

agreement with me, here is a point in which I am sure that we should all be thoroughly in harmony. Let us endow the daughter, not with a *dot*, a marriage dowry, but with an annuity which shall at least place her beyond the reach of want should the bread-winner, the father, die leaving little or no provision."

Science Notes.

THE EFFICACY OF FILTRATION TO REMOVE CHOLERA BACILLI FROM WATER.

THERE are, perhaps, few theories regarding the spread of epidemics more generally accepted than that which attributes the development of cholera to the drinking of infected water. Indeed, this theory is so generally credited in this country, that it may be a surprise to many to learn, on the authority of Dr. Stevenson, in an important work on Hygiene, published only last year, that in Germany the connection between cholera and contaminated water supply has not obtained general acceptance. Unfortunately, the inhabitants of the Continent have had, since the writing of the above, fresh opportunities for observation, which may have led them to modify their views.

In an article in Longman's magazine for this month, Mr. Percy Frankland quotes statistics regarding the recent outbreak of cholera in Hamburg and the adjacent town of Altona, which appear to prove that cholera is communicated, to a greater degree, by infected water, than by any other means. Hamburg and Altona both derive their water from the river Elbe, the supply of the latter being taken from the river below the town of Hamburg. The Hamburg water is not filtered, but the supply for Altona is passed through a bed of fine sand. This method of purification appears to be so effectual, that the inhabitants of Altona enjoyed comparative immunity from cholera, while drinking water obtained from the river immediately after it had received the sewage from a town of nearly 800,000 persons, among whom deaths from cholera were more than five times as numerous as in Altona. The deaths per thousand were, in Hamburg, 12.5; and in Altona, 2.21. In a street supplied with Hamburg water on one side, and Altona water on the other, the cholera raged fiercely on the one side, while not a single case occurred on the other.

Happily for London, we have had no very recent experiences of cholera epidemic, but Dr. Stevenson, in the work to which reference has already been made, gives some statistics relative to the outbreak of 1854 (the last but one), which are strikingly similar to the above. In 1854 the Southwark Water Company drew their supply from the river at Battersea, while the Lambeth Water Company had their intake above the tidal lock at Teddington. The two companies supplied different houses in the same district, their pipes often interlacing in the same street, and on comparing all the houses within the metropolitan area supplied by the two companies, it was found that the death rate from cholera per one thousand houses, supplied with tidal water, was 57.1; and that per thousand houses, supplied with non-tidal water, was 11.3.

It is, perhaps, worthy of remark, that both in this case and in that of Hamburg, the deaths among per-

sons drinking infected water were between five and six times as numerous as among those drinking water presumably not infected. The lesser number of deaths may give an idea of the proportion of cholera cases communicated otherwise than by infected water, although it seems probable that some of these deaths were due to drinking water in neighbours' houses.

Notes on Art.

GERMAN ART.

THE most important event of the past week was the publication, on December 11th, in the *Times*, of the Address of the President of the Royal Academy on German Art. We invariably associate Sir Frederick Leighton with classic work, and cannot help feeling that his present task was not even so attractive to him as his earlier addresses, which were devoted to Italian or French Art. We feel that he has a keen enjoyment when he "considers the Greek race in the day of its greatest achievements, and the most perfect balance of its transcendent gifts," and tells us "that the stirring æsthetic instinct, the impulse towards, and absolute need of, beauty, were universal with it, and lay, a living force, at the root of its emotional being. . . . And so saturated were they with beauty, that whatever left their hands bore its stamp." And, again, when he tells us, of Italian Art, "that the thirst for the artistically delightful was the mark, in Italy, of no particular class, it was common to all, high and low, to the Pontiff on his throne, to the trader behind his counter, to the people in the market place."*

In dealing with German Art he seems fully conscious of the "abrupt contrast"; as he says we find ourselves confronted with a strangely perplexing phenomenon; for we are brought face to face with a people possessed, during many centuries, with a strong craving for artistic expression, and reaching on occasions to achievement of a very high order, and yet, as a whole, wanting in qualities which we connect with the artistic temper. How interesting to compare these words with his earlier testimony as to the artistic qualities of the Greek and the Italian quoted above. Certain qualities seem to be wanting in the æsthetic constitution of the German race; and these are the instinct, in the graphic Arts, of congruity and fitness. The sense of rhythm, and a perception of the value of restraint and of repose, attributes in the absence of which the highest sense of beauty would be sought in vain. It is impossible, indeed, to survey, however cursorily, the immense field of German activity in Art without being powerfully impressed by the high qualities revealed in every part of it, nevertheless, the final impression left by such a survey is that of a people amongst which the ethic sense is constantly predominant over the æsthetic impulse, and we are made conscious that if we have been frequently moved to respectful admiration and admiring wonder, it is but seldom that we have been conscious of that sweet, that enveloping, that sufficing sense which has its springs only in the æsthetically beautiful.

How wonderfully the President expresses in these few sentences what any artist who has lived among

* Presidential Address, Art Congress at Liverpool, 1888.

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