

deep glen, and bringing before us proof of the vast erosion of this region since older Tertiary time. Far below, along the northern shore of the deep inlet which almost cuts the island into two, we can see the line of caves worn of old by the breakers out of the same pale rock, and the mounds of shingle and terrace of raised beach that now lie between them and the sea.¹ There are few localities in the Western Islands where greater scope is offered to the painter than among the glens and corries of Jura. The scenery possesses in itself much of the rugged dignity of the Highlands; the mountains have the advantage of rising directly from the sea, and thus among scenes of the most lonely and savage wildness, there are glimpses of the wide Atlantic on the one side and of the blue mountains of Argyllshire on the other. The island has not yet been inundated by the flood of summer tourists, and the artist may pursue his task undisturbed. He will find himself almost driven to enter upon a careful analysis of rocky scenery; for, amid the prevailing pale hues of the hills, his eye will be less apt to lose sight of the intricacies of form among the rich blendings of colour. And even if he should never make a picture out of his sketches, it will be strange if he does not find this enforced study of the structural character of rocks fraught with suggestiveness for future work.

With the bands of quartzite, that traverse the Highlands from south-west to north-east, are associated some strips of limestone, and this collocation of two such distinct kinds of rock produces another strong contrast of scenery. The quartzite breaks up into rubbish that supplies but scanty nourishment for vegetation. Hence it is either bare, or coated with scraggy moor and bog. The limestone, how-

¹ *Quart. Journ. Geol. Soc.* for May, 1861, p. 211.