ages, and they flourished through their direct association with their own era. They grew out of the exigences of the intellect of those times, and adapted themselves to contemporaneous circumstances, and to sentiments then prevalent. These same Arts are, indeed, replete with precious teachings for all times; and yet it does not by any means follow that they may be advantageously reproduced in *fac-simile* at any time. We may study them, confident that certain benefits will result to us from our study; and this is perfectly consistent with what is equally true—that a mere imitation of their former operation indicates that

error in judgment which inevitably leads to a mistaken course of action. And then, on the other hand, nothing can be more absurdly irrational than to reject what the Arts of the middle ages can teach so well, upon the alleged plea that any such study must necessarily involve a modern mediævalism. Here, as in other matters, a middle course lies open invitingly before us. Whatever we find to possess intrinsic excellence in the Arts of the middle ages, combined with the faculty of consistent application to our own times, we may gratefully accept; and, as we know that our predecessors in departed centuries matured their own thoughts for their own advantage, and applied their Arts to their own use, so we may take their teaching, and associate it, in its practical application, not with them, but with ourselves. The contributors to the Mediæval Court, in all probability,