

tween onerous duties, and their art suffered proportionately. The lives of these old artists have recently been written and published in two handy volumes (*Íslenzkir listamenn*, i. e. Icelandic Artists, by M. Thórðarson).

In the present century the two best known painters are *Thórarinn Thorláksson* (1867—1924) and *Ásgrímur Jónsson* (b. 1876), both especially noteworthy as painters of Icelandic landscapes, in which branch they are pioneers.

In 1928 paintings by Icelandic artists were exhibited in Copenhagen, Berlin, Hamburg, Lübeck and elsewhere, and highly praised by art critics. The works exhibited were by the following artists: Ásgr. Jónsson, Finnur Jónsson, Guðmundur Einarsson, Guðmundur Thorsteinson, Gunnlaugur Blöndal, Johs. S. Kjarval, Jón Stefánsson, Jón Thorleifsson, Miss Júlíana Sveinsdóttir, and Mrs. Kristín Jónsdóttir.

*Sculpture.* *Einar Jónsson* (1874—) is Iceland's first and greatest sculptor. He has — inter alia — made monuments of Jónas Hallgrímsson, Jón Sigurðsson, and Ingólfur Arnarson (the first colonist of Iceland), all in Reykjavík. A statue by him of Thorfinnur Karlsefni, an Icelander, the first white man who came to America with a view to settling there, was unveiled in Philadelphia in 1920. A book containing fine reproductions of Jónsson's works together with an appreciation of the principles of his art has recently been published in Iceland.

Noteworthy among the younger sculptors are: Ásmundur Sveinsson, Guðmundur Einarsson (also a painter), Rikharður Jónsson, and Miss Nina Sæmundsson.

*Music.* Singing was found in Iceland in the earliest times, and sometimes, when the scalds recited their poems, they are said to have sung them.

In the ninth century or about the time when Iceland began to be colonized, we hear of the first attempts made at polyphonic song; the melody was sung in consecutive or parallel fifths and octaves. The theory of harmony which arose from these experiments has now altogether discarded parallel fifths, but in Iceland this system has been preserved almost down to the present day in the so-called *duet-* or *quint-song*.

During the Roman Catholic era candidates for orders had to be trained in music, i. e. the Gregorian Chant of the Roman Catholic Church. After the Reformation this instruction was, indeed, continued under the name of *Grallara-söngur* (from: Graduale), but it soon fell