

lack of patience and humble teachableness. He had a strong artistic temperament, but was thorough in nothing except anatomy. In that he was an excellent theoretic teacher, though he always disapproved of dissection for art-students, and, in explaining the most difficult parts of interior anatomy, would use the blackboard only.

Rimmer made his strongest impression not in his studied designs, pictures, and modelings, but at the blackboard. He had a most facile pencil, and would improvise on the blackboard as a musician does on the key-board, producing varied and beautiful harmonies of line. He was eminently a draughtsman, caring little for the illusion which a picture-maker is apt to cherish. He was totally ignorant of color, and took very uncertain interest in form as such ; but *line* as a rapid means of expressing a situation, an idea, a passion, was always at his own command, and strongly moved him in such men as Rembrandt and Michael Angelo. His enormous egotism not only prevented him from understanding and learning from his immediate contemporaries, but kept him from acknowledging indebtedness to an older artist like Allston (whom he was doubtless affected by), or to a modern master like Blake, who also evidently had a decided effect upon his thought.

As a teacher he will long be remembered with gratitude by many who were helped on by his stimulating manner and ready encouragement. As is apt to be the case to-day, his best pupils were women, who, for the sake of learning, were willing to be "bullied," and who would blindly follow his lead. Mr. Bartlett's book contains many curious testimonials and notes from this class of acquaintances and critics. The author throughout has done, perhaps, a little more than justice to an extraordinary man—a man of an irascible and far from frank disposition ; of much untrained and unfruitful power ; and one whose career was pathetically painful and unsatisfactory. The reproductions scattered through the volume will give an idea of the largeness and vigor of some of Rimmer's conceptions.

Bartlett's "Life of Rimmer" **

DR. RIMMER is one of the many figures in American art that fill one with uneasiness. The artistic genius in this country, until recently, has had no place. In other circumstances Rimmer might have achieved more satisfactory results ; here everything was against him, though perhaps nothing was so much against him as a disquiet and pride inherited from a father who believed himself a prince by birth, and his own inherent

*The Art Life of William Rimmer, Sculptor, Painter, and Physician. By Truman H. Bartlett, Sculptor. Illustrated with Helotype Reproductions. Boston: James R. Osgood & Co. 1882.