

red background of 150, *Evening Glow on Rosengarten*, by Adrian Stokes, R.A., and the colourless grey whiteness of sheep in 252, *A Blizzard*, by Joseph Farquharson, R.A.

All Adrian Stokes's pictures are indeed notable for their colour scheme; 7 and 18 present beautiful contrasts of yellow and crimson foliage with the blue vistas of distance in Italy, whereas in 229, *Green Haunts*, an English forest, green is everywhere, only relieved by patches of sunlight on a somewhat ruddy path. One can indeed classify the landscapes by their blueness, their redness, or their whiteness, and can speculate as to how far any differences are due to idiosyncrasies of colour vision or to a true appreciation of the fact that clouds of the very smallest kind of particle in the atmosphere are blue to look at, but red to look through; while clouds of larger particles are white to look at and grey to look through. So, in Italy, as already noticed, or in Spain, 570, *Among the Mountains*, Christopher Williams, where particles are very small, made perhaps of the finest dust or of wood smoke, distance is blue and setting suns are red, whereas in the Western Highlands, where particles which are not considerable water drops are scarcely to be found at all, distance is colourless and sunsets are practically white. Even in Spain, 117, *Bridge at Toledo*, Oliver Hall, A., the grey is scarcely to be called blue.

The Exhibition offers many suggestive examples of these various points of view. As white or grey pictures, 8, *Morning Light*, Clewin Harcourt; 12, *Waterloo Bridge*, November Dawn, Algernon Newton; 39, *Blythburgh from Henham*, B. Priestman, R.A.; 51, *On the Eastern Rother*, P. H. Padwick; 52, *The Bathers' Pool*, Algernon Talmage, A.; 111, *The Woodland Way*, W. W. Oules, R.A.; 169, *Evening, Trepied, Pas de Calais*, Sir H. Hughes-Stanton, R.A.; 187, *Kilchurn Castle, Loch Awe*, Sir D. Murray, R.A.; 240, *King George V. Dock*, W. L. Wyllie, R.A.

There is blue but grey blue, very true in tone, in 69, *The Farm on the Hill*, Arnesby Brown, R.A.; 275, *Himalayan Snowfield*, C. W. Bion, has grey blue; 472, *A Bule Hill Far Away*, Sir D. Murray, R.A., a very grey blue. There are blue distances in 292, *Blossom Time*, F. F. Foottet; 293, *Hoar Frost*, W. H. Adams; 631, *The Valley of Clitunno*, Freda Marston. So blue becomes more pronounced until 553, *The Blue Lake*, Sydney Lee, A., is almost incredibly blue. 110, *The Fountain of Neptune*, by the same artist, has the deepest of blue for a background; so has 130, *Miss Pearl Hood*, a portrait by Greiffenhagen. 596, *Almost Night, Venice*, Terrick Williams, A., is all blue; that must

presumably be a question of colour vision. J. C. Moody, in 92, *Into the Sun's Reflections*, colours the nearest black post blue; that must also be similarly classed if the blue of blue smoke is what physicists suppose it to be.

Red is more rare: it is the most transient of atmospheric colours except the green of the departing sun; such examples of red as there are are not very convincing.

Painters are still inappreciative of certain proprieties about clouds; some types are appropriate to early morning and others to afternoon and evening. A lapse in this respect, 159, *A Summer Morning*, George Clausen, R.A., gives the impression of restlessness that one feels before a thunderstorm, always a restless phenomenon. A similar feeling comes from the sky and lighting in 618, *The Bathers, Pas de Calais*, and other pictures. Something impels an artist to throw some sort of action into the sky, hence one finds thunderstorms "standing where they ought not." On the other hand, there is a beautiful English restfulness about 58, B. Priestman's *Lock Pool*.

Of the portraits the stark apparition of Sir Donald MacAlister has already been hinted at; an easily recognisable portrait of *Lord Rayleigh*, 211, by Melton Fisher, R.A., is not far on one side from a less easily recognisable portrait of the Master of Sempill and his wife; or, on the other side, from one of *Lady Rayleigh*, 556, by W. W. Russell, A., not quite so reposeful. *Sir Humphry Rolleston*, 260, by George Henry, R.A., comes freshly before us as the new Regius professor at Cambridge. The president of the Institution of Civil Engineers is there, 186, by Stanhope Forbes, R.A., the Deputy Master of Trinity House, 245, by R. G. Eves, and a number of portraits of doctors of various academic faculties. That brings us back to wondering where in the sequence of the revolution of civilisation clothes ought to be put. Are fine clothes or no clothes a sign of civilisation or are they not? And if they are, have we reached the zenith? Are we approaching it or have we passed beyond it to a period of decay? Neither sculpture nor painting in the Academy will give a conclusive answer in the year 1925, though both may give cause for thought about it. Without doubt, if they are not mere echoes of a loftier age and are, indeed, real flowers of the artistic genius of the twentieth century, 139, by Sir William Orpen, R.A., and 102, by Sir Arthur Cope, R.A., and not a few others, will suggest to anthropologists that the sartorial art of the eighth period must be at least very near its climax, for even Solomon in all his glory was not arrayed like some of these.

The University Celebrations at Pavia.

(FROM A CORRESPONDENT.)

WHEN is a university not a university? That is the riddle set to the philosophic historian by the spirited claim of Pavia to be the oldest university of Europe. The answer mostly given is *not* before the twelfth century, if it was then when the name *Universitas*, i.e. of students from different nations and of different subjects, began to displace the older term of *Studium Generale*, which lingered on in Italy for many centuries. But the distinguished writers on medieval law and history who have made Pavia well

known in recent years, especially the present Rector, Prof. Arrigo Solmi, seem to be justified in maintaining that when a summons is issued by a great monarch, the greatest of his day, to a number of towns in a wide area, to centralise their efforts in all studies beyond school-level in a single spot under the direction of one eminent teacher and his colleagues, whom the said monarch has expressly invited and established, it becomes a question of name rather than fact whether we call the result a university or no.

History, in fact, has repeated itself many times in such matters. When Napoleon had freed Piedmont from the Austrians, he invited to Pavia in 1805, at the advice of a scholarly nobleman of Milan, a number of eminent professors, of whom Alessandro Volta, a founder of electrical science, was the greatest; but in doing so he only did for Pavia in his day what the Emperor Lothair, whose throne and title Napoleon claimed, had done by his famous proclamation, or *Capitulare* as he called it, in the year 825; for in that year Lothair established the well-known Irish monk Dungall in Pavia and bade all the chief cities of the western half of North Italy, including Genoa, Turin, and Milan, to send their students and teachers to Pavia. The curious may read of Dungall and his far-seeing letter in answer to Charlemagne's question about certain eclipses of the sun, in the "Dictionary of National Biography"; and that Pavia has worthily maintained the tradition of liberal and progressive study which he there set up, cannot be questioned.

The debt which Pavia owed to Ireland, she repaid to England in the person of the great divine and lawyer Lanfranc, who, beginning as a student and teacher of Pavia, became head of an abbacy in Normandy and was chosen by the Conqueror as his chief adviser in England, and made the first Archbishop of Canterbury under Norman rule. His work there reflected, we learn, the conspicuous service which Pavia itself rendered to European progress, in combining and harmonising the established principles of Roman and Canon Law with the comparatively barbarous but deeply rooted customs of northern Europe; a fusion of which the Feudal system had been itself a product. The central ceremony of this "eleventh centenary" of the University of Pavia was the unveiling by the King of Italy of a monument to the memory of Lanfranc in one of the courts of the University. This is a seated bronze figure of a robust and shrewd-looking but also beautiful damsel holding a scroll labelled *LEX*, personifying Lanfranc's contribution to the civilisation of Europe.

This spirit of conciliation and harmony between friends, neutrals, and even former enemies, from without and from within, was conspicuous in the recent festival. Germany, Hungary, and Turkey, no less than Switzerland, Spain, Holland, and Scandinavia, sent representa-

tives to join those from the allied countries, Czecho-Slovakia, Poland, France, Belgium, Esthonia, the United States, and a particularly numerous contingent from the British Empire (among them Sir Martin Conway, Prof. Edmund Gardner, Prof. Alfred Parr, and Prof. Moffat of Madras). But from the Italian point of view the harmony of different sections of Italian feeling was new and most remarkable. A new university banner presented by ladies of the town was blessed by an archbishop and a cardinal who conducted a special Mass; a proceeding which could scarcely have happened in any Italian university since Napoleon's time. This same cardinal is a rugged and noteworthy personality, Archbishop Maffi of Pisa, whose general support of the present government has been varied by his courageous and dignified protests against ill deeds like the murder of Signor Matteotti, for which it is generally assumed that some section of the Fascisti was responsible. Yet he appears on the same platform with the Minister of Education who bore Mussolini's express good wishes, and expressed a lively interest in the record of the University, the work of jurists like Buonfiglio and Bagelard, Latinists like Lorenzo Valla, and men of science from Volta to the venerable physiologist, the Nobel prizeman, Prof. Golgi, who was present at the ceremony.

The admirable address of the Rector was a model of precision and enthusiasm, tracing in the work of Pavia the combination of "Scienza" and "l' Idealità," scientific method and humane ideals. Only one detail must be here added, significant of the many-sided activity of the University. Practically all the wine of the district, wine of many qualities and colours, but all (by common consent of the visitors) excellent in their kind, is produced by a co-operative union of some 3000 cultivators; and the chairman of the union is the professor of botany. He was also until recently an anti-Fascist member of the Italian parliament; and some of his supporters expressed to the present writer a pleased surprise that he was allowed to continue unmolested both his professorial and his agricultural work. It may be foretold with some confidence that the immediate future of Italy has many such pleasant surprises in store; for the spirit of the now renescent Italy is precisely that which has governed and inspired the celebrations at Pavia.

Obituary.

SIR WILLIAM FLETCHER BARRETT, F.R.S.

THE death of Sir William Barrett, F.R.S., on May 26, at eighty-one years of age, removes one who dates back to a period in physics long antecedent to all the recent advances—the period of Wheatstone and Balfour Stewart and Tyndall. He never pretended to follow the recondite mathematical and dynamical investigations of last century, typified by the great names of Stokes and Thomson and Tait. The original discoveries in physics which he himself made concerned such things as—sensitive flames, which he first observed while working in the 'sixties on sound in Tyndall's laboratory at the Royal Institution; some alloys of iron, especially a useful one called stalloy, which he claimed to have announced in 1899; and the odd behaviour of iron at or near the magnetic

critical point. In this last phenomenon, a hot iron wire under longitudinal strain not only suddenly expands but also rises in temperature, giving a momentary glow which he called calorescence, since he regarded it as an example of a rise in the refrangibility of emitted radiation—presumably by molecular or atomic rearrangement—in contrast to the lowering of refrangibility (or what we now call frequency) so well elaborated by Sir G. G. Stokes under the name fluorescence.

As a popular lecturer and teacher in the experimental phenomena of physics Barrett was very successful, and he must have often contributed welcome information at meetings of the Royal Dublin Society.

His first and only academic chair was at the Royal College of Science in St. Stephen's Square, Dublin, which he assumed in 1873 and vacated in 1910, during