



REV. E. H. HEYWOOD.



REV. DR. KINDER.



VEN. ARCHDEACON PRITT.

artist is to be found in Blackadder's crypt in Glasgow Cathedral. In 1883 the district was separated from St. Andrew's, Epsom, and formed into a parish by the Diocesan Synod. The Ven. Archdeacon Pritt died in 1886, and the income of the parish had now so far increased, owing to the number of new houses which had been erected, that the vestry felt themselves warranted in sending to England for a successor. In consequence of this the Rev. Isaac Richards, M.A., of Exeter College, Oxford (curate of St. Paul's, Truro), received the appointment, and entered upon his duties as incumbent in April, 1886. Coming from England, where surplised choirs are now so usual even in country places, and being himself musical, he in 1888 set about training a number of men and boys which, combined with the ladies already forming the choir, have carried on the musical portion of the service since 11th of August, 1889, when a commodious vestry was added to the church.

With the exception of a gift of the benefit arising from the investment of £100 left by the late Mr Rich, the church is not endowed. Its revenue is derived from voluntary contributions and seat rents.

We give portraits of three of the early clergymen of the church, viz., the Rev. Dr. Kinder, the Rev. E. H. Heywood, and the Ven. Archdeacon Pritt; also of the present incumbent, the Rev. Isaac Richards; and the wardens, Mr Charles Alexander and Mr W. S. Cochrane; and the organist and choirmaster, Mr Edwin Hesketh. Mr Alexander has been the People's Warden for eighteen years.

ART AND THE STATE.

THE policy of State-aided art, inaugurated by Napoleon, was continued under the various paternal Governments which succeeded him. Monuments were erected continually, palaces and public buildings were decorated with mural paintings; the Ecole des Beaux Arts was founded, and made free to the students of all nations; the use of the galleries of the Louvre, and afterwards of the splendid Palais de



MR. EDWIN HESKETH.

l'Industrie, was conceded to the artists for the purposes of their yearly exhibitions, and medals of considerable intrinsic value were awarded to the most meritorious works exhibited therein. All these things were paid for out of the public funds; and it was considered so natural and proper a thing that the State should thus support and encourage the art production of the nation that no one ever thought of questioning the legality or the advisability of the proceeding. With Frenchmen the financial part of the business never seemed worth discussing. With them the vital side of the whole question was the aesthetic side; and even to-day, those who are loudest in their condemnation of the policy leave the question of political economy entirely on one side, and base their objections to the system upon the ground that it has become deleterious to the best and highest interests of art itself. They do not deny that contemporary art owes much to the careful nursing and fostering which it received in its infancy at the hands of the Government, but they claim that the child of 1800 has grown to the estate of manhood, and is now only hampered by the leading strings which were useful enough in its earlier years. They also state that the system is responsible for a very great evil—an evil which was not contemplated by its founders—but is none the less a direct result and consequence of all its tendencies; and they furthermore that this parasitic growth has obtained such formidable proportions as at last to smother and destroy all the good which may at one time have belonged to the system. The evil thus referred to is the formation of and gradual development of a distinctly official school of art—an art which is admirably adapted to the decoration of ceremonious apartments of state, smooth, polished, and impeccable in technique, but utterly lacking in the qualities of soul and sentiment.

There stood in the dock of the police-court a big, burly artisan, brought up on a charge of assault with intent to do grievous bodily harm. 'Prisoner,' said the judge, 'have you engaged anyone to defend you?' 'What's that? Defend me! I don't want anybody to do that. Come on, any half-dozen of you!'



REV. ISAAC RICHARDS.



MR. W. S. COCHRANE.  
(Minister's Warden.)



MR. CHAR. ALEXANDER.  
People's Warden.)