

TURKISH DIVINITY OF COSTUME AND NATIONALITY.

Constantinople is truly a cosmopolitan city, dwellers from every clime and every land, almost being found in its streets. You can hardly walk half a dozen rods, or perhaps a dozen, in one of its thronged thoroughfares, without meeting as many varieties of costume, distinctive of nationality. The Frank, or close-fitting garments of the European, are becoming quite common with the Turks themselves—especially with military and official classes. But for the fez the costume is like that of any well-dressed Frenchman or Englishman. The true Turk, however, has his loose robe, his turban, often slippered feet, and other peculiarities. If a common laborer, his cap and baggy trousers, with stout shoes, constitute his apparel. The trousers reach below the knee, are but slightly bifurcated, and would contain, besides the occupant, a full half bushel of grain. The women are encased in a separate chapter. Here comes a Circassian, with his large, unpressed sheep-skin coat with the wool inside. His tall conical cylindrical cap is full foot in height, a dagger a foot long sticks in his belt, and a row of cartridges is displayed each side the breast. Here comes a Jew, here comes a Tartar, now a Greek, then an Albanian, and so on to the end of the chapter.

Perhaps this wide resort to Constantinople from all lands, and especially all parts of the Turkish empire, is as well illustrated as any way by a little incident which happened to me. I went to the synagogue on the Sabbath, with my friend S. to the little chapel in which he preaches in Turkish to such as he can gather in. I, of course, do not understand a word, but I join heartily (in thought) in the singing, which is in our own old favorite tones, and "Rock of Ages," "Hebron," "Brighton," and the like, lift my heart in devout praise together with my fellow-worshippers. Every one joins, and nearly all sing. I suppose to be cultured at the music, as such, is far from perfect, but to me it is worship, devout, delightful, such as I hope to join in the better land, and to my feeling, worth all the quartet or cathedral music, as such, ever yet performed. The audience consisted of but twenty-five or thirty persons, and my friend told me that of them fifteen or twenty came from many different locations in the interior, being in Constantinople temporarily, at a klan, for a week, a month, a year, or five years, at the case may be. At the close of the service an incident occurred which a good deal interested me. My friend introduced me to one and another of his little flock, and among the rest an Armenian, who yet could speak and read English well.—Correspondence Springfield Republican.

Raphael's Cartoons. One of our correspondents calls attention to the dangerous situation of the great cartoons of Raphael at South Kensington:—"There is," he says, "one passage of Mr. Leslie's masterly criticism in these cartoons which I should like to quote. I have not the book with me, so I cannot be sure as to the exact words, but I believe they were something to the following effect:—"These grand works were painted entirely by Raphael's own hand, and in the very plenitude of his power; whether we consider the interest of the subjects, the grand style and mysterious grace in the drawing and arrangement of the figures, the marvellous dramatic power in their gesture and expression, or the mastery skill in the execution, considering the purpose in view, we may safely pronounce this glorious series to be, if we except the frescoes of the Vatican, without a rival in the world. I never see them without new wonder and delight, yet my pleasure is sadly damped when I think of the risk to which they are exposed. If a fire were to break out in the palace, in a few minutes all might be destroyed." When Mr. Leslie wrote the cartoons were still preserved in the room which Sir Christopher Wren built for them at Hampton Court. Here, I believe, provision had been made, at the instance of the Prince Consort, for removing them at the first alarm to place of safety. I would urge that if the room in which the cartoons are now placed is not fire-proof, absolutely fire-proof, such a room ought to be constructed without a day's delay. With Mr. Cole's well-known energy, and Mr. Redgrave's well-known skill, there could be no difficulty, and there should be no excuse.

In a new gallery, too, some provision might be made for protecting the cartoons from the attacks of another enemy, to which they are now exposed—I mean exhumation. In "The Miraculous Draught of Fishes" we have apparently a proof that some of the pigments are by no means as permanent as is claimed. Scarcely a trace of color is now visible in the drapery of the principal figure, though its reflection in the water is still decidedly red. In the room built at Hampton Court by Wren the cartoons were hung opposite the windows, but at a higher level, so that the only light which reached them was that which reflected from the ground outside. A very tender and 'becoming' light it was. As the spectator, moreover, stood with his back to the windows, the line of sight very nearly coincided with the line of light, so that the shadows cast by the folds and creases of the paper, now so painfully evident, were almost invisible."—Fall Mail Gazette.

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