

of the fifth cranial nerve can be subject to an increased strain due to the occupations of the civilised man it is difficult to understand.

With regard to the greater prevalence of decay in the upper teeth as a whole, we do not remember to have seen any statistics, and general impressions are never so trustworthy as a number of recorded observations, though, of course, the general impression of a dentist would carry greater weight than that of a layman. There are records, however, given in a standard work on dental anatomy, of observations on several thousand cases, showing that the first molar of the lower jaw is far more liable to decay than any other tooth.

Two other correspondents of *Nature* attribute the degeneration of the teeth, partially to the slight use made of them in masticating the food, but in a still greater degree to the drinking of hot liquids. One of these correspondents states that in the northern islands of Scotland are old people with good teeth and younger generations with bad teeth. The older people have spent their lives in gathering sea-weed in all weathers, eating only when they were sufficiently hungry to relish the "tough bere bannock" which they carried in their pockets. They drank usually milk or home-brewed ale. Among the younger generations white bread is preferred to oat cake, and this is "washed down" with tea at 150° or 160°; even the child of eighteen months cannot eat without a hot drink ready to its hand. It is to this custom, which he expressively, if not elegantly, terms the "eat-and-swirl method," that the writer attributes the bad teeth of the younger generations.

It is very doubtful, however, whether it is worth the sacrifice for any one to abjure hot drinks for the future, unless he can persuade others to do the same, because "the evil that men do lives after them" in the form of teeth of inferior quality. The original quality of the teeth seems to be at least as important a factor in their preservation as our treatment of them. The wisdom teeth are very frequently decayed before they are cut, and apparently sound molars are sometimes imperfectly covered with enamel between the cusps of the crown. Unless, therefore, a general reform can be introduced for the sake of future generations, it seems as though we must accept our bad teeth and seek compensation in the other gifts of civilisation.

Notes on Art.

THE GRAFTON GALLERY.

FAIR WOMEN.—Continued.

We began the description of this interesting Exhibition last week, and return to it with pleasure. It does not consist, as has been already stated, merely of pictures, but of the various methods of depicting fair women, including a little sculpture and engraving. With reference to this, there are two works near together which are full of suggestion as showing how varied the methods of portrayal may be. Take, for instance, No. 224, a painting, by Mr. J. S. Sargent, of the wax bust in the Museum at Lille. Enshrined in its old Italian frame, it is a lovely little work, tenderly painted, of course, from the bust. Now compare this

with the intensely modern work the representation of *Sarah Bernhardt*, by Mr. W. Spindler, a member of the New School of English Art. It is a profile in red chalk, and certainly suggests that the great actress had suffered decapitation before the drawing was made. A comparison of these two works, however, at once reminds us of one of the earliest methods in which Art rendered tribute to the fairness of women by engraving them on gems for adornment, or on dies for coinage. If it were not for this phase of Art, indeed, the portraits of many of the most beautiful women of the world would have been lost to us; as it is, we are in possession of veritable portraits such as those of the illustrious Roman princesses, and we can admire the grace of Julia, the wife of Augustus, and the sweetness of the Emperor's Plotine. Who that knows early coins at all has not admired the sweet smile of Philistis, wife of Hieron the Second, who is, indeed, only known to us by her coins and from her name on a seat in the theatre at Syracuse. But to come to later times, we certainly know the Great Queen Elizabeth, and the Good Queen Anne better, by their coins than in any other way, that is, by the coin-portraits by Zuccaro and Croker in their respective days. This, at least, was the opinion of Elizabeth herself, for she appointed Zuccaro court painter because, as was said in a Royal proclamation, "Hitherto none hath sufficiently expressed the natural representation of Her Majesty's person, favour or grace." Zuccaro, by the way, is represented at this exhibition by No. 15, the portrait of a Countess of Rutland. Truly we have reason to be grateful to art for these permanent records of beautiful women, which are afforded by coins and medals, and in this connection enamel must also be mentioned. In No. 177 a singularly fair example of this art is presented in the translucent enamel portrait of Miss Katherine Morrison, which is apparently the work of three artists, as it bears the name of "Philip Grandhomme and Bapst and Falize." The centre room is full of interesting pictures. No. 145, *Circe*, by Sir E. Burne Jones, is a wonderful study of colour, in the pure golden draperies of Circe, as she leans forward to caress the black beasts, who approach her fawning; the long background of sea is very fresh and charming; near it are two studies by G. F. Watts, R.A., No. 147, *Miss Prinsep*, and No. 151, *Bianca*, both very masterly, broad, and strong in treatment, but lacking the poetry of this great painter's more recent work. No. 152, *Mrs. Langtry*, by the same hand, is surely the sweetest portrait ever painted of her. It is interesting to notice the varied expression in the portraits of our modern beauties, compared to the universal simper of those of the Court of Charles II. Has the development of expression followed the increase of education among women? Compare the brightly intelligent, beautiful face of *Miss Grant*, and No. 156 by Professor Herkomer, R.A., with *Elizabeth Hamilton*, No. 47, by Peter Lely. In the last century some improvement in expression may be noticed, and in the lovely face of *Lady Hamilton as Ariadne*, by George Romney. In Sir Joshua Reynolds's charming portrait of *Elizabeth Foster*, Duchess of Devonshire, there is abundant play of feature. The exhibition is full of interest, and well deserves several visits, and careful appreciative study of the many charming portraits and relics of "Fair Women."

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